

Shall Be Turned Unto Fables

Time Lines of the Great Apostasy

When, where, how beliefs & rites of early Christianity,
fade to fables & fraternal orders

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DISCLAIMER NOTICE

A number of members of The Church of Jesus Christ of Latter-day Saints, (LDS, Mormon Church), who have received their Temple endowments, may be either disturbed, or interested in the early Christian art works, early Christian writing, in this study. It's not my intentions to cause discussions, or to have different ones point out similarities between early Christianity, and the restored endowment. Therefore, I would like to caution all members not to discuss, and point out how close some of these things parallel the restored version(s). Furthermore, keep in mind that none of these references, and editions that have drawings in them, or copies of original pictures (illustrated editions), were derived from anything in 19th-21th century Mormonism's Temple endowment. Moreover, neither does this book represent official doctrines of The Church of Jesus Christ of Latter-day Saints, or any other church. But rather, this book contains my own understanding as to how different topics, & items in history & how they can be linked up to other similar topics along each different time line. In some cases I have presented questions, theories, speculations, & conclusions which were derived from my own on going studies in ancient histories. Some of these conclusions may be subject to change, or may need to be up dated as new evidences come forth. Thus, as I gain a better understanding about what the different ancient writers and artists, etc., had in mind with regards to their own symbols, beliefs, and traditions. Or as different scholars & other fellow researchers might point out mistakes, additional insights, or other possible interpretations of things. Some of these conclusions, which I am now presenting, may be subject to future modifications, changes, and up dating. The art-works within, (at least the illustrated editions), some were redrawn, (other are in the public domain, as far as I've been able to determine, &), from works which date back to well before the restoration that started about mid 1820s. However, there are exceptions to this in other cases, when the time lines go beyond that time, into the later legends of the topics presented here in this on going study. Thus, art works, or symbolism, must be interpreted according to the time frames, and according to the historical data, settings, and theological beliefs of those who used these symbols, art works or texts. Consequently, I have often tried to include other scholars' & researchers' interpretations, in with my own, even if they might differ from mine. Moreover, the reader should keep in mind that many descriptions of these art works (or copies of certain ones of them in illustrated editions), represent certain aspects of Christendom's mysteries only. And no references have been made here to the Temple endowment in Mormonism, (or The Church of Jesus Christ of Latter-day Saints). Nor has any attempt or type of comparison been made between the two mysteries, or ordinances. So while endowed members of the restored church are encouraged to continue to remain silent on the restored version; the testimony of history will continue to bear witnesses to honest seekers after truth concerning the truthfulness of the restoration. Moreover, as honest investigators and members seek to understand the apostasy, and gain a stronger testimony of the restoration. And as endowed members seek to strengthen their own testimonies concerning Temple work, by study and also by faith, (Doctrine & Covenants 88:78-79, 118, 93:36, 53). Thus through the testimony of histories, & other areas of studies, they will continue to provide evidences for many aspects of the restoration. Thus, I hope that this on going study, will edify, up lift, and enlighten any and all readers concerning Christ, and all of the different beliefs that offer many answers to life's questions, which beliefs have turned unto fables. It's through the restoration that we have a basic picture to look at, as we put the different pieces of the whole puzzle together.
Darell Thorpe, 11-8-2017.

TABLE OF CONTENTS

INTRODUCTION

THE GREAT APOSTASY, LIKENED UNTO A GOSPEL SHIP, OUT IN THE OCEAN, BEFORE A DARK & MIGHTY STORM

THE BASIC PARTS TO THIS STUDY

What became legendized into legends, later traditions,
fables & when & how were rituals eventually fraternalized?

NEGATIVE CONSEQUENCES & PRODUCTS OF APOSTASIES

Part 1: Ancient Antagonists Against early Christians: Their
Charges, Slanders, Propaganda Tactics, Persecutions,
Methods of Tortures & Martyrdoms that Caused Many to
Apostatize

Ancient Issues Answered by Earlier Christian Doctrines,
later Fabled

HOW ANCIENT CRITICS CAUSED EARLY CHRISTIANS TO BE VIEWED NEGATIVELY

Early Christians' Polemical Dilemmas, Them Targeted for
Persecutions!
Plus, the Critics' Double Standards, & Political Religious
Ironies!

Part 2: When the Spiritual Gifts Faded Out of the Later
Christian Church

RELIC MAGIC AS SUBSTITUTES FOR SPIRITUAL GIFTS LOST

LOSS OF SPIRITUAL GIFTS, & THE POWER STRUGGLES AMONG RIVAL CLERICS

Priesthood Keys of Revelation
and the Spiritual Gifts

BAPTISM WITHOUT AUTHORITY CONTROVERSY

WHEN & WHERE THE SPIRITUAL GIFTS, PROPHETS
& APOSTLES WERE REPLACED BY "DOCTRINES" &
DOGMAS, ENFORCED AS LAWS & BY THOUGHT
POLICING THEOCRACIES & TYRANTS

PART 3: Scriptures Confiscated, Burned, Changed,
Corrupted, Books & Letters Taken Out, Different Canons,
Scriptures Suppressed

Manipulating Texts to Back Up
Dogmas of the Times

MISSING SCRIPTURES, & PROPHECIES

OMOIOUS IN NICENE CREED 325, NOT IN
SCRIPTURES

NOT IN THE BIBLE!

JOHN'S BOOK OF REVELATION WAS REJECTED BY
SOME EARLY CHRISTIANS

INTRODUCTION

This is an on going study of the different layers of history that focuses on historic Christianity. It's a look at the good, the bad & the ugly aspects of "The Great Apostasy." There still are many links & gaps to be added in future editions, as the on going studies, present more clues to the great mysteries. Plus, that will brings more clarity to our views of the bigger pictures of the whole historical drama. There's still a lot more to be added, & many more gaps to be filled to connect up, in these time lines of different topics, in understanding more about how, when, & where different early Christian doctrines faded out to their later fables and legendized forms.

Many aspects of "The Great Apostasy" were prophesied about too: "For we have not followed cunningly devised fables, when we made known unto you the power and coming of our LORD Jesus Christ, but were eyewitnesses of his majesty." (2 Peter 1:16). "For the time will come when they will not endure sound doctrine; but after their own lusts shall they heap to themselves teachers, having itching ears; And they shall turn away their ears from the truth, and shall be turned unto fables." (2 Tim. 4:3-4). Though they were to "refuse profane and old wives' fables," in time, they eventually turned to them, as later legends departed from true theologies, (1 Tim. 4:7).

Another aspect of the legendization of doctrines turned to fables is the eventual blending of Greek philosophy used by later Christian apologists & church fathers, to try to make the doctrines more pleasing, reasonable, & acceptable to the different areas early Christianity spread to. Of this, the Apostle Paul prophetically warned:

"Beware lest any man spoil you through philosophy and vain deceit, after the tradition of man, after the rudiments of the world, and not after Christ" (Col. 2:8). Titus 1:14, warns the earliest Christians to not give heed to Jewish fables, and commandments of men, that turn from the truth. "Neither give heed to fables and endless genealogies, which minister questions, rather than godly edifying which is faith: so do." (1 Tim. 1:4).

How Greek philosophy tainted later Christianity, has been noted by many historians, for the history of second century Christianity is "the history of the clash and conflict between these new mystical & philosophical elements of Christianity & its earlier forms."¹

Another aspect of the Great Apostasy was the rapid spread of splinter groups that kept splintering off from each other, or growing up in different areas of where the different early to later Christian sects' seeds got spread to. Some reasons for the splits are illustrated by Clement of Rome, 30-100: He laments of the apostasy of the Corinthian branch, their inner fighting with each other. Their jealousy, envy, strife, sedition, persecution, disorder, war, & captivity. The 'worthless' rose up against those who were in 'honour.' Those of no reputation rose up against those renowned. Righteousness was far removed, peace gone, faith dimmed, the commandments & ordinances, disobeyed. Each going after their own lusts, & desires of their wicked hearts.²

As the contentious sects split up even more, some grew to domination & were victorious over other rival sects. Thus, their histories were written and sometimes molded to put themselves in the best light. While their rivals got polemically vilified, often unfairly, inaccurately, and were suppressed, militantly at times, and declared to be an 'illegal religion,' or in other cases, 'heretical sects,' that needed to be thought policed! Thus, a lot of intolerant bias polemical vilification tactics were often used by writers against their rival sects, & non-Christian antagonists, which created histories that didn't fairly represent what might have been the actual beliefs and practices of the rival sects, or religious non Christian opponents. In some cases, the early Christians were vilified by early anti-Christians & were persecuted, until certain brands were accepted as the State Religion, like during the 4th century, when Roman Emperor, Constantine

rose to power. In time, however, later Christians, unfortunately were known to persecute each other, & sometimes even drove out other sects & faiths. The dominating sects would seek out & often burned their rivals' writings too, & in later cases, the people. Charges of "heresies," began to be polemically thrown back & forth. The charge of 'heresy' eventually became a deadly charge, a death sentence! Especially when different sects, that gained civic and theocratic powers, would enforce their brands of Christianity on others! Having thus gained, or regained, the favors of the State, or civic leaders, they often controlled also the media of the time, & suppressed their rivals, after they'd labeled or branded them as an out-law religious heretical sect, or vilified them as witches, Satanic, devil-worshippers, immoral, "infidels," & 'enemies of the State.'

In time too, those who declared others as 'heretics,' were themselves later considered 'heretics!' Especially, as later generations of Christianity retrogress away from the earlier accepted beliefs, doctrines, & practices of earlier Christians. Plus, as later Christians developed their own versions of evolving, cultural contaminated traditions, dogmas, beliefs, superstitions, & continued to abandon earlier beliefs that fell under later controversies.

As the centuries went by and aged Christendom, later Christian diverse sects, that became the dominating force over others, also had power hungry persons that bought their way into either civic, cleric, or both positions of power. Thus, in some of the later theocracies, they wielded their powers & enforced their agendas with the sword! All these aspects were products of these later stages of the Great Apostasy! Creating religious intolerance, as thought policing & enforced creeds, decrees and dogmas were forced fed to the common folks and non-Christians. All of which if they were not accepted by the people, could mean that they could be subjected to all kinds of horrible punishments, and even death.

As different inventions of torture created horrific torture chambers, the 'guilty' could suffer confiscations of property, loss of limbs, eyes, tongues, hands, legs, or their heads choked off. 'Guilty' sentences could be documented, just for being charged, true or not, for going against, or being in defiance of the dominating Christian sect. Numerous examples will be considered in this study, to show the different areas & times where no religious freedoms, & no religious tolerance was granted to those who didn't accept their particular brands of the State Religion. Christendom, persecuted in earlier centuries, later persecuted and hunted down rival sects' members, & whole congregations in some cases. Then, those of earlier centuries, who had thought of themselves as the defenders of the true faith, were later declared heretical, case in point is what happened to Origen. He was a great defender of Christianity of his time, wrote answers to early anti-Christians, like Celsus. But in time, his views were later condemned during later centuries. Thus, whoever might be a minority could be declared heretical by the dominant intolerant sects, that had Kings, Emperors, & Queens as part of their particular faiths. Ones that could abuse their civic-powers: To enforce, to fine, penalize, capture, imprison, suppress, persecute, extract forced tithing-taxes, & put to death, the disobedient. Or thought-police them with all kinds of horrible methods of torture that were invented. Thus forcing them, if they could, into accepting whatever brands of Christianity was dominating a particular area, at a particular time throughout historic Christendom. In fact, the thought policing that went on, as Christendom became more diverse, is one of the products of the Great Apostasy.³

Another aspect of this whole journey through time is the historical facts that apostasies tend to build on earlier apostasies. A doctrine doesn't start out becoming a fable, it has to retrogress over long periods of time, into their later myth makings stages. While in other cases & areas, the process can often be sped up, if there is little or no written records, art works, ritualistic reminders, and protective priesthood powers to keep false doctrines & false teachers in

check, or to preserve original doctrines. If the areas that the gospel got spread to, was in a more pure & original form, & has those protective elements in place, to preserve what it has. If so, then, the myth making is more likely to be kept in check & countered with truth. But this is so long as the people remain righteous, and true to the original message, and loyal to their priesthood endowed leaders, who are maintaining their own righteousness & thus remaining worthy of the spiritual gifts, & keeping the false teachers in check, (1 Cor. chaps 12-13, Eph. 4:11-32). But once these protective aspects are lost, it is then that the retrogression to legendization process starts up to turn true doctrines into fables & mythologies.

Hegesippus, a second c., Jew who was converted to Christianity in Palestine, he illustrates the point, says Eusebius, the church historian, who cites him as saying this of the conditions of the early church, how that was at first: "a pure and uncorrupt virgin; whilst if there were any at all, that attempted to pervert the sound doctrine of the saving gospel, they were yet skulking in dark retreats; but when the sacred choir of the apostles became extinct, and the generation of those that had been privileged to hear their inspired wisdom, had passed away, then also the combinations of impious error arose by the fraud and delusions of false teachers. These also, as there was none of the apostles left, henceforth attempted, without shame, to preach their false doctrine against the gospel of truth."⁴

Consequently, as false teachers arose, they added to the apostasy. But also, later apostasies often will be built over & blended with others' earlier apostasies, that continue to get built upon others' apostasies. Thus, the next generation gets farther and farther away from the original doctrines in these ways. Moreover, when this happens, little faults should go to those later generations who are just going by what apostate doctrines they'd learned from their apostate parents & teachers, who can only give what light & knowledge that they might have inherited from earlier generations. But also, can only pass on the dark knowledge that got mixed in with the fragments of light & truths they inherited too. So as the lights dim further, many of them do the best that they can with what light that they still have, in an ever increasing Dark Age. While some, that are motivated by darker forces, might help retrogress the apostate doctrines even down further, so that by the next generation that comes along, they get even more further away from the original doctrine & take it another step away from the light towards turning it into being closer to confusing fables, legends & faded traditions. Thus, the retrogression process continues over time in what I call the legendization process.

THE GREAT APOSTASY, LIKENED UNTO A GOSPEL SHIP, (OR CHURCH), OUT IN THE OCEAN, BEFORE A DARK & MIGHTY STORM: One parable illustration to describe the Great Apostasy, is to liken it unto a ship, called the gospel, or gospel ship, (or true church), out in the ocean. The captain, (Christ), looking down the horizon with his telescope (extended divine vision to see & predict the future). Sees a storm coming in the signs that also indicate a storm front is building up, even though it's still fairly calm. Some of the crew members are plotting mutiny, lying in wait & seeking opportunities & ways to take over the ship, and control its passengers & crew. (They are like the prophesied 'wolves' or false teachers plotting to arise, counterfeiting the gospel and mysteries (temple ordinances). They will claim to have the true "gnosis." (Or knowledge that comes from revelation, the sacred 'secret' knowledge, given by Christ to his disciples, apostles, & prophets, during his post-resurrection teachings. Acts 20:28-31, 2 Cor.2:17, 4:2, 2 Pet.2:1-2, Eph.4:3-32).⁵ When things start to get rough, Christ & his apostles, like ship officers, warn the other crew members, & passengers, (or members of the true Church), that a storm & mutiny is coming. As the winds start to pick up, they are like "every wind of doctrine," that comes from different cultures' religious dogmas & ritualistic symbolisms,

(Eph.4:11-14). The wind starts to blow up against the sails stronger, up against the crew members, & effects their balance & threatens them of slipping & falling over board. If, that is, they don't have a safety line, (the spiritual gifts), or other ways of keeping themselves from being carried away by the wind, or washed over board. (What they do with the hands are what keeps them from falling, such as holding on to the words & doing the teachings of Christ, his prophets, & apostles. Keeping the commandments, keeping the hand clasping covenants, by cleaving unto God & Christ's saving righthand, so that they don't slip & fall.⁶

For like with the New covenants, the keeping of them can be a challenge in families that have those who try to get the covenanted to not live the gospel, such as perhaps in the case with the Old, when different ones who devoutly served, were tested, were also being challenged by the "controversy by the waters of controversy," and because of those who kept the commandments, & "remained faithful to thy covenant," had "parted from his father and his mother, his brother and his sons,..."⁷

For will they fall-away, become traders? Latin for 'hand over.' When persecutions got rough, different church leaders handed over their scriptures & holy Christian writings to thought policing Roman soldiers enforcing the orders & laws made against the early Christians, by Roman officials. 2 Thess. 2:1-15).⁸

But ship Captain & officers, (Christ, his prophets, & apostles), encourage them to stay strong, hold on, (to remain firm in their faith, & to follow their commands). But as the storm gets stronger, the mutiny within, (those who reject & betray Christ), & the waves without, (the 10 different persecutions),⁹ kill the Captain, & threatens the ship's officers, who are soon killed too, & their bodies are washed over board, to no longer be heard of. (The apostles are martyred in the different areas they did missionary work in, being rejected & killed off in different ways).¹⁰

The mutineers, (false teachers who try to take control & compete with each other), don't know where to stir the ship, as the waves of controversy, schisms, & inner contentions, diverse cultural contaminations of true doctrines, blended in with "every wind of doctrine," (Eph.4:11-13), threatens to ship-wreck the gospel ship, now in peril. The dark heavy clouds & storm front winds (of doctrines), start to create huge stronger waves that start to crash in & up against the ship. Meanwhile, some of the mutineers (false teachers, copyists, religiously motivated scribes & false church-leaders), begin to make crude copies of maps (their own scriptures, their own counterfeit 'gnosis,' or claims to revealed sacred secret teachings of Christ). Doing so, to try to convince the others which way to steer the ship. ("These are wells without water, clouds that are carried with a tempest; to whom the mist of darkness is reserved for ever. For when they speak great swelling words of vanity, they allure through the lusts of the flesh..." & other vices, 2 Pet.2:14-22. "Raging waves of the sea, foaming out their own shame; wandering stars, to whom is reserved the blackness of darkness forever." (Jude 6-13). They contend amongst themselves as to which map copy is the correct one to be guided by. (Different tampered with versions & copies of scriptures that they try to use to attempt to claim authority for their particular doctrines & ways to go). With so many conflicting maps presented & argued over, as being the authentic copy to follow, the crew is confused & don't know what to do, though trained shipmates, while others are inexperienced passengers. (There are too many conflicting orders, (the commandments of men). Plus, too many voices threatening punishments if their orders aren't followed. (Different schisms, contentions, false revelations, & because the spiritual gifts have faded out, all this has produced thought policing tyrants). So much so, that the crew members don't know who to obey, & now fear their leaders too. Mean while a wave of heretical views, with their own "scriptures," comes crashing into the ship. On the other side, the wave of the Christological controversy comes crashing in. Another wave

of Gnostic blends & mixed dogmas crashes in on another side, mixing in with the other waves & thus becomes almost un-discernible as to which wave is which. More waves come crashing over, the mountainous wave of Greek Philosophy, is mixed in with other Oriental religious thought. Plus, waves of paganism, Jewish dogmas, Egyptian & Roman mystery religions' symbolism, beliefs, & ritualistic parallels, come crashing in & over onto the ship, flooding the different compartments with their blends. Different types of waves came crashing in on different areas of the ship (or in different areas of the church). For "...all through the first several centuries of Christianity the Church was strictly an Eastern one, [in the Roman Empire] and so was the wave of philosophies that engulfed it."¹¹ Each wave causing its own particular damages, & mixing in with the strengths of other waves.¹² (Many splinter groups of early Christians, absorb the cultural contamination of their neighbors, and areas Christianity spreads to, blending beliefs, rituals, symbolism & tampering with their scriptures to come up with their own canons).

Despite the waves coming in, there still are those who attempt to hold on to what truths they have, as they try to do good. (The Great Apostasy waves didn't destroy everything all at once, there still remained many basic truths, many good principles being lived, & many good people trying to live what Christ like traits they had learned). As the waves kept crashing in on the deck of the ship, there were children being left out & exposed to the weather, & harsh environments, left outside to die, by their pagan parents, who were passengers on the ship too. Many of these were rescued by early Christians & cared for. Even though early anti-Christians were charging that early Christians were killing & eating babies, in the secret meetings held in the dark areas of the ship! However, those who knew the truth about many other early Christians, & even those amongst the pagans, despite their fellow pagans' claims & charges, had to admit that the early Christians were helping with the charity issues on the ship. ("The outstanding moral distinction of the Church was her extensive provision of charity. The pagan emperors had provided state funds for poor families, and pagan magnates [or wealthy and influential person, especially in business] had done something for their "clients" and the poor. But never had the world seen such a dispensation of alms as was now organized by the Church. She encouraged bequests to the poor, to be administered by her; some abuses and malversation crept in, but that the Church carried out her obligations abundantly is attested by the jealous emulation of Julian [the Apostate, 361-63 reigned as Roman Emperor, & was a critic of the church]. She [the church] helped widows, orphans, the sick or infirm, prisoners, victims of natural catastrophes; and she frequently intervened to protect the lower orders from unusual exploitation or excessive taxation. In many cases priests, on attaining the episcopacy, gave all their property to the poor. Christian women like Fabiola, Paula, and Melania devoted fortunes to charitable work. Following the example of pagan valetudinaria, the Church or her rich laymen founded public hospitals on a scale never known before. Basil established a famous hospital, and the first asylum for lepers, at Caesarea in Cappadocia. Xenodochia—refuges for wayfarers—rose along pilgrim routes; the Council of Nicaea [325 A.D.] ordered that one should be provided in every city. Widows were enlisted to distribute charity, and found in this work a new significance for their lonely lives. Pagans admired the steadfastness of Christians in caring for the sick in cities stricken with famine or pestilence.... [Consequently, Ambrose, Bishop of Milan, Latin Father, 340-397, could write about the church's efforts to do good & offer some safety] "Amid the agitations of the world, the Church remains unmoved; the waves cannot shake her. While around her everything is in a horrible chaos, she offers to all the shipwrecked a tranquil port where they will find safety."¹³

The light of day is ever going out, as the sun goes down & the night falls upon the stormy ocean. In the almost complete darkened, & with the ships' lamps being tossed around, they don't give off much light, as some are extinguished by the growing waves. The ship starts to break up, & takes on a lot of water, (a combination of controversies causes real damage to the original gospel message). Some mutineers seek to buy off the others, for positions of authority, to become ship officers, to be obeyed, (thus, the Simony controversy causes problems amongst the other mutineers & crew members). All these different waves (controversies), crash into each other to blend & affect each other, as the Trinitarian controversy wave crashes up against the Christological wave, that is crashing up the Preexistence controversy wave. All these effects the deification-wave, that is blended in & crashing in on the crew, desperate to know where to stir the ship, & which conflicting commands to follow. Some of the more powerful mutineers, who have civil authority, & men at arms, cause more problems, as they persecute, hunt down, arrest, capture & torture crew members that won't give up their particular leader's (faith) that they are following. (The heretic hunters, Inquisitions, Emperors' decrees, & force of arms to accept, & obey the creeds signed into law).¹⁴ After many crew members are killed off, some being martyred, others going over to the side of their rivals' side that dominates all others, (early Christians persecuted during 10 different eras, thought policing theocracies, more Inquisitions, militant Kings & Queens enforcing their religious decrees. Forced conversions). The mutineers with power (such as the Emperor Constantine), try to enforce unity within the ship. (The militant-thought policing decrees of Clerics & Emperors, seeking unity within their parts of the Roman Empire, by force of arm & decrees to follow the Nicene Creed of 325). But with the Trinitarian controversy wave crashing about, so also, are still the Christological controversial waves, which crash up against other waves, as pre-existence, deification & other controversies, toss the ship to & fro, with also every wind of doctrine.

St. Jerome, (345-420), admits that in the western part of the Roman Empire, (perhaps during when Rome was being invaded, & eventually sacked by Alaric the Visigoth, 410)¹⁵ That: "...As for the church, our house upon this earth as well as our home in heaven will be lost to us if we are lazy and slow to good works; and the whole structure which was designed to elevate to the peak of heaven shall collapse to earth, bringing ruin to its inhabitants. When our hands weaken, the storms overcome us, and this is as true of the Church as it is of private individuals: that through the neglect of the leaders the whole structure collapses." Also warned Jerome: "Christ disestablishes his church because of daily increasing unrighteousness."¹⁶

By now, the night has set in (Dark Ages), & only corrupted, & tampered with maps (copies of the scriptures), can be consulted, but not by the regular passengers, or ship's crew members, (scriptures are suppressed & become illegal to own, except for a corrupt clergy). But also, because there is no living captain, & real living ship officers to consult for guidance & to settle the on going conflicts on board & to calm the ocean (as Christ commanded the storm to be still, & with not any living Apostles & Prophets to help guide the church). With so many waves now crashing up against & into the ship, & with every wind of doctrine tossing them to & fro. With the lights of their lamps extinguished, & with the rain clouds & sun gone down, the gospel ship & its crew in trouble, have little choice to be try to ride out the storm, & hope for a calm new dawn! (The Reformation). Which, when it comes, they can access the damages done, & hope for God to send a rescue ship (The Seekers), to then bring about a time of restoration, with new living prophets & apostles to restored the gospel ship, or built a new one, & get the people back on course, (Acts 3:19-21, The Ante-

Nicene Fathers, vol.4, p.528, book 4, chapter lxi, Origen Against Celsus).¹⁷

But as it was, even during the Reformation, as Pierre Van Paassen, wrote in a biography of reformer, Girolamo Savonarola, (1452-1498): "A world without prophets is a world that knows not its sign. It is like a ship without rudder or compass floundering about helplessly, aimlessly drifting toward perdition."¹⁸

For as the storm raged on, different ones noted how far-off-course, the gospel-ship had gone. How that it was now flooded with dogmas reduced to incomprehensible "mysteries," which were being enforced by thought-policing religious leaders, (running the state religions in different areas of the ship). They were now also bitter rivals, fighting with each other. (Thomas Jefferson): "Man once surrendering his reason, has no remaining guard against absurdities the most monstrous, and like a ship without a rudder, is the sport of every wind."¹⁹ The monstrous creatures of the ocean, & sharks, circle the ship to feast off of the passengers, crew members & others that might get washed over board, or those who jump over board, or are martyred for their beliefs. "As scholars and theologians have spilt an ocean of ink attempting to explain the title "Son of man," they have, in like manner, wrestled to obscure the plain and obvious meaning of the title "Son of God."²⁰ (The 'ocean of ink,' might be likened unto the blood of martyrs & others put to death, because they challenged, or didn't accept the dominating enforced religious laws, dogmas, & creedal formulas, concerning how Christ's as "Son of God," was to be interpreted. Plus, the thought policing that has gone on throughout the centuries to force many people to accept the dominating beliefs of the state-run religion in power, during the on going Christological & Trinitarian controversies).

The different church leaders, crew & passengers, seeing that the gospel ship needed repairs, still sought to use old tainted rotten boards, to try to plug up the holes where water kept flooding in. (Rotten old boards of Platonic philosophy continued to cause problems in the early to much later church. Thomas Jefferson, writing to his friend, John Adams, noted the apostate conditions of Christendom during their times, late 18th century 13 American-colonies. How the waves of Plato's "foggy mind," had influenced the Christian priesthood, who had, in finding the doctrines of Christ too plain & easy to understand, had thus "...saw, in the mysticism of Plato, materials with which they might build up an artificial system which might, from its indistinctness, admit everlasting controversy, give employment for their order, and introduce it to profit, power and pre-eminence.... [Christ teachings are easy to understand, while the] thousands of volumes have not yet explained the Platonisms engrafted on them: and for this obvious reason that nonsense can never be explained..... Plato is canonized; and it is now deemed as impious to question his merits as those of an Apostle of Jesus...."²¹

MORE ON WHAT HAPPENS TO PURE DOCTRINES DURING APOSTASIES: Another part of this whole more lengthier process, is what happens to the doctrines when they get blended in with other folk beliefs, or the surrounding cultures' already established mythologies. They became Christianized legends, or Christian legends became more paganized fables, because with these different blends, they retrogressed further away from their original elements. Or the later Christian doctrines, rituals, symbols, etc, got paganized, or the pagan symbols, etc., got Christianized. What spins off from these are more faded traditions, customs and myths that start to get even more distorted, changed, fragmented and blended in with the cultures' established customs, mythologies, & superstitions. Thus, the on going developments of superstitions plays a big part in what I call the "legendization process," when the time did come

when they didn't endure sound doctrine, but turned unto fables.

This "legendization" process can be taking place even among areas where the same doctrine is still being preserved to a certain extent because of writings, and art works that illustrate the doctrine. Writings help keep the belief & doctrines alive, especially if they are hidden away to be discovered and translated later. So we have to give credit to all of the artists and writers down through the centuries who have recorded for us what stages the beliefs were in during their times.

What has caused some beliefs to become changed, altered, & further legendized are case by case situations. As the beliefs of Christianity spread throughout different parts of the world, a number of circumstances in the areas they spread to, could contribute to how well they either got preserved or became further legendized. If they got written down, or illustrated in art works, they were preserved better, in contrast to word of mouth oral tales, that often would loose their originality as time went by. Or if they were popular beliefs, or ones that conflicted with the already established cultural beliefs of the areas the beliefs started to get infused into. If they paralleled already established beliefs, they had a better chance of surviving, even though they might be blended in with the already established beliefs. If they conflicted with other beliefs, they might get changed to fit in, or get argued over and even declared heretical.

In other cases, the beliefs, customs, & practices in other areas that are established, might even be altered & blended in, doing so on purpose, as done by clerics. Some have attempted to get their rivals, or others living amongst them, to accept their beliefs, by having the parallels between them blended together, slowly, in the hopes that this method of missionary work will soften the acceptance & adaptations of the newly introduced beliefs, practices, customs, or 'doctrines.'

Another aspect that often influences the molding of later legends, traditions, customs & myths are the influences of the established powers of the culture. The powers & influences of the State, or the political powers, especially if the religious leaders have also taken on the role of religious-political welding powers. In these cases, beliefs, doctrines, rituals, practices are often enforced and established by decrees, creeds, councils, & governing officials, sometimes somewhat dictatorial. What follows then, are what must be accepted by the peasantry, lower clergy & lay persons, as to what are the acceptable state religious beliefs, that must be believed in. Plus, the acceptable rituals to be practiced, or the holidays to be observed. These religious settings, can & do have affects on the legendization of doctrines, rituals and observances. Or their preservation of beliefs & rituals, though they might be in creedal formulas argued over in church council meetings. Plus in edicts, synods, & councils' decisions, & written as canonical laws. Much of which then gets preserved because they are being militantly preserved by force of arms. At least until the next Emperor, King, Pope or other powerful cleric comes along later to make their own changes, or discard the former dogmas, or make changes to the formulas of the creeds.

In these settings, religions that become outlawed, by the State, and which are forced to go underground, because of times of persecutions. These can also have affects on the preservation, rejection or developments of different aspects of the religious rituals, beliefs and ceremonial practices, as to how they might eventually become eventually fraternalized. Or, become part of the symbolism of later secret societies. Or even ripped out as much as possible through the persecution of the State that seeks to enforce its decrees as to what is the State religion of the time. We see this in the early centuries of Christianity, when it was an "illegal religion," as decreed by the Roman

Empire. But then, how later Christianity changed, when it became the State Religion in some areas, and decreed others “illegal” such as during the Spanish Inquisition.

Another aspect of further the legendization process is the slow process of fable makings that comes with the blends of different cultures’ myths, legends, & superstitious beliefs & practices, when they live amongst each other peacefully. In these types of settings, these blends can cause the original doctrines to fade out even further. Even during the days when there are prophets & apostles, & during Christ’s time, even the spiritually endowed, the seers, the revelators of the gospel, & givers of scriptures, were tainted by the cultural influences they lived in. As were also their disciples, by the customs, superstitions, levels of the truth in scientific knowledge available, or not available yet, & other world views of their times. Plus, the religious, social, political & physical environments to which the holy-men & women of God, or saints, & which the prophets, prophetesses, apostles, & their disciples & converts lived. All these conditions had effects on their world views of their times, & in all ages of recorded history. Which is why God through revelations, & Christ through restorations & clarifications, helped even the prophets & apostles understand more about the world they lived in, & the creation of the world & worlds in the universe, even if those clarifications were done a little at a time, & over different periods of time, (1 Cor. 13:8–13, Amos 3:7, Isa. 28:9–13, Rev. 19:10, Eph. 3:8–16).

Without prophets, apostles, & the spiritual gifts used to discern & to counter superstitions, & to clarify doctrines, (Eph. 4:10–14). The safe guards & protections thus gone, allowed more myth making to take place, as the already existing fables & superstitions, that were piled on each other over time, before, were continued to be piled on top of the old, with new ones. Thus, covering the original doctrines, even more, especially during times of apostasy.²²

Plus, add to that other aspects, which are, when scriptures get suppressed, destroyed, or doctrinally dogmatically alter, changed, words deleted or added in. Done so in order to fit the dominating controversy of the times. Plus, when the scriptures get held back, or written in languages that only the clergy can understand. Doing so, in order that the peasantry can’t read or understand them. Plus, when the sermons are given in the language that only the clergy could understand & to interpret, according to what the corrupt clergy wanted the peasantry to understand, like during the Middle Ages. Thus also, in areas where illiteracies were a problem, the beliefs in oral forms, when passed down in cultures that also had established superstitions. Such settings added to the legendization of doctrines, rituals, practices & beliefs too. The fact that the canon of scriptures were different in some areas, where some books were accepted, while in other areas rejected, or unknown, also contributed to the developments of the legendizations of different beliefs too. Errors in translations, copyists’ errors, or later even incorporating the enforced beliefs into the marginal notes, or even inserting and taking out of certain elements of the scriptures, also had influences on the legendization process too.

A lot of superstitious beliefs developed amongst the peasantry, some of which also cause a lot of harm to other people, and themselves. Thus, different superstitions were spawned and spread during different ages of the apostasy. Thus, when the products & retrogression of an earlier apostasy of another culture, when met up with a current apostasy of another culture, which then blend, it produces their own further retrogressions of faded, & almost lost doctrines in the new fables & myth makings. This is what goes on during their blending of superstitious beliefs, & superstitious apostate practices, retrogressed clerical ceremonies, mysteries, symbols & types.²³

During apostasies, the rituals, ordinances, or mysteries also get changed, distorted & blended with earlier left over fragments of apostate mysteries. (Isa. 24:5). Paul admonished the early Christians at Corinth, to: “Keep the ordinances, as I delivered them to you” (1 Cor. 11:2). Clement of Rome, 30–100, noted how those at Corinth, neither walk in the ordinances of Christ’s commandments, or live according to what Christ expected. (The Apostolic Fathers, 14). Even Pope Adrian IV, 1522, acknowledged the corruption of the ordinances: “We know well that for many years things deserving of abhorrence have gathered round the Holy See. Sacred things have been misused, ordinances transgressed, so that in everything there has been a change for the worse.”²⁴

These also often get blended in with the fallen angels’ counterfeits of the true gospel, & then handed down in secret societies’ symbols, rituals, & heretical apostate mystery religions.²⁵ This happened in historic Christendom, when, for example, during the Middle Ages, and the Inquisition period, a lot of evil tortures, forced confessions, & thought policing took place in Europe, and in the New England Colonies in America. When, those marked as “evil,” were slaughtered during the horrific dark day of the Inquisitors’ hunts for alleged heretics & witches. Numerous cases were heard & wicked verdicts of death and torture were given. Mostly done by a corrupt, wicked & superstitious clerical legal system, & which resulted in many gruesome deaths by different manners,²⁶ mainly because of the apostate superstitious legendized beliefs, some of which were faded fragments of pre-existence themes turned, by those times, into superstitious fables, practices & world views:

“The horrors of Devil worship, of the Inquisition, and of a misconception of the nature of evil. They were the visitations that necessarily followed in the footsteps of a most abandoned ignorance. They oppressed mankind like a dreadful nightmare, like ghastly hallucinations of a feverish brain, and the disease passed away slowly, very slowly, only when the light of science, which is the divine revelation that is taking place now, [1900s] gradually began to dispel the gloomy shadows of the night and revealed the superstitious characters of the beliefs that had begotten the crimes of the dark ages.”²⁷

Other aspects of apostasies & their legendization processes, are how different ones will break off from a sect to form their own. Though they might keep a lot of the beliefs of the former, they might alter, change, throw out what they want, and keep what they want of their former faith, as they establish their own versions of them all. Or they might reject it all and start fighting against their former faith with endless polemical writings, and lists of reasons why they stopped believing. Another aspect is that the moral codes of the religion, when they go up against what are becoming more & more popular trends; which might be immoral, such aspects can cause changes amongst large memberships who might try to find ways to rework beliefs to be molded into blending in with the popular acceptable life styles & trends. Moreover, if the leaders don’t attempt to fight against the growing encroachments of such trends, but even get “corrupted,” themselves, this can cause further legendization of doctrines, beliefs, practices, rituals & customs.

The loss of spiritual powers, and gifts of the spirit, are another aspect, that leads to lack of protection against the encroachments of beliefs, practices, & rituals that have outsiders’ influences on the original beliefs as preached by the founding leaders. This is what some of the early Christian fathers noted, when they complained that the spiritual gifts were becoming less and less. What replaced them, when there were no more Christian prophets & apostles heard of, were the claims to alleged powers, and perhaps even real powers of different “saints,” throughout Christian history. But also, the alleged claims that different things had magical type powers in the different stories that, in time, were generated over lore about holy “relics.” Many

of which were claimed to be the actual part of the True Cross, the Crown of Thorns, apostles' bones, and the bodies of the Apostles and martyrs. Or some other holy preservation of something alleged to have been touched or owned by the founding religious leaders.²⁸

THE BASIC PARTS TO THIS STUDY

What this study will consider & explore in time lines, are the "legendizations" of the following:

1. The causes & effects of the legendization process.
2. Loss of the Spiritual gifts.
3. Legendization of the Pre-existence, the pre-birth life as spirits in a family in heaven.
4. Christ's descent into the spirit prison & baptism for the Dead, later legendized.
5. Christ's descent & post resurrection world- wide-treks, later lost & turned to fables.
6. The "mysteries," or enactments, & ceremonial ritualistic types of these beliefs, fade to masonry.
7. Nature of God, & Godhead turned dogmatic.
8. Deification, perfection, the rewards of godhood to the faithful & martyrs in later versions.

What became legendized into legends, later traditions, fables & when & how were rituals eventually fraternalized?

1. With the spiritual gifts fading out of the early Christian church, as admitted by early Christian apologists, so also did the offices of prophets & apostles that produced additional scriptures. Thus, the canon of scriptures, and debates with the uses of the dialectic arts of clever arguments, & human reason, became the ways to argue out Creeds & Decrees in different church councils. The different branches of Christendom developed their own canons of scriptures, some including other books, or writings different from other Christian sects. Thus, different versions of the holy bible developed down through the centuries. Earlier bibles that started with pre-existence themes, eventually were discarded for versions that started with the creation drama.²⁹

2. The spiritual gifts that produced scriptures, miracles, & over-came language barriers, etc., faded off into relic magic, where the alleged bones, or bits-of-the-cross, etc., were believed to hold & give off magical & divine healing powers, etc., to those who paid to see, or touch the old-relics.³⁰

3. The Scriptures: Earlier copies were confiscated, & some destroyed during days of persecutions. Some were turned in by Traders (or those who handed over their copies of the scriptures), to the Roman soldiers-police, after Roman Officials decree them & early Christianity to be an illegal religion. In the case with the "Secret Archives of the Vatican," it's written that "...the archives lost heavily in the persecutions, and even the leaders of the Church sometimes collaborated and yielded up Church books and documents. Some of them managed to substitute heretic books and false documents; others were compelled to deliver sacred books and genuine archival documents. These traitors, the traditores, or handers-over, were the most despised of the lapsed Christians, because they had compromised all Christians and the organization of the Church itself.... The damage done to the archives in these earlier persecutions was lessened by the fact that they were local rather than general, and the lost books could be replaced by making copies from those belonging to churches in other regions. The sending of books to other churches seems to have been a regular practice...."³¹

So it was hoped that many holy books could have been replaced, but there were always the questions & concerns about if the other copies were copied down accurately, or

not. Plus, if the differences noted, when compared, were of such that they changed the message & meanings of doctrines to the point were the original intended gospel message had become distorted, manipulated & cleverly forged to fit the dogmatic schisms of the times. Especially as the early Church passed through different eras of debates, anti-Heretical polemics, & fell under the hands of false teachers, that were prophesied would enter into the different churches, after the apostles & prophets had left the areas to go to other branches of the early church. Thus, also the many letters sent back to the early branches, to try to combat the false teachers already seeking to draw away their own disciples. There were always the questions of differences noted in the different language translations too. Later, when Christianity became the state religion of the Roman Empire for a time, debates, polemical writings, & church councils came up with different lists of what were considered to be official canons for different sects.³²

4. Pre-existence, in some areas of Christendom, such as the fallen angels, were to become the later fallen creatures, certain types of birds, pesty insects, mythical monsters, & some classes of water spirits. Those that haunted the lakes, rivers, & wooded areas, seas, & deep caverns, which they had fallen from heaven, down into, according to later folklore.³³ Some later classes of water spirits, or water babies, that storks go & gets from marshes, the clouds, (heaven). Or from rivers & watery areas, according to lore, are the spirits of the unborn, waiting to be born & taken by the storks to their expecting parents. (Such as in Baby announcement cards, late 19th early 20th c.)

5. In addition to thousands of art works & writings illustrating Christ's, John the Baptist's, prophets,' apostles,' saints,' & others' descents into the underworld. For different reasons, but mainly, to preach the gospel & rescued souls out by resurrection. Many baptismal fonts were symbolical types of the early to later Christians' descent into the underworld to battle demons there, &, like Christ, & those who also descended, they also free souls, & like hand clasping angelic guides, they help them through the dangerous watery deep. Thus, hand & wrist grasping to help those out of the fonts, were like ascensions out of the underworld of death. They went down as a type of ritualistic death, then are raised to life, (by hand & wrist grasping covenants). They are then anointed again, & clothed in a white robe, symbolic of the resurrection & deification themes.

The descent & Baptism for the dead, later legendized: Christ preaching the gospel to the spirits in prison & baptism for the dead, in some areas of Christendom, became the later masses & liturgical rituals for the dead. Then much later, the corrupt sales of indulgences, where it was claimed by those who sold the indulgences, that as soon as the coin in the coffer rings, a soul from purgatory springs. Other versions of it faded off further into the much later legends & folklore about fairy type winged nymphs, & water-way creatures, & some classes of water-babies, that were believed to be unbaptized babies who had died without baptism. Amongst these, are those that haunted the lakes, rivers & wooded areas near water ways. Upon hearing their cries, one could say a baptismal prayer & thus baptize them to set them free.³⁴

6. Christ's world wide treks, eventually faded off into the later German traditions about a blond hair, female fairy type gift giver, called Christkindl = (German for Christ-child's wanderings). This, later became the Kriss Kringle legends, & eventually the X-ing out of Christ from Christmas into Xmas. Such as during the much later commercializations of Santa Claus, & his mythical frosty annual Christmas flights around the world, to deliver the latest electronic toys, gadgets, & goodies.³⁵

7. Anointing of oil in the early Christian mysteries faded off into coronation ceremonies done to anoint Christian Kings & Queens to their thrones. Plus, the coronation

ceremonies of later ecclesiastical leaders, & the ceremonies to Knighthood, amongst different Knight Orders.³⁶

8. White garments of the early Christian mysteries, eventually became White-Sunday, or Whitsuntide, & the later giving of new clothing during Easter times.³⁷

9. The oaths or vows done in early Christian mysteries, later became fraternalized in later freemasonry, oaths sworn on the holy books, as done by Nobles, Earls, Barons, & Royalties of Christendom. To fade off into the hand clasping oaths in 'paying homage' ceremonies between Christian Kings, Queens, Nobles & Knights. To be fraternalized further in later oaths to political office, oaths on the holy book in courts to "tell the truth." To be fraternalized further in the boy scout oaths & hand clasp.³⁸

10. The different types of hand & wrist grips done in early Christian mysteries faded off into later hand & wrist grips done in later versions of greeting the wandering Christ. In numerous depictions of realm travels, in prophets, saints, & Christ going in & out of different realms of existences. For examples: The descent into hell, hades, limbo, purgatory, the abyss & the Anastasis = resurrection. In ascensions & assumptions into heaven. In early to later Christian wedding hand clasping traditions, & the sacred sacraments of marriage. To be later fraternalized in the hand & wrist grasping done in later freemasonry, & even the boy scouts.³⁹

11. Eternal wedding ceremonies faded off into the later versions of tying the knot, or joining the groom & bride by the hands to wed them for unto death do they part. Fragments of their union in the after life realms became symbols in stone tombs, or grave markers that show the hand of the groom & hand of the bride joined together in a hand clasp. This was to symbolize their union & welcoming each other in the after life. "What God has joined together, let no one divide asunder." Also, 2 hands depicted clasping together on rings, or 2 separate rings with hands that clasp together to make one ring. This symbolism kept in remembrance the later concepts of eternal-love, in that the ring or circle has no beginning or end, & thus is symbolic of the type of love that is eternal.⁴⁰

12. The Godhead, thus believed in some areas of Christendom, to be 3 in 1, or only 1, this eventually developed into strange depictions of three heads on one body Godhead. Or three faces on one head, Godhead. Or three rabbits touching ears in a triangle pattern, or three circle symbols, three triangles, or the triangle with the all seeing eye. Though some areas of Christendom depicted the Godhead as three separate individual men, three identical looking men, three different looking men, one older than the other. Three men joined together to symbolize their oneness. It so happened that as anti-body beliefs discouraged depicting the Godhead as being too human in their images, different non-human symbols developed, such as star symbols, triangles, & circles. Plus, in a lot of cases, just the hand of God extending out of heaven from above, to do different types of finger language symbols of blessing, etc.⁴¹

13. Deification, theosis, Christian moral perfection, (becoming a god or goddess), became the martyrs' rewards. This eventually faded off into extreme sufferings and deprivations of the Christian hermits, monks, and nun orders, out in the deserts & other monastic orders. Eventually developed, deification-substitutes for martyrdom, in their penance systems of self inflicting sufferings of different types. These were believed to replace the sufferings of martyrdom, which qualified the sufferer to be rewarded with deification & perfection. Also developed were deification themes in Ladders to heaven, with each rung representing a Christ like traits, such as love, charity, kindness, chastity, humility, etc., progressively developing each trait, adding to the others, by going up further on the ladder. Plus, with hand & wrist grasping at the top of the ladders, or the crown, all represented the ascension up the ladder to Christian moral

perfection & godhood, or deification. These types of "works" were later rejected by later Christians, & god-making, or studying to become god(s), or goddesses, became a discarded doctrine by many. But to also later be further argued against, rejected & mocked as satanic. Though different versions of Christian god-making, & going off to monasteries to study to become more divine, did survived & are still debated over. It also became blended in with the legendization of what the Godhead was said to be like. God's physical glorified body was argued over as being not physical, but spiritual. The physical resurrection eventually faded out, in some areas to become spiritual-resurrections. Thus, as anti-body views & philosophies of the Greeks influenced Jewish & Christian Christological views, & the Trinitarian interpretations of what the Godhead was said to be like. They also clashed with other controversies over if there was a physical resurrection in deification, or one that said that eventually, physical bodies weren't going to be needed in the eternal world. Thus, later versions of deification were affected by the later descriptions of the Godhead, that were argued over. Plus, the unscriptural formulas & words that were used to somehow make the Godhead into 3 in 1, or 1 in 3, for it was decreed that there could only be "one God." Thus, deification was changed, as to what the deified Christian would become, as the descriptions about the nature of what God was believed & argued was like, also changed from having a physical body type, in human shape. Into a non-physical, non-human shape, a bodiless 'god' without body, parts or passions.⁴² Consequently, later legendized versions of deification have the deified Trinitarian believing Christians as somehow being absorbed into the mystical essence of a bodiless one 'god,' or "Godhead." Into a formless deification & state of being, that didn't have a physical body, or need of a resurrected body any more. But a divine type of incomprehensible 'oneness,' that somehow filled the universe to be everywhere present, but not confined into being in one place at a time.⁴³

14. Part of deification themes is its complete opposite, demonification. One of the reasons for deification is that it is the hope of Christ & our Divine Parents, that the human family doesn't become like the rebellious fallen angels, or become demonified, for this would be according to the devil's & demons' plans & post fall from heaven activities to bring about their negative plots & plans. However, on the complete opposite side of the extreme, if different ones should become gods or goddesses, by following Christ's gospel & example, this glorifies the Deities, & expands their kingdoms, thrones, principalities, dominions, & families in the heavens throughout space. For their gods' or goddesses' made so by their plan of deification, or their plan set forth in the pre-existence council in heaven, is better than them having retrogressed down into becoming like the devil & his demons, in demonification. For Christ & our Divine Parents would rather that we become like them, than they would that we become like the devil & his demons. While on the other hand, the left hand path, the devil & his fallen angel demons would rather that the human family develop all of their negative devilish traits so that damned souls will become miserable & ever spiritually blackened, like unto themselves, & thus increase their devilish domains, with the Devil reigning over them, by force, as their 'god.' He having sought to take over God the Father's glory & sought, in his pride, to dethrone the Most High God.

The Two Ways: This is part of the ancient doctrine of the 2 way, the 2 extremes. The right hand path of righteousness, & the left hand path of ever increasing darkness, wickedness on down towards demonification. Demonification was later legendized in the many myths, stories, art works, & tales about underworld creatures, haunted forests, streams & lakes, underwater demons of

the lakes, & oceans, down into which the fallen angels were believed to have fallen. The blackened demons depicted in art, later to become literalized, as used to justify enslaving the black race, under slavery racial issues. Legendized further in the myths, & legends about trolls, dwarfs, elves, goblins, & the underground folk, some classes of water nymphs, & water spirits, all of which lore said were different races of the fallen angels. Demonification later became legendized in the occult, black magical arts, & modern Satanism, & secret societies. The symbols, rituals, sayings of scriptures, the Lord's prayer, the white robes are all reversed, turned upside down. Such as white to blackness, & the developing of all the negative devilish traits, in opposition to the Christ like traits of love, kindness, charity, & Christian moral perfection. Instead of being clothed in white, with Whiteday as a later reminder of the Easter baptismal robes, this is reverse to the putting on of black robes, & Black Sabbath.⁴⁴

15. Some early Christian began to look for excuses to reject the law. Some of them took their stance to even a greater extreme, than Paul had intended. Some of Paul's converts, seemed to have interpreted Paul's teaching to mean that "grace alone" was it, that they didn't need the law of Moses, but some may have even taken it further than that and thought that they didn't even need to live the teachings of Christ.⁴⁵

NEGATIVE CONSEQUENCES & PRODUCTS OF APOSTASIES

1. As individuals & people rebel against the teachings of prophets, apostles, & their consciences, they fall under Satan's & the demons' powers & become more & more past "past feeling," (Eph. 4:11-32). This happens also as the Spiritual witness to truth from the Holy Spirit also withdraws, for such a ones ignore, or reject the Holy Spirit's promptings, & warnings to repent, as they continue on in habitual sins. Thus, the negative consequences of habitual vices, sins, & rebellious rejection against the prophets & apostles, results in the loss of spirituality. Plus, in all kinds of personal problems, & family problems that spread out into affecting, in negative ways, societies, & areas of the world.

2. With Apostasies also comes retrogression away from being counted worthy to receive more light & truth. Any truths that might have been given earlier, or then, are often ridiculed, rejected & polemically argued against, or not heeded, read, heard or used to better their souls, & societies. Thus, the light-of-truths given are either lost, destroyed by the wicked & apostates. Or, thrown away, or even outlawed. The truths might also not get studied, thus not lived, & consequently, not used to improved individuals' or societies' negative situations. The continual flow of spiritual truths & divine knowledge stops. New revelations are withheld as the Lord sees that most people have rejected & don't live what had been given earlier. The consequences & products of all this are that the light of truth is withdrawn & a spiritual dark age follows, which are times of retrogression.

3. Often, those who have apostatized will have nothing to do with their former faith, & go on in their own straying ways. While others, bitter, will often join the corrupt rivals that are fighting against the truth. Or they'll stir up those in rival corrupt clerical positions of power, & civic positions of power, to seek after those who remain faithful to the truth. Doing so, in some cases, to martyr them, destroy the church, & places of worship. Plus, to confiscate or take their wealth & properties, while seeking their holy writings to destroy them. Or, find-fault with them, looking for passages in them to distort & vilify them with.

4. Truths once taught, eventually turn to fables, legends & myths as they, & the rituals get blended in with the later products of earlier apostasies.

5. As the positive traits of the gospel are replaced by negative traits of Satan, & his fallen angels: The poor remain poor, & get poorer, as the rich greed for more & become richer. Instead of having all things in common, different classes arise. Crimes increase as people don't keep the commandments, plus the other positive teachings.

6. The people, instead of being perfected, sanctified and deified, they become more and more superstitious, carnal, devilish, sensual, and become more and more demonified, & retrogress down towards demonification.

7. The gospel answers that explained the whole journey of souls through different realms of existences. That explains the whole purpose of life, & what the challenges & tests of life are all about. These get lost, forgotten & or legendized away. Or, when those divine answers get rejected & replaced with false theories, false doctrines, & dogmas. The shield of protection which the gospel answers gave is removed, leaving the people open to all kinds of troubling incomprehensible formulas of false doctrines, false philosophies, & contentions.

8. The different false doctrines, dogmas and incomprehensible formulas created by the uninspired mixtures of false philosophies, & legendized beliefs, sometimes get infused into laws. Ones that are enforced as dogmatic laws & beliefs that are mandated as needing to be accepted & believed by the people. Heavy taxes & forced support of false teachers, & thought policing forces, often follow. As such things are built up by those in positions of power, to try to enforce the State religions that gained power over their rivals.

9. Those not part of the State religion experience a lack, or loss of many religious freedoms. Often followed by persecutions, banishments, imprisonments, heavy fines, forced tithing-taxes, confiscations of property, thought policing, book burnings of their beliefs, & suppressions. Especially, as laws are decreed that forbids their faith from being preached, their literature from being distributed, or posted, & practiced. In extreme cases, they could be hunted down & martyred.

10. Civilizations fall to wars, corruption, & secret societies. Buildings, & people are destroyed or abandoned, or turned to ancient ruins. Then, later to be discovered by other people, who try to figure out what happened, if no writings are available to tell the sad tale.

13. The heavens withhold further light & truth, & the inspiration to invent new things to improve the human families' conditions. To overcome physical challenges, etc. Especially during times of apostasy, after seeing how the fallen humanity will only use such things for evil purposes, rather than for the intended good hoped for. The devil and his fallen angels use these eras of darkness to increase more sufferings, as what light & truth once given are then perverted, misused, & counterfeited. Plus, as the good inventions once inspired, are corrupted, perverted and weaponized for endless wars & contentions.

14. Different ones that come across fragments of truth, or try to be good, use what little light & knowledge they gain to improve themselves & others, despite the evils all around them. A lot of saintly, good & honorable people, still try to live those truths, & follow the good principles learned, even during times of apostasies.

15. As different controversies arose during times of apostasy, one controversy seems to affect other doctrines, which once contaminated, starts to affect other doctrines, & their ritual counterparts. In the case with historic Christianity, for example, the Christological controversy of the 2nd & 3rd century, affected the beliefs in the basic concepts of what God was believed to be like, his shape, form, image, nature(s) & so forth. This controversy affected the copies of scriptures that were produced, many

which were written & worded in ways to counter, or established the doctrines of the different rival sects that wrote against each other. Thus, the canonical scriptural controversy, about what should, & shouldn't go into the canon of accepted scriptures. This was affected by the Christological & Trinitarian controversies. While the Christological issue also affected some aspects of Pre-existence themes, in that some believed Christ didn't pre-exist. But also, Christology issues affected the Trinitarian Controversy & deification themes, as to what a man or woman was to become like, when deified a god or goddess. So the controversy over there being a physical-resurrection, or just a spiritual one, affected many other beliefs & ritualistic types: Baptism, garment types, deification themes, etc. The Trinitarian Controversy affected also deification themes, for in being perfected, deified, it was believed that the Christian would become one with the three in one trinity. The desire to be purified from sins to thus be perfected & live with God, these aspects of deification themes were affected by the later Sale of Indulgences Controversy. Which were the beliefs that, money paid to the church could buy good deeds done by the saints, which counted as proxy good deeds for buyers of saintly-merits. Their good deeds applied by proxy to the sinner, & even dead relatives, could help in cleansing & perfecting their souls so that they could be saved out of purgatory, or wouldn't have to even go there, if they purchase of indulgences & merits where a large enough amount, or an accumulation of amounts. It was later believed that this could also reduce the time that the buyer, or his dead relatives had to spend in purgatory burning out their imperfection. Thus, the Sale of Indulgences affected later versions of Salvation for the Dead & perfection themes. The Investiture Controversy affected the rituals of later Christian versions of the mysteries of washing, anointing, coronation ceremonies, selecting-different-ones for positions of authority. As did also the Simony Controversy, that of different ones buying church clerical positions, & how the church accepted money from the rich or those who paid for others to be put into positions of clerical or civic offices. The sale of Indulgences controversy also affected the salvation by works or grace alone controversy. Such as during the Reformation & post-Reformation era.

Part 1: Ancient Antagonists Against early Christians:
 Their Charges, Slanders, Propaganda Tactics,
 Persecutions, Methods of Tortures & Martyrdoms that
 Caused Many to Apostatize

In this section, this study hopes to balance out the critics' arguments by also noting the early Christians' answers. Those not familiar with the arguments will be given a chance to critically think through them with the help of those answers, & to become familiar with a few basic tactics & negative uses of disinformation methods used to vilify early Christians. As some of these methods & tactics are exposed, the readers might start to be able to critically think through, but if prayerful, also spiritually discern &, feel the demonic spiritual negative energy behind the negative arguments of the ancient critics. They might also note that when they are repeated by later critics, those polemics will become more & more transparent, for they have already been answered to a certain extent. However, because the earlier doctrines behind those earlier answers had, in some areas of later Christendom, faded off into legends & later fables. We ought to go back to understanding those earlier doctrines as earlier answers, for they're like a divine shield against the later repeated attacks of 17th through 19th-century-critics, down to modern repeated uses of those polemics, by Atheists.⁴⁶

Ancient Issues Answered by Earlier Christian Doctrines,
 later Fabled

SOME OF THE ANCIENT ISSUES:⁴⁷ The early anti-Christians brought up a number of issues & questions that were answered by early Christian apologists, such as Origen, Tertullian, Justin Martyr, & others. There were a number of doctrines they used to help them in their responses to different early anti-Christians, such as Celsus, Julian the Apostate & others. Some of the doctrines used to answer early anti-Christians, before they later became legendized, rejected by later Christians, or blended with other doctrines in the slow process of passing away into fables, or changed & mixed in with other issues in later centuries, were: 1. The Pre-existence. 2. Christ preached the gospel in the spirit world. 3. Christ's world-wide-trek. 4. Deification and perfection in the after life. 5. The spiritual gifts.

PRE-EXISTENCE: ANCIENT POLEMICS #1: 1. Christianity is not of ancient origin. 2. What about the millions of souls prior to the time of Christ? How will they be saved? 3. Why was Christ sent down from heaven into just one corner of the earth? 4. Christianity derives its mysteries and doctrines from pre-Christian paganisms' mythologies, & mysteries.

EARLY CHRISTIANS' ANSWERS: 1. Christianity is of ancient origin because Christ and his gospel pre-existed before the creation of the world. 2. Christ was the divine Spirit that had appeared and talked to Adam and all the prophets from the beginning. And because the gospel was preached from the beginning through angelic messengers, and prophets in all lands; millions of souls before the time of Christ's birth were saved too. 3. Christ came down from heaven to be born into one corner of the earth in order to fulfill prophecies. However, if the critics want to see numerous "Christs" throughout the world, they should have noted the prophets that were sent into all the world to represent Christ. 4. Christianity didn't borrow from the pagans' mythologies and mysteries, for it was the other way around. Why are there similarities between the Christians and the pagans? It's because the fallen angels counterfeited the gospel after they heard it preached by the true prophets in the different nations.

GOPEL PREACHED TO SPIRITS IN PRISON
 ANCIENT POLEMICS #2: 1. Do you Christians really believe that Christ descended into the infernal regions in order to convert souls there too? 2. If so, this doctrine is an absurd apology which you invented, and are deceived by. 3. Noting parallels between pagan versions of the descent and that of the Christians; one critic suggests that the Christians' versions were borrowed from the pagans.

EARLY CHRISTIANS' ANSWERS: 1. Yes, early Christians do believe in this doctrine. Christ had great success there too. (This doctrine also helped them answer the ancient issues as to how the millions of souls who lived and died before the time of Christ could get a fair chance to hear the gospel and be saved too). 2. And because Christ and his servants did preach the gospel there, numerous souls accepted it. Thus, they were set free from the spirit prison house and ascended into paradise. 3. If Christ's gospel had pre-existed even before his birth in the flesh, and even before the creation of the world. Then this doctrine, (the descent), wouldn't have been borrowed (from paganism) by early Christians either. But rather, the parallels to it in paganism would suggest that it had been borrowed from the prophets, perverted and legendized by the pagans. Besides, this doctrine was predicted by certain prophets before the time of Christ, but it had also been removed from some of the critic's manuscripts.

CHRIST'S WORLD WIDE TREK ANCIENT POLEMICS #3: 1. The pagans' gods have extended the boundaries of their kingdoms beyond the seas and path ways of the sun; whereas the Christians' god couldn't have because he can't even save them from their persecutors in this life. 2. Early Christians believed, God only speaks to them and doesn't care about

other nations. 3. Early Christians believe that they alone will be saved while everyone else will be roasted.

EARLY CHRISTIANS' ANSWERS: 1. Christ showed his superiority over all rulers by entering into their several provinces, and summoning men out of them to be subject to himself. Also, Christ entered into numerous nations and islands of the sea, many of which are unknown to us, but known to him. Upon entering these nations, he extended the boundaries of his kingdom far beyond what any earthly king or ruler could do. In these different areas of the world to which Christ went to, are the people of Christ. He knows them, and they know of him and worship him as King of Kings, and Lord of Lords. 2. Christians don't believe that God only speaks to them alone, for he spoke to many other nations of the world through prophets. Thus, he loves and cares about other nations too. For Christ not only descended into hades to preach the gospel, but he also went to all the earth, in order that people could be saved wherever they were. 3. Thus, many others besides the Christians get to escape the fire, for these same reasons. (Romans 8:38-39).

DEIFICATION & PERFECTION: ANCIENT POLEMICS #4: 1. Christians teach that they will become perfect. 2. In the resurrection, dead bodies will rise up. 3. Deification is an old worn out myth. 4. After having created the heavens and the earth, why did Christ come down into the body of a man in order to work with wood? And why did he pick such a weak human body to live out his life in such a low ranked manner? Was it to see what was happening here?

EARLY CHRISTIANS' ANSWERS: 1. Christians do teach that they can become perfect in the after life. 2. The body will be changed, glorified, & perfected in the resurrection. 3. The different versions of deification in mythologies were correct concepts which the pagan nations had retained, though in apostate forms. 4. Why did Christ become a man? To show us how to become Gods.

THE SPIRITUAL GIFTS: ANCIENT POLEMICS #5: 1. The miracles of the Christians are magical tricks. 2. Their miracle stories are borrowed from pagan mythology.

EARLY CHRISTIANS' ANSWERS: 1. Because Moses was believed to have been a magician, according to the Egyptians; then you-Jews ought to first give us the reasons why you believe that he was a true prophet. Then we Christians will tell you why we believe him to be, and our own prophets, as true prophets too. 2. The miracles were not borrowed from similar stories in paganism, but rather, they were brought about by the powers of God. The spiritual gifts that the Jews once had, have now passed on to the early Christians.

SOME OF THESE ANSWERS IN MORE DETAILS: When a lot of these doctrines retrogressed into later fables, these earlier answers became lost in the later polemics of later anti-Christian charges, that had kept alive the same types of issues. Though there were some later Christians that tapped into speculative responses that used hints to these earlier doctrines, they weren't the full explanations of the doctrines. Instead, they made use of earlier Christian apologetics' earlier answers, as cited from many of the earlier Christian fathers' responses, to the same types of issues, answered centuries earlier. The later anti-Christian writers, for examples, of the 1900s, also used the ancient critics' logic, tactics, & mirrored the same types of issues in their rejections of later Christianity, as if they'd recycled the ancient polemics. They also ignored those answers which had been given earlier, for they knew of the early Christian apologists' responses, which would have answered their repeated issues. But, instead of accepting the early Christian apologists' answers, some of these critics, like T. W. Doane, & others, tried to use the early Christian apologists' inspired answers, as "evidences" for their later charges! An example of this was when T. W. Doane, in his Bible Myths,⁴⁸ cites from Clement of Alexandria, who spoke of Christ not only descending into hades to preach the gospel, but how he went

to all the earth so that people could be saved wherever they were.⁴⁹ Christ's descent into hell, became for Doane, not an answer, but a polemical issue, for he suggested that the doctrine was borrowed from other pagan nations who had similar beliefs. Doane, like many modern Atheists, also ignored the other part of the answer, that Clement of Alexandria had given, & that would have explained the reasons why there are parallels. How that if Christ had gone to other nations, those nations' knowledge of Christ's descent, resurrection, & world trek, could have also become legendized in those other nations' later mythologies. Thus, the parallel stories to the original in early Christianity, could have survived down through the centuries to eventually become those mythologies. Such is the nature of apostasies, for they are long periods of time, during which doctrines fade off to become later myths, fables & stories, where all kinds of things are mixed in to distort the original doctrines or core beliefs.

For example: Pierre Honore notes how different doctrines, or historical events could eventually be turned into faded memories, legends, & fables. In the case with the ancient Americas' wandering Great White God traditions,⁵⁰ he used ancient Rome & Christ, as an example: "Suppose all our written records had perished, with the greater part of our civilization, and chronicles after us were trying to reconstruct our distant past from word-of-mouth traditions, legends and fairy-tales, the memories of simple people. Such people might just have heard of ancient Rome, perhaps of Julius Caesar, but they would not be able to give any sort of date. [However] ...there would be one story particularly prevalent, about a man born in the East as a savior, who preached wisdom and kindness and taught men to be good to one another, but who was then killed by men and ascended to Heaven and promised one day to return. All this the chroniclers would meticulously put down, but they would never be sure which was pure legend, which was history, and which a mixture of the two. It was rather like that when the chroniclers of the New World set out to re-create the past from the survivors' tales." ⁵¹

T. W. Doane also ignored the answers that early to later 1900s Christian writers used to answer the same types of charges! Doane cites from John P. Lundy, Monumental Christianity, many times, & uses Justin Martyr, Clement of Alexandria, Origen, Tertullian, Irenaeus, Minucius Felix, as sources for his vilification purposes. But ignores also the answers to his own issues that they could have offered him.⁵² Lundy, late 19th c., Christian: "Infidelity has been accustomed to say, from the time of [Charles François] Dupuis⁵³] to the present, that Christianity is only a sort of copy of ancient Paganism: that it has no new ideas, and must therefore be rejected. But where did Paganism get its sublime conceptions of God, its notions of immortality and human destiny? Whence did all ancient nations derive them, hold them, and agree so marvellously about them? This universal faith must have an adequate cause; and Christianity is but the more full, clear, true and glorious exponent of it all.... If Christ was before Abraham, [pre-existence theme] as He claimed to be, then surely He must have manifested Himself to other nations [Christ's world wide trek theme] beside the Jews, or other nations, including the Jews, must have derived their religious systems and ideas from some common source." (Note, emphasis & identifying comments added).⁵⁴

Note here, how T. W. Doane, late 19th century anti-Christian writer, who cites Lundy, neglected, or rejected John P. Lundy's answer, as to why there are parallels to early Christianity, in the pagan mystery religions. The answer was that if Christ, as the first born Spirit son of our Divine Parents, had thus pre-existed before being born in the flesh. Plus, had appeared unto prophets in other nations before Christianity. Or had given the gospel to other nations before his birth to Mary. Then not only were other nations not neglected, but they also must have fell into times of apostasy. If so, then they legendized the gospel preached to them by their own nations' prophets, & because they fell away from their message, only fragments of it survived on down to the

later time when Christ restored it again, when he began his earthly mission. Thus, the reason why there are parallels between early Christianity & the pagans, was those fragments of that earlier gospel given, had survived in basic themes of the mythologies of paganism, thus the parallels noted. Which fragments still retained their former prophetic hints towards Virgin Born "gods" who would live & die, descend into the infernal regions, and rise again to be resurrected.⁵⁵ But, not accepting this answer, T. W. Doane, in his Bible Myths, passes over an additional witness & answer to the charge of "borrowing." In so doing, he also includes the following answers thus rejected, as if it were evidence for another case of borrowing. That of the doctrine of Christ's descent into hell to preach the gospel in the spirit prison, this Doane, alleges was 'borrowed' from the paganism, because the belief can be found in pre-Christian cultures around the world, that have their own versions of "gods" descending into hell. This is often how critics try to explain the origins of beliefs. They will look for pre-Christian time parallels & claim that such things were borrowed & used to construct the beliefs, or rituals that came later, during later dispensations, when the gospel was restored again, after times of apostasies. Thus, they reject the idea that God can send new prophets to restore things again, or that Christ restored the gospel during his time too. These ancient to modern critics will then come up with these recycled methods of rejection in attempting to explain the origins for divine doctrines restored, as being anything but divine, but "borrowed," from old worn out myths.⁵⁶

For examples of there being restorations from time to time, the early Christian apologist, Justin Martyr, 110-165, used the predictions of Sibyl, in his address to the Greeks, when he wrote that Jesus Christ, "...being the Word of God, inseparable from Him [God] in power, having assumed man, who had been made in the image and likeness of God, restored to us the knowledge of the religion of our ancient forefathers, which the men who lived after them abandoned through the bewitching council of the envious devil, and turned to the worship of those who were no gods."⁵⁷ Note the pre-existence themes used by Justin here.

Another example is: One of the pupils of Clement of Alexandria, Origen of Alexandria, 185-230-254. He wrote 8 books during the 3rd century A.D., in response to Celsus, thus, they are now entitled: Origen Against Celsus. Celsus wrote "On The True Doctrine" against the early Christians about 170-180 A.D. Celsus must have been aware that some of the early Christians believed in a restoration, or times of "refreshing." However, upon noting this belief, he rejects the idea, for he wrote how, "...God does not need to amend His work afresh." Origen responded by writing that God, not being neglectful, performed, at different times, numerous corrective labors in order to care for the whole world, & the people on it.⁵⁸

Origen: "...It is, then, always in order to repair what has become faulty that God desires to amend His work afresh. For although, in the creation of the world, all things had been arranged by Him in the most beautiful & stable manner, He nevertheless needed to exercise some healing power upon those who were laboring under the disease of wickedness, & upon a whole world, which was polluted as it were thereby. But nothing has been neglected by God, or will be neglected by Him; for He does at each particular juncture what it becomes Him to do in a perverted & changed world. And as a husbandman performs different acts of husbandry upon the soil & its productions, according to the varying seasons of the year, so God administers entire ages of time, as if they were, so to speak, so many individual years, performing during each one of them what is requisite with a reasonable regard to the care of the world; & this, as it is truly understood by God alone, so also is it accomplished by Him."⁵⁹

Celsus argued that Christ had begun to teach his doctrine only during Christ's life time. Origen responded by saying that Christ had not only spoken to the prophets of the Old Testament times, but He also had prophets in other nations who represented Him too. Christ had also spread the gospel throughout the whole world through these prophets and had personally visited the different areas of the world too. For Christ showed His superiority to all rulers by entering into their several provinces where he summoned men out of them to be subject to Himself.⁶⁰

Origen: "Celsus next makes certain observations of the following nature: 'Again, if God, like Jupiter in the comedy, should, on awaking from a lengthened slumber, desire to rescue the human race from evil, why did He send this Spirit of which you speak into one corner (of the earth)? [Note here Celsus must have been aware of Christ's pre-existence themes, his spirit being sent down to be clothed in a body.] He ought to have breathed it alike into many bodies, and have sent them out into all the world. Now the comic poet, to cause laughter in the theater, wrote that Jupiter, after awakening, despatched Mercury to the Athenians and Lacedaemonians; but to not think that you have made the Son of God more ridiculous in sending Him to the Jews?' Observe in such language as this the irreverent character of Celsus... [Origen answers] We stated, indeed, in what precedes, that it was not as if awakening from a lengthened slumber that God sent [pre-existence theme, sent] Jesus to the human race, who has now, for good reasons, fulfilled the economy of His incarnation, [Christ's pre-existence Spirit was clothed in a body at birth,] but who has always conferred benefits upon the human race. For no noble deed has ever been performed amongst men, where the divine Word did not visit the souls of those who were capable, although for a little time, of admitting such operations of the divine Word. [Note the pre-existence themes, Christ pre-existed & did 'visit' different ones before his birth to Mary.] Moreover, the advent of Jesus apparently to one corner (of the earth) was founded on good reasons, since it was necessary that He who was the subject of prophecy should make His appearance among those who had become acquainted with the doctrine of one God, and... the writings of His prophets, and who had come to know the announcement of Christ, and that He should come to them at a time when the Word was about to be diffused [or spread over a wide area] from one corner over the whole world." [Note here, Christ's world-wide-treks themes].

"And therefore there was no need that there should everywhere exist many bodies, and many spirits like Jesus, in order that the whole world of men might be enlightened by the Word of God. For the one Word was enough, having arisen as the "Sun of righteousness," to send forth from Judea His coming rays into the soul of all who were willing to receive Him. But if any one desires to see many bodies filled with a divine Spirit, similar to the one Christ, ministering to the salvation of men everywhere, let him take note of those who teach the Gospel of Jesus in all lands in soundness of doctrine and uprightness of life, and who are themselves termed "christs" by the holy Scriptures, in the passage, "Touch not Mine anointed, and do not My prophets any harm." [I Chron. 16:22 & Ps. cv. 15. Note the belief that there were also prophets, anointed ones, preaching about Christ & the gospel 'in all lands' or other nations. Thus] "...there are many christs in the world, who, like Him, have loved righteousness and hated iniquity, and therefore God, the God of Christ, anointed them also with the "oil of gladness." [This was Origen's answer to the irreverent language of Celsus]. For "the Word, knowing that the nature of God is unaffected by sleep, may teach us that God administers in due season, and as right reason demands, the affairs of the world. It is not, however, a matter of surprise that, owing to the greatness and incomprehensibility of the divine judgments, ignorant persons should make mistakes, and Celsus among them. There is therefore nothing ridiculous in the Son of God having been sent to the Jews, amongst whom the prophets had appeared,

in order that, making a commencement among them in a bodily shape, He might arise with might and power upon a world of souls, which no longer desired to remain deserted by God.”⁶¹

Thus, the late 19th century anti-Christian writer, rejecting these types of clear answers he knew earlier Christians had given, T. W. Doane, rejects or ignores another source when he cites St. Clement of Alexandria. For his answer not only answers the early anti-Christian charge of “neglect,” but also the “borrowing” charge. Doane: “And St. Clement of Alexandria, who flourished at the beginning of the third century, is equally clear and emphatic as to Jesus’ descent into hell. He says: ‘The Lord preached the gospel to those in Hades, as well as to all in earth, in order that all might believe and be saved, wherever they were....’”⁶² Clement is not the only one that has made these types of statements in the early Christian writings, for many others testified that Christ wasn’t neglectful, but that all before Christ’s time, all then, & all now would eventually get to hear the gospel. Donald Bloesch, a noted evangelical observed: “We do not wish to build fences around God’s grace.... We can affirm salvation on the other side of the grave, since this has scriptural warrant.”⁶³ Many, if not through prophets speaking about Christ amongst their own nations, or through angelic messengers, or Christ’s visits to them. Then by the gospel being preached to the spirits in the after life spirit-prison, & or in paradise. Thousands of art works also show these events happening too, as angels, prophets, saints, Christ, John the Baptist, the apostles, & St. Mary, etc., were all depicted preaching the gospel in the lower realms. Plus, depicted as rescuing souls out, lifting them, &, or resurrecting them, by different types of hand & wrist grasps.⁶⁴ To then guide them over to heaven or paradise, where St. Peter is also often depicted at the doors or gate of paradise, greeting souls about to enter, by hand & wrist clasp welcomes.⁶⁵

Justin Martyr, 110-165, responding to the borrowing charge too, explained that the reason why there are so many parallels between the early Christians & the heathen mythology of other nations was this: “And these things were said both among the Greeks & among all nations where they [the demons] heard the prophets foretelling that Christ would specially be believed in; but that in hearing what was said by the prophets they did not accurately understand it, but imitated what was said of our Christ, like men who are in error, we will make plain.”⁶⁶

Justin Martyr also wrote about an earlier teaching, that they had been taught: “We have been taught that Christ is the first-born of God, and we have declared above that He is the Word of whom every race of men were partakers; and those who lived reasonably are Christians, even though they have been thought atheists.” (ANF, 1:178). Here Justin response to the early anti-Christian charge that Christians were atheists because they didn’t worship the pagan Roman gods or goddesses. But also note that the pre-existence themes in these 2 responses of Justin’s. The first tells of demons-fallen angels (pre-existence themes), counterfeited the prophecies & what was said by the true prophets among all nations! The other, of Christ’s pre-existence as first born of God, whom every race of different people are partakers. For Justin, there were prophets in other nations, just as Origen had also testified, & they had foretold of Christ, thus other nations weren’t neglected! Also, if they, the demons in other nations, also heard & counterfeited what the true prophets in other nations said, & thus, set up counterfeits, then that’s another reason why there were parallels to the true things, the prophets of God, had preached concerning Christ.⁶⁷ Thus, with pre-existence themes restored by Christ, as noted by Justin earlier, a lot of age old recycled rejections, questions, & charges got answered again. Thus also, these pre-existence themes, as to what the post-war in heaven, & post-fall from heaven, activities, of their devilish doings, thus included: They were listening to the true prophets in other nations, for

they had spread everywhere too, but then they were counterfeiting their teachings, & setting up rival teachings to try to discredit the true divine message that the true prophets had given, for example: “The Mithraic ritual so closely resembled the eucharistic sacrifice to the Mass that Christian fathers charged the Devil with inventing these similarities to mislead frail minds.”⁶⁸

This is one of the basic aspects of apostasies around the world: The true prophets, in ancient times, are visited by Christ, good angels, and or receive revelations about Christ’s birth, life, death, descent into the spirit world, resurrection, ascension & promised return. These beliefs are often counterfeited by the fallen angels, or get into the hands of those who pervert, or withheld the teachings,⁶⁹ or who fall away from them.⁷⁰ They get passed down to later generations, & eventually they retrogress & faded out into later legends, fables,⁷¹ & distorted myths, that only retain, in some cases, fragments of their originality.⁷²

Peter, in the Recognitions of Clement, (1st-4th c.), answers Clement about how the gospel pre-existed Christianity, that Christ pre-existed & appeared to many righteous pious ones to preach the gospel to them, before his birth to Mary. The point was that the gospel, & the saving powers of it, weren’t just for a select few only, or only those who lived during Christ time, but it was for everyone willing to hear & obey it. Thus, Peter, when he encounters Simon Magnus (the magician), he chided him because Simon’s “god” saves adulterers & killers, if they know him, but the good, sober, & merciful persons, if they don’t know him, even though they are good, still, no mercy is shown them.⁷³

These earlier clear answers to the ancient critics, though they still offer answers to the later recycled questions of later critics, & investigators. What happened to those answers? Were they preserved somewhere in scattered Christendom’s traditions, legends, & old earlier bibles, art works, monuments, & earlier Christian manuscripts? Yes, they were, but they, must have gotten lost, or forgotten to many later generations of Christians for a while, with the exception of those who researched them out. For it takes a lot of research to piece them together from the sources, for now, in later centuries, they’re like a giant scatter mosaic, with individual squares, & sections that have been scattered all over & thus have to be restored & put back together, to then step back away to see the bigger picture that would then teach those answers. Thus, also, some of these answers, must have been stashed away, & forgotten in some old libraries, or abandoned because of lack of use. While others got rejected, because other dogmas & controversies dominated, & replaced them, over time. Or they got turned to superstitious fables in other areas, & thus became so distorted & faded that they were of no use by the later generations, when the same criticism got recycled again. Such conditions in later Christendom, may be why different ones like John Sanders, a contemporary Christian writer, while addressing these types of issues wrote: “What is the fate of those who die never hearing the gospel of Christ?” Attempting to answer this in modern times, admits: “Christians have never reached consensus on this important but difficult subject. From the early church fathers to the present day, Christians have not come to one mind on the fate of those who die never hearing the gospel of Jesus Christ.”⁷⁴

Early anti-Christians, & early Christian Apologists: New Testament Times: Some of the early anti Christians were: Chief Priests, Elders, and Scribes, many from the Sanhedrin Jewish council. Some of the Sadducees & Pharisees, including Saul, who later was converted & named Paul of Tarsus.⁷⁵ The High Priest Annas, & later Caiaphas. Unidentified apostates & those who spoke against the early Christians as evil doers, plus anti-Christians.⁷⁶ 41 AD, Agrippa 1, Jewish “Royalty,” helps cause persecutions.

Other antagonists were, Different Roman Emperors: Tiberius, 14–37 A.D. Claudius, 41–54 AD. Nero Claudius Caesar Drusus Germanicus, 54–68. Domitian, 81–96. Pliny the Younger, Gov. of Bithynia, Asia Minor, 109–111, wrote Trajan 97–109. Trajan, 98–117 AD. Hadrian, 117–38, (Bar-Cochab's Jews Persecution). Marcus Aurelius, 161–180. Septimius Severus, 193–211. Maximinus Thrax, 235–238. Decius, 249–251. Gallus, 251–253. Valerian, 253–260. Aurelian, 270–275. Diocletian, 284–305. Maximian, 285–305. Maximinus II, 307–313. Julianus (Julian The Apostate), 361–363.

Early Antagonists against early Christians: Marcus Cornelius Fronto, Rhetorician, 100–66. Trypho 150? Rabbi? Personified critics' claims? Celsus, writing 170–80. Caecilius, 210, converted by Octavius. Galen, the Philosopher. Porphyry a Neoplatonic philosopher, 233 C.E.

Early Christian Apologists: Christ & his Apostles (New Testament). The Apostolic Fathers, (taught by Apostles). Justin Martyr 103–166, Dial. with Trypho, 2Apol. to Emp. Antoninus Pius 137–161. Theophilus of Antioch, 115–181, to Autolyceus. Tertullian, 160–220, An Answer to the Jews. Origen, 185–254, Against Celsus, 8 Books. Augustine, 354–430, Bishop of Hippo to Porphyry.

HOW ANCIENT CRITICS CAUSED EARLY CHRISTIANS TO BE VIEWED NEGATIVELY

Early Christians were viewed as & accused of being:

Atheists! (Refused to worship the Roman gods).
A Cult!
Apostates from the Jewish religion!
Revolutionaries!
Cannibals!
Baby killers!
Baby eaters!
Immoral!
Secretive!
A Secret Society!
Grave Robbers!
Recycled old worn out myths as their beliefs!
Had no credible witnesses!
Followers of a Robber Band!
Law Breakers, an Illegal Religion!
Had Secret signs, pass words & Occult Ceremonies!
Knew each other by secret symbols & hand shakes!
Met in Secret for their clandestine orgies!
Possessed illegal magical books!
Performed magical tricks!
Required money, sought to con people!
Adulterous, Family Breakers, Spouse Stealers!
Used magical Stones!
Caused disasters, economic problems, arsons!
Boastful, arrogant, & that they alone wouldn't fry!
Claimed their "god" speaks to them alone!
Are like croaking frogs, swarms of bats!
Fanatically sought martyrdom, while others hid!
Claimed they talked with the dead!
Ate the flesh & drank the blood of their 'god'!
Speak of 2 divine sons fighting in heaven!
Worshiped a bastard born man, claimed Son of God!
Taught contradictory teachings, failed prophecies!
Had conflicting different accounts of visions!
Had conflicting accounts of religious events!
Their leaders wander about begging support!
Teach each other to be perfect!
Wanted by the law, many sought to escape the law!
Were to be blamed for many of the ills in society!
Worshiped demons, by which they did miracles!
Leaders learned the Egyptians' magical arts!
Recruited the ignorant, silly women, & slaves!
Fought amongst themselves & in their own ranks!
They are haters of the human race!

Can't be trusted to remain faithful to their spouses!
Perform secret oaths, are plotting against the Gov.!
Were a sworn secretive militant mystery-religion!
Were a serious threat to peace, security & others!
(Bibliography to this section).⁷⁷

Early Christians' Polemical Dilemmas, Them Targeted For Persecutions!
Plus, the Critics' Double Standards, & Political Religious Ironies!

Despite how early Christians taught many things that could have solved many problems in their communities, before those problems got started, critics blamed them for the problems.⁷⁸

Despite how early Christians taught each other to keep the commandments, plus, Christ's & his prophets' & apostles' moral teachings, and not do criminal activities. Critics, and ancient Roman Government officials didn't treat them as other real-criminals were. They didn't allow them to have good legal representations, while other real-criminals at least did. If the early Christians spoke in their defense, they risked having their tongues cut out. If they were suspected, or accused by paid informants, that they were early Christians, but held their tongues, didn't admit they were. They could be tortured until they confessed they were believers in Christ. If they testified they were Christians, they were tortured for being part of an "illegal religion."⁷⁹

Clement of Alexandria, (160–200), writing to the Roman emperors: "But for us who are called Christians you have not in like manner cared; but although we commit no wrong— nay ... are of all men most piously and righteously disposed towards the Deity and towards your government— you allow us to be harassed, plundered and persecuted, the multitude making war upon us for our name alone."⁸⁰

But didn't the critics want their fellow critics & pagans to live good lives? Did they also want the early Christians to do so also? If so, would that mean that the early Christians should have done a better job of living Christ's and the apostles' teachings, like the pagan-criminals should have, in living good pagan ethics? For, unless ancient critics enjoyed being harmed, enjoyed being murdered. Plus, enjoyed having their own children exposed to the elements. Or enjoyed having their own children thrown off cliffs, or set off to the side of roads, exposed to bad weather & gobbled up by wild beasts. But then, not rescued by the State, or in other cases, not rescued by early Christians, who found them.⁸¹

Moreover, unless the ancient critics also enjoyed being robbed, or having their spouse cheating on them, etc., etc. Then, at least we might think, that these ancient critics would have at least given the early Christians credit, for trying to live the good teachings taught them. Plus, credit for many of them in trying not to do the terrible things alleged of them! But instead, the ancient antagonists mocked them for striving towards perfection, while pointing out, & vilifying their human weaknesses & imperfections!⁸²

Despite how early Christians were forbidden to do abortion-murders & other infanticides.⁸³ Critics charged that they were killing babies & eating them.⁸⁴ But what about the babies that pagans murdered in said exposure practices? Weren't the pagan-critics just as guilty? If the early Christians were child-killers, and cannibals, as falsely charged. Why would they then rescue exposed infants, & upon saving their lives, also, along with the State, help take care of them? (Matt. 18:1–6, 10–11, 19:14, etc.)⁸⁵

Despite how early Christians helped feed their own & the communities' poor & needy. Critics blamed them for crop failures, droughts, & other natural disasters.⁸⁶

Despite how earliest Christians taught spouses & family members to love one-another.⁸⁷ Critics charged them with

breaking up families & teaching things harmful to communities.⁸⁸ Obviously, differences in beliefs in families are going to create a natural area of some contentions, in whatever combinations: Atheist parents, religionist children, visa-versa. (Luke 12:48-53).

Despite how they gave money to public coffers to help widows, orphans, and the needy. Critics charged early Christians as being robber bands, coming up with all kinds of secret schemes to get gain, & money from everyone they could con.⁸⁹

Despite how paganism had their own immoralities, orgies, & lewdness. Early Christians, who taught morality & against adultery, against fornications, & other deviant sexuality. Despite all these, critics accused them of all types of "secret orgies," during their "secret meetings."⁹⁰

Despite how early Christians taught that they should pray for, & love their enemies. Plus, how they were concerned about helping others in far away lands, through missionary work. The ancient antagonists accused the primitive Christians of 'hatred of the human race.' That they thought that only the Christians would get saved, while everyone else would be roasted by God, like a cook, when God brings the fire! That they were intolerant, & declared that all who had had a chance to accept Christ, but refused, would be condemned to eternal torments. Some, they charged, had foretold the same fate for all the pre-Christians, or non-Christian-world. But, didn't many of these ancient critics know about early Christians' beliefs in pre-existence themes? Yes, some, like Celsus did!⁹¹ But also, didn't they know about salvation for the dead? Christ's world-wide-trek themes, before his birth and after his resurrection? Hadn't they accused Christ of being a wanderer? (Some did, but ignored these doctrinal-answers, when vilifying Christ of being neglectful of pre-Christian peoples, neglectful of other far away lands, & unsuccessful when he went down into the infernal regions of the afterlife, to preach his gospel there too).⁹²

Despite how early Christians' symbols, rituals, clothing symbolism, mysteries, teachings, & greetings were cautious, sacred secrets, & were done to remind them to do good, & do no crimes. Plus, to live a good moral and clean-life, to remain pure & charitable. The ancient critics helped spread false rumors, helped cause different persecutions against the ancient Christians, forcing many of them to become secretive,⁹³ to stay alive.

Critics were suspicious about what early Christians did in their 'secret meetings,' & claimed that they found out they had "secret pass words," & "secret hand-shakes." "...But, on the whole, the Church was clearly regarded as a secret society of a very dangerous kind, having occult signs and pass-words, and bound together in a confederation which extended over the whole empire..."⁹⁴

Despite how early anti-Christians looked upon early Christian sects as allowing the impure, stupid, silly, & low class criminal type persons into their mysteries. The early Christian apologists continued to answer that those only, who had proven themselves worthy & repentant, were allowed to learn their more sacred secrets of their mysteries. Origen: "Whoever is pure not only from all defilement, but from what are regarded as lesser transgressions, let him be boldly initiated in the mysteries of Jesus, which properly are made known only to the holy and the pure." (ANF, 4:448).⁹⁵

Plus, critics charged them of not only being a "secret cult," but of also of taking 'conspiratorial oaths!' Plotting to overthrow the Roman Empire!⁹⁶ Thus, the critics were concerned about why they also hid what they were doing in the dark, always going out at night, so they wouldn't get caught by the Roman police-soldiers, dress in plain clothing to hunt them down, & spy out their secret doings.⁹⁷

In an account by Sallust, the venerated 12 Tables, the very foundation of Roman law, forbade nightly meetings, thus Pliny's suspicions were understandably aroused. And

Pliny was not alone in his apprehension of this early Christian custom. The general public associated nightly meetings with secrecy, & secrecy meant that the early Christians had something to hide. The early Christian Minucius Felix, 200-240, notes the early anti-Christian rhetoric of Marcus Cornelius Fronto (ca. 100-166), who complained that an unlawful & desperate faction, which is leagued together by nightly meetings, were of the types of people skulking & shunning the light to then, in the darkness, so it was suspected, performed secret & nocturnal rites!⁹⁸

Pliny, later found out that the pre-conceived notions that he had, were wrong. He thought for sure that the ancient Christian rites included all kinds of secret, bloody, & barbaric elements. But as he looked deeper into the matter, he seems to have changed his mind. As it was, they sang a hymn (carmen) to Christ as to a god, they took an oath (saramentum) not to commit major crimes, & they had a common meal- all potentially dangerous signs. A carmen was not necessarily a harmless raising of voices; it could also signify an "incantation," the casting of a magical spell. It is in this latter sense that the word is used in the 12 Tables. But of course, the term could also mean just a solemn saying in rhythmical form, (such as singing a hymn? 1 Cor.14:15-17, Matt.26:30, James 5:13, Acts 16:25). The word sacramentum could be equally ambiguous. It could simply mean the oath of allegiance of a soldier, or more sinisterly, the initiation into a mystery in which the candidate took an oath of secrecy & allegiance to the principles of the cult. And such a mystery-oath was not necessarily innocent & harmless, as the case of the Bacchanalia had shown.⁹⁹ But as Pliny the Younger had the early Christians investigated further, he finally had to admit that instead of most of them being at fault in going around secretly to causing harm to their communities, they were actually mostly good people, trying to do good. Consequently: "The younger Pliny was compelled to report to Trajan that the Christians led peaceful and exemplary lives.... Galen described them as "so far advanced in self-discipline and ... intense desire to attain moral excellence that they are in no way inferior to true philosophers."¹⁰⁰

But, despite this, this didn't stop others in acting upon the rumors going around about the evils that early Christians were alleged to be doing. Thus, early Christian symbolism was fostered by the horrors through which the early Christians had to pass through during times of persecutions. The prevalence of symbolism in early Christian art is thought to have been due to fear of detection & punishment, especially if early Christian subjects were depicted openly. Thus, symbols were invented and used as secret signs by which the early Christian brethren & sisters could recognize each other. Plus, all the symbols of Christianity were ordained primarily to teach pure doctrine, and that they were necessarily used to distinguish Christianity from paganism, and as signs and watchwords to discriminate between friend and foe, true and false, hypocrites and genuine Christians. The earlier anti-Christians, such as Caecilius, & Fronto, charged that "they recognize each other by secret marks." And that: "When they extend the hand for greeting at the bottom of the palm they make a tickling touch and from this they ascertain whether the person who appeared is of their faith."¹⁰¹

Informants had warned about some of the terrible things the early Christians were known to do in their illegal secret meetings. Roman Imperial rule made it illegal for new associations, new clubs to be formed & hold meetings more than once a month. So with the early Christians allegedly sneaking off to regular "secret cult meetings" to engage in "orgies," strange meals, performing ritualistic murders, & other things against the Roman government. Such activities rumored against the early Christians were activities that the Roman authorities concerned with. So went the rumors & informants' stories & charges. Thus, the authorities were pressured that they needed to do something about this "Atheistic" superstitious "cult," who

were said, “hated” humanity, & refused to sacrifice to the pagan Roman gods.¹⁰² Another factor, that must have added to the polemical confusion, were the different groups that were blending Christian ceremonies in with pagan rites, to make perverted mysteries of their own. It could have been to these extreme groups that critics pointed to in order to vilify all Christians, when they didn’t represent the good Christians trying to live moral lives. For example, John wrote to the saints at Pergamos, who were holding to the false & hated doctrine of the Nicolaitans, (Rev.2:15). These were supposed to be a Gnostic sect that taught impure doctrines, practiced impure rituals, encouraged & taught that adultery & fornication were things indifferent, as they also mixed several pagan rites with early Christian ceremonies.¹⁰³ Such groups could have given the rest of early Christianity, a bad name, & reports of such extreme groups could have become fuel to be added to the polemical fires that were used by many early anti-Christians, to vilify them as a whole, rather than contrast the good amongst the bad.

“Sometimes Roman police or soldiers would be given the job of going in plain clothes to the meeting, waiting until they caught the password^[104] and then being let in.... [However,] Many a person who went to meetings of the [early] Christians to spy on them would say to his family the next day, “I can’t see why there is all this talk against the [early] Christians. They’re not planning to overthrow the government. And they didn’t go into the frenzies that some of the people who belong to the mystery religions do.”¹⁰⁵

While some reported positive things, other spies, who had more negative intentions towards the early Christians, might report & claim that the early Christians were up to no good. Because of these accusations, the imperial decrees, & loss of civil rights, with the persecutions & punishments that resulted against the early Christians, that included terror, forced indoctrinations, forced participation in the official Roman sacrificial rites, proof of participation through certifications, & public rejections of Christ & confirmations of ones’ paganism, payments, fines, confiscations of & destruction of properties, confiscation & burnings of the scriptures. Plus, all kinds of different methods of horrible tortures: Being thrown to the lions, being set on fire, strangled, beaten, & many other horrors being done to the early Christians, many early Christians went into hiding or apostatized, going back to their former religions as pagans, etc.¹⁰⁶

Despite how early Christian scriptures & Christ’s sayings, if put into practice, could have decreased crimes, thefts, murders, & other unethical practices in their communities. Critics helped caused the properties, riches, & early Christians’ scriptures to be decreed “illegal,” confiscated & destroyed. Or their properties, & wealth to be split up amongst those who turned them in, so that they could obtain their riches & properties.¹⁰⁷

Roman officials, like how the Jewish chief priests and scribes of Christ’s day, sought to lay hands on Christ & Paul, to have them charged & arrested. They sought to take hold of their words, or vilify their teachings & sayings, as the later critics would do to early Christians’ books & scriptures. “And they watched him, [Christ, as they later did with early Christians] and sent forth spies, which should feign themselves just men, that they might take hold of his words, that so they might deliver him unto the power and authority of the governor.” (Luke 20:19-26, 19:27, 20:20, Matt.22:15–22, 26:21, 59-64, Mark 12:13-17, 14:57-58, John 15:18-20, Acts 6:10-15).

Despite how, before different canons of the New Testament were compiled, the earliest Christians’ scriptures were what the Jews also considered were scriptures from the Old Testament time prophets. Plus other scriptures, like the Book of Enoch. Despite how

they were authenticated & accepted prophecies during the earliest Christian times, & used as such. Later, some questioned them, & Enoch’s writings fell out of use, as did other writings. (Was it because Enoch wrote of many pre-existence themes, some rejected in later centuries?) The copies of scriptures, (before the New Testament was compiled with the Old), had passages that were considered authentic prophecies, and writings. Despite this, the critics claimed that they were not authentic writings, & thus charged early Christians as not having credible sources. Or, that perhaps didn’t pass some kind of ancient type of peer-reviews. Critics then set up doubled standards, saying that the early Christians needed to use credible non-early-Christian sources. While the critics could use early Christian sources, in this double standard, but they used such sources, often times taken out of contexts, so they could vilify the early Christians with “their own books.” Thus, different ones like Celsus gloated that the “best evidences,” against the early Christians, is their own writings.¹⁰⁸

Despite this double standard, the critics also set up a lot of no win scenarios, saying that they couldn’t use their own witnesses’ statements in their favor! The reasons given, were because they were mostly “silly,” or “crazy,” women! Or deluded followers, who didn’t witness any authentic divine events, & because their witnesses also betrayed Christ. (Of course the critics used the half truth tactic, by only presenting half the story, & failed to point out how most of those “betrayers,” later were willing to suffer martyrdom for the cause of Christ).¹⁰⁹

Despite how many prophecies used by early Christians did testify of Christ, & what he did, centuries before he did fulfill prophecies. Some of the critics amongst the Jews, were charged by some early Christian apologists, of taking out prophecies, because the Jews knew they could be used by early Christians, in Christ’s defense as fulfilling them.¹¹⁰

Despite how early Antagonists amongst the Jews rejected & asked for authentic evidences for the new revelations given by early Christian prophets & apostles, & Christ, himself. The early Christian apologists challenged them to show how their own prophets were to be believed first, before evidences from early Christians were to be given about early Christian prophets. Show us first how your prophets were true prophets, then we will show you how our prophets are true prophets. Thus, showing also that because your true prophets prophesied of Christ, which prophecies were fulfilled. They were also then not guilty of having given false prophecies, which would have made them false prophets. Then also the evidences for them being true prophets, are also evidences for Christ being their promised Messiah. Plus, that the early Christian prophets are true, for they were the Messiah’s new line of true prophets, that they should believe too, as they do with theirs.’ (ANF 4:415, Origen Against Celsus, book 1 chap. xlv).

Despite how early Christians, were accused of ritualistic murders, & all kinds of unlawful activities & plots against the Roman government. Critics caused the very things (they charged them with), to come upon the early Christians during different eras of martyrdom & persecutions.¹¹¹

Despite how early Christians had vows of chastity & how to dress in modest ways, to reduce lustful thoughts, one towards another. Critics caused early Christian women to be stripped of their clothing, mocked, raped, sold as sex-slaves, or had their naked bodies torn & eaten by lions in their gladiatorial games, & circuses.¹¹²

Despite how the ancient Christians’ sacrament was vilified as being a blood drinking cannibalistic meal! Critics’ & their fellow pagans’ blood thirsty lusts for violence, caused many early Christians to become martyrs,

as they suffered awful & bloody deaths in the gladiatorial games & circuses.¹¹³

Despite early Christians were taught to be industrious, thrifty, but generous & kind. Critics charged that they were taking away their jobs, sources of income & causing them economic problems, in their communities.¹¹⁴ Case in point: Had Paul's 2 year missionary & church activities at Ephesus, caused a decline in pagan idol worship? That resulted in the decline of sales of idol worshipping trinkets & supplies? "The manufacture of the images that Pagans worshippers dedicated in the Temple of Artemis found their trade slacking; perhaps Paul had repeated here his Athenian indictment of image worship, or idolatry. One Demetrius, who made silver models of the great shrine for pious pilgrims, organized a protest against Paul and the new faith, and led to the city theater a crowd of Greeks whose catchword, repeated for two hours, was "Great is Artemis of the Ephesians!" A local official dissolved the gathering, but Paul thought it the better part of valor to leave for Macedonia."¹¹⁵

Despite how early Christians worshiped Christ as God, or the Son of God! Critics charged they were "Atheists" because they refused to take part in mandatory Roman sacrificial rites to pagan gods & "divine" Roman Emperors.¹¹⁶

Despite how miracles were done by Christ & in his name! Critics charged them with being done by magical spells, incantations, by the power of devils, while some of the critics practiced such things themselves!¹¹⁷

Part 2: When the Spiritual Gifts Faded Out of the Later Christian Church

The great apostasy slowly took its time, but toll on the different doctrines, rituals, but also the spiritual gifts & the top-ranking leadership positions that went with them. After the original apostles were martyred, or their whereabouts unknown, & there were no longer any more prophets to continue an ever growing canon of scriptures. The later Christians couldn't claim any more to have scriptural producing prophets & apostles amongst them, as also their Jewish forefathers couldn't.¹¹⁸ However, 'scripture' production still went on, but many writings claiming the name of an Apostle, or a Gospel of one of the earliest followers of Christ, would be later questioned as to if they were, or were not actually written by an Apostle, or earliest disciple that knew Christ.¹¹⁹

But with the loss of an on going line of scripture producing leaders, prophets & apostles, the actual spiritual gifts that produced scripture, couldn't be claimed anywhere amongst the Jews & amongst the later Christianity, as being on going. Otherwise we'd have an ever growing Old Testament, with an ever growing New Testament. As it was, the early Christians attempted to preserve what fragments of "the sayings of Jesus," as they could. Plus, the different letters, books, & writings of the Apostles that they could collect. They then had to come up with excuses as to why real divinely inspired scripture producers stopped in the early Church. Had to come up with the best 'substitutes' for divine revelations. Thus, some claimed that they still had prophetic gifts, while others turned to their training in the dialectic arts of arguments & reason, influenced by Greek philosophy & the schools of the times. These things started to taint their thinking & interpretations of scriptures, that they did have, & that were filtered through the lens of philosophy, not through the spiritual gifts.¹²⁰

However, we should give credit to the early Christian nations for preserving as much of the basic elements of the gospel as they did. Many thanks should be given to the different early Christian scribes, copyists, artists, & honest recorders of the different traditions, writings, &

doctrines. While we're also sad to read of those early Christian leaders, that handed over their copies of early Christian books, & scriptures, out of fear for their lives, while some didn't. But the ones handed over ended up being destroyed or burned.¹²¹ In addition to this, no thanks to those who perverted & twisted the gospel for their own evil & twisted purposes.¹²² The great apostasy was not God's fault! But it came about as a result of rebellion, sin, and anti-Christ-movements & demonic forces.¹²³ The early church had enjoyed the benefits for which the different spiritual gifts had to offer.¹²⁴ But eventually, the spiritual gifts had faded out of the gospel picture.

Paul names these different spiritual gifts when he wrote to the Corinthians: "Now concerning spiritual gifts, brethren, I would not have you ignorant.... For to one is given by the Spirit the word of wisdom; to another the word of knowledge by the same Spirit; to another faith by the same Spirit; to another the gifts of healing by the same Spirit; to another the working of miracles; to another prophecy; to another discerning of spirits; to another divers kinds of tongues; to another the interpretations of tongues:..." (1 Cor.12:1, 8-13).

Paul goes on to point out the importance of all these gifts, but also points out, in chapters 13-14, that charity is the greatest of all gifts. And that the gifts are given to certain chosen ones, to keep the people from being led off into an extreme, in which they would think that every thing anyone presents are supposed to be of God. For he wrote: "If the whole church be come together into one place, & all speak with tongues, & there come in those that are unlearned, or unbelievers, will they not say that ye are mad? But if all prophesy, & there come in one that believeth not, or one unlearned, he is convinced of all, he is judged of all: And thus are the secrets of his heart made manifest; & so falling down on his face he will worship God, & report that God is in you of a truth. How is it then brethren? when ye come together, every one of you hath a psalm, hath a revelation, hath an interpretation. Let all things be done unto edifying. If any man speak in an unknown tongue, let it be 2, or at the most 3, & that by course; & let one interpret. But if there be no interpreter, let him keep silence in the church; & let him speak to himself, & to God....For God is not the author of confusion, but of peace, as in all churches of the saints." (1 Cor. 14:23-28, & 33).

Another important spiritual gift was "discerning of spirits" (1 Cor.12:10). For "...the natural man receiveth not the things of the Spirit of God: for they are foolishness unto him: neither can he know them, because they are spiritually discerned." (1 Cor.2:14). It was important for the church to be able to "discern" the Spirit of the Lord, & the spirit of truth, as compared to the counterfeit spirit of Satan. They needed to be able to discern between the 2, so that they would be able to detect false spirits, & false persons who may have been attempting to deceive them. For it seems that there were those who had been deceived, & so the leaders in the early church sought to combat the deceptions as best as they could. (Eph.4:10-19).

Being thus spiritually gifted, or equipped with these different spiritual gifts, they had a lot better chance to deal with the different problems that arose in the different branches of the church. But also they were more equipped to combat those, who with "cunning craftiness," had sought to deceive the people in the different areas of the early church. Than they would have been, had they not had the different spiritual gifts. (Eph.4:10-32; 5:1-17; Rom.16:17-19, Acts 8:5-25).

Bishop, Ignatius, 30-107, enjoyed the spiritual gifts of his position, he tells of knowing things because the Spirit had told him. He wrote to the bishop of Smyrna, Polycarp, "...As to invisible things, pray that they may be reveled unto you, in order that you may lack nothing and that you may have the spiritual gifts in abundance." In a letter to the

Philadelphians, he tells how that he had the gift of discerning of spirits, 1Cor.12:10. "Some desired to deceive me as to the flesh; but one does not deceive the Spirit..."¹²⁵ 1Cor.2:13, 12:10, Acts 5:3. It may be that many of the earliest saints, still endowed with the gift of discernment, had detected, by the spirit, the false doctrine that certain persons had tried to bring to the Ephesians. Thus, Ignatius commends them for resisting such teachers: "I have learned that certain persons passed through you from yonder, bringing evil doctrine; whom ye suffered not to sow seed in you, for ye stopped your ears, so that ye might not receive the seed sown by them." (The Apostolic Fathers, 65).

249, Cyprian, Ad Donatum, III, iv, following his baptism, he had a witness of the Holy Ghost, received a "testimony" about his change in life style & in becoming a Christian: "In my heart purified of its sins, a light entered that came from on high.... Immediately in a marvelous manner, I saw certainly succeed doubt."¹²⁶ Peter promised the testimony of the Holy Ghost to those who obeyed, (Acts 2:38-39).

Justin Martyr, 110-165 AD, wrote: "Now, it is possible to see amongst us women and men who possess gifts of the Spirit of God." (ANF 1:243). In his Dialogue With Trypho, a Jew, or one who might have represented the Jews of the 2nd century A.D. Trypho had to face up to the fact that prophets had ended amongst the Jewish race, as Justin points out: "For the prophetic gifts remain with us, even to the present time. And hence you ought to understand that [the gifts] formerly among your nation have been transferred to us. And just as there were false prophets contemporaneous with your holy prophets, so are there now many false teachers amongst us, of whom our Lord forewarned us to beware; so that in no respect are we deficient, since we know that He foreknew all that would happen to us after His resurrection from the dead and ascension to heaven. For He said we would be put to death, and hated for His name's sake; and that many false prophets and false Christs would appear in His name, and deceive many: and so has it come about. For many have taught godless, blasphemous, and unholy doctrines, forging them in His name; have taught, too, and even yet are teaching, those things which proceed from the unclean spirit of the devil, and which were put into their hearts. Therefore we are most anxious that you be persuaded not to be misled by such persons, since we know that every one who can speak the truth, and yet speaks it not, shall be judged by God..."¹²⁷ Unfortunately, as we shall see, Justin's Christological views were tainted by his Greek philosophical training, that adopted anti-body dogmas, when interpreting the physical human image type aspects of God the Father.¹²⁸

Another trans.: Dialogue With Trypho, chap.82, PROPHETICAL GIFTS OF THE JEWS WERE TRANSFERRED TO THE CHRISTIANS: "For the prophetic gifts remain with us, even to the present time. And hence you ought to understand that [the gifts] formerly among your nation have been transferred to us. And just as there were false prophets contemporaneous with your holy prophets, so are there now many false teachers amongst us, of whom our Lord forewarned us to beware; so that in no respect are we deficient, since we know that He foreknew all that would happen to us after His resurrection from the dead & ascension to heaven."¹²⁹

This was the type of testimonial that Justin Martyr presented to the Jews, in his response to early anti-Christians amongst the Jews, that had rejected Christ as their promised Messiah, the Son of God. Many of the early Christians believed that the Jewish religions had fallen into apostasy. Thus, it was time for the early Christian dispensation. But what had passed over to the Christians, would not last too many centuries. Even some of the later Christians had noticed that the spiritual gifts were fading out of the church. And yet, others held onto different gifts as

long as they could. If they had lost different gifts, they certainly kept alive traditions of them.

E. De Pressense wrote that other early Christian Fathers, after the time of Justin, also claimed that some of the spiritual gifts still remained in the Church of their time, but that they were also fading out of the Church, or were of increasing rarity.¹³⁰

Last few years of 1st c., Clement, bishop of Rome, to the Greek churches, urged the early Christians to repent of the jealousies and divisiveness, (or different ones amongst them causing disagreements or hostilities). Ignatius, bishop in Antioch, martyred about 115, warned of many of the same things going on.¹³¹ It was these types of elements which continued to cause splinter groups, factions, & rivalries between different early to later Christian groups. How that they called each other heretics, excommunicated each other, banished each other, & caused some to be even martyrs for their particular interpretations of dogmas that arose.

James Barker & Scott R. Petersen both note how that the Jews had fallen away into apostasy, & thus because of this, for 400 years before the time of Christ, they had no prophets, as they had earlier. Christ came along to restore the gospel & to bring about the atonement, etc. Many of the Jews rejected this because they felt that they had the old laws, & that they were good enough (Matt.21:23).¹³²

Justin Martyr's Dialogue With Trypho: "One may see among us (the Christians) men and women who have received the gifts of the Spirit of God... there were no longer to be prophets in your (Jewish) race as in the past... For after him (Jesus) absolutely no prophet has come among you." And further on, "We have still among us, even until now, prophetic gifts, which should make you understand that which your race formerly possessed has been transferred to us." (ANF 1:240).¹³³

The later Christians illustrated the Jews' loss of such gifts passed to them, by many art works that showed, & were symbolic of, the claims that the Jews had willfully "blind folded" themselves in their own spiritual darkness, in rejecting & killing Christ, their Messiah. That blind fold will one day be removed when Christ returns, & then, they shall see the spiritual light of the new revelations that Christ & the Christian church, the ecclesia, had tried, (sometimes by force), to get them to accept as the truth. This, was the basic concept that spanned throughout the Middle Ages, & was illustrated on hundreds of art works, called ecclesia et synagoga. Some examples, are ones like in an Illuminated Bible that shows the apostles laying down to rest the synagogue, symbolic of how the time had passed for the Jews, their prophets had ended. While, it was Christ & his apostles that now had what the Jews once had.¹³⁴

The fact that there was not one scripture producing Church leader, amongst the Jewish sects, that could continue the Old Testament type scriptures, was evidence to early Christians, that the Jews had lost their long line of true prophets, & the spiritual gifts once enjoyed. If that was the case then, what about now? Could it also be that the fact that Christendom has now not one scripture producing Church leaders, & has forbidden anything new, as by way of new revelations, to be added onto the Bible, as amongst the different sects of Christendom? Could this be evidence that they too have lost also their long line of prophets, & new scripture producing Spiritual Gifts too? If so, such things are products of 2 different eras of apostasies. Thus: "The very fact that the Bible ceased to grow through the ages is itself proof positive of the great apostasy."¹³⁵

One of the challenges for scholars to deal with, as different ancient documents, books, & fragments are discovered, is to classify them according to the many conflicting sects. Some of the ancient texts, if authentic, show that amongst Gnosticism, set apart from orthodox Christian views, was: That for some, the very essence of

Gnosticism was belief in direct revelation; while for others, it was the denial of direct revelation. Some also note that the knowledge professed by the Gnostic teachers, was said to be designed to subordinate the revelation of Christ to the speculations of human philosophy. Thus, attempts were being made to make their teachings as substitutes for "true" revelations, but of which couldn't actually be true ones. Consequently, counterfeit forms of claims to appear to be receiving revelations, ended up also being written down, & held by the different Gnostic sects, as counter claims to having the spiritual gifts over rivals sects that either denied any gifts still in use, or some of them, or their own. Also, when copies of these so-called "revelations" were acquired by rivals, they were polemically written against. The teachings about how there were once revelations, thus cause some to try to get their own revelations, even though they couldn't. So they at least tried to keep alive, the traditions of receiving revelations, by coming up with stories & claims to the spiritual gifts, miracles, & miraculous cures, etc. Such issues became one in many controversies going on at the same time during the 1st few centuries, thus, the revelation controversy. For with counterfeit revelations, came also counterfeit mysteries, spurious "holy" writings, & "gospels," as false teachers, prophetically warned about, came into the different sects & earliest church, claiming to have spiritual gifts. As soon as the apostles & prophets were no longer heard of, & even while they were alive, but were absent from a particular branch of the earliest church, many false teachers took advantage & rushed forward with claims to having their own revelations & spiritual gifts. So was it also the case when the Jews, when they lost their spiritual gifts through their own apostasy, there still were different ones amongst them, like the Hassidic Jews, who, unlike the Rabbis, believed in continuing revelation, and displayed affinities with the medieval Catharian sects.¹³⁶

Irenaeus, 115–202, pupil of Polycarp, 70–155, a disciple of the Apostle John, wrote, in contrasting the Gnostics with the early Christians, that they can neither confer sight on the blind, nor hearing on the deaf, nor chase away all sorts of demons. They also can't cure the weak, lame, & paralytic, as often been done by Christians in regard to bodily infirmity, & also in raising the dead. Others have foreknowledge of things to come. Others see visions, speak prophecies, while still others heal the sick by laying their hands upon them, after which they are made whole. It's not possible to name the number of gifts which the Church, scattered throughout the whole world, has received from God, (ANF 1:407-9). In response to Heretics, how that the spiritual gifts were still known to be heard of in use: "...For this reason does the apostle declare, 'We speak wisdom among them that are perfect,' terming those persons 'perfect' who have received the Spirit of God, and who through the Spirit of God do speak in all languages, as he used Himself also to speak. In like manner we do also hear many brethren in the Church, who possess prophetic gifts, and who through the Spirit speak all kinds of languages, and bring to light for the general benefit the hidden things of men, and declare the mysteries of God, whom also the apostle terms 'spiritual,' they being spiritual because they partake of the Spirit." (Against Heresies, Book 5, chap. 6).

Another translation: "...For this reason does the apostle declare, 'We speak wisdom among them that are perfect,' terming those persons 'perfect' who have received the Spirit of God, and who through the Spirit of God do speak in all languages, as he used Himself also to speak. In like manner we do also hear many brethren in the Church, who possess prophetic gifts, and who through the Spirit speak all kinds of languages, and bring to light for the general benefit the hidden things of men, and declare the mysteries of God, whom also the apostle terms 'spiritual,' they being spiritual because they partake of the Spirit, and not because their flesh

has been stripped off and taken away, and because they have become purely spiritual...."¹³⁷

"The battle of the second century had been a battle between those who asserted that there was a single and final tradition of truth, and those who claimed that the Holy spirit spoke to them as truly as He had spoken to men in the days of the apostles. The victorious opinion had been that the revelation was final, and that what was contained in the records of the apostles was the sufficient sum of Christian teachings: hence the stress laid upon apostolic doctrine."¹³⁸

E. De Pressense, 1871: "It was chiefly among the ignorant and the common people that the artifices of the magicians found dupes. We see from the romance of Apuleius how much credit the magicians had among the people. In opposition to their false miracles, the [early] Church could show miracles which were true, and supernatural events such as had signalled the first days of missions were still repeated, though with less and less frequency. The clear and unanimous testimony of the Fathers of the third and fourth centuries, leaves no room to doubt the continuance of miraculous power in the Church of that period. Irenaeus and Tertullian speak of miraculous cures effected by Christians, and even of persons being raised from the dead." "That some cast out devils," says Irenaeus, "is a matter that cannot be called in question, since it is attested by the experience of those who have been thus delivered, and are now in the Church. Others have the gift of foretelling the future, see visions, and speak prophetic words; others effect cures by laying their hands on the sick." [Irenaeus, Against Heresies, II, p.57]. "Often," says the same Father, "the life of a man has been granted to the prayers of the faithful."

Tertullian relates that Septimus Severus was healed of a serious disease by a Christian, who, following the practical directions of James, had prayed over him, anointing him with oil in the name of the Lord; and the grateful emperor gave him a home in the palace to the end of his life. [Tertullian, "Ad Scapulam," c. iv].

Origen mentions miraculous cures wrought in the Church of his time. He says: "There are still among Christians, traces of that Holy Spirit who appeared in the form of a dove. They cast out devils, heal the sick, and, subject to the good pleasure of the Word, foresee the future." [Origen, Delarue edit., I. p. 311, 321-392].

Thus, the continuance of miracles in the Church of the first three centuries is guaranteed by the most authentic tradition. To those who admit the supernatural element in Christianity, the fact presents nothing abnormal. There was no deep gulf, placed between the apostolic and following ages. The first era of the Church did not end with a sharp line of demarcation; miracles did not cease with the last of the apostles. They were perpetuated for the very simple reason, that the circumstances which had called for them remained the same. They were designed to mark, in a visible manner, and by an impressive symbol, the extraordinary and supernatural character of Christianity; they were specially appropriate to the period of the Church's creation and formation, and had an important purpose yet to fulfil in the terrible struggle of the second and third centuries—that great crisis of the moral world, when all the powers of darkness seemed abroad. It is perfectly conceivable that the miraculous element may again appear in parallel seasons of convulsion and of final conflict between the kingdom of evil and the kingdom of good. There is, however, a notable diminution [or reduction] in the proportion of outward miracle or prodigy [or a person with exceptional abilities,] as the Church advances in years, and we have already marked its gradual decrease even in the apostolic age.... The gradual cessation of miraculous power is recognised by the Fathers. Origen asserts that only a few traces of the supernatural operation of the Divine Spirit remain. "The signs of the Holy Ghost," he says, "showed themselves from the commencement of the ministry of Christ; they were multiplied after His ascension, and subsequently

diminished. Some vestiges of them still remain among men.” [Origen, I. p. 36, 700].¹³⁹

The chronology of them having the spiritual gifts, then their slow decline, goes along with their scripture production phases too. The early church was under the direction of Jesus, then it was passed on to the apostles & prophets, & other leaders, Eph.2:19-21, 4:10-14, 1 Cor. chap.12. The original intent of the early leaders was to also maintain the foundation that was set. If one of the apostles died or fell away, as with the case with Judas, then they would be replaced by another candidate, suggesting the intent to keep such positions fill, & that someone should come along & say they are no longer needed, (Amos 3:7, Acts 1:24-6:13:2-4, 1 Cor.12:1-25).

Clement of Rome [30-100], wrote that when different leaders should pass away, other approved men should succeed them in their ministry.¹⁴⁰

Papias, [70-155], is said to have been associated with Polycarp, in the friendship of St. John himself, and of others who had seen the Lord. Papias wrote: "...For I imagined that what was to be got from books was not so profitable to me as what came from the living and abiding voice."¹⁴¹ He seemed to think that the greater source of spiritual truths came from living witnesses, rather than from books. Thus, living apostles' "living and abiding voice" took a higher priority over that which was written in books.

The fourth-century historian Bishop Eusebius of Caesarea, through whose compilations Papias survives at all, remarks irritably: 'Clearly he was very weak of intellect.' Yet on this subject, at least, he makes sense: '...if ever any man came who had been a follower of the elders, I would inquire about the sayings of the elders; what Andrew said, or Peter, or Philip, or Thomas or James or Matthew, or any other of the Lord's disciples; and what Aristion says and John the Elder, who are disciples of the Lord. For I did not consider I got so much profit from the contents of books as from the utterances of a living and abiding voice.' By Papias's day, indeed, knowledge of the authorship of the canonical gospels, and the manner in which they were composed, is already confused; what he has to say about Mark and Matthew is shaky tradition. But he gives us a useful hint that at that stage the oral chain, less full of pitfalls, was still preferable to the written one. By the time Irenaeus, Bishop of Lyons, wrote at the end of the second century, the oral tradition has gone for good. He has to put his trust in the canonical writing and does so in full confidence; but what he says about their authorship and emergence is, in part at least, manifest nonsense. In short, by the end of the second century, a well-informed ecclesiastic like Irenaeus, professionally engaged in putting down heresy and establishing the truth, knew no more about the origins of the gospels than we do; rather less, in fact.... The earliest Christian document is Paul's first Epistle to the Thessalonians, which can plausibly be dated to about AD 51...."¹⁴²

Polycarp, bishop of Smyrna, early second century, in an epistle to the church in Philippi, about 107, he warns against anti-body doctrines infesting the churches, that has been called Docetism, the doctrine that denied the physical reality of Jesus and his work. Thus, he reminds the Philippians to "turn back to the word which was delivered to us in the beginning."¹⁴³ The "sayings" in the beginning, testified that Christ had a real body.¹⁴⁴ So there was some value to not only the "living and abiding voice," that of living apostles & prophets, etc. (Eph. 4:10-14). But also "the word" that recorded what was said & witnessed. Both were needed to help protect, manage, and minister to the needs, concerns & difficulties that the members faced, & in order to keep the true church going. Thus, Paul used the body, as a type of different spiritual gifts & clerical positions in the "body" or the early church. Where, for example, one part of the body, such as the foot, shouldn't say to the head, that it's not needed, & visa-versa. Which was like saying that a bishop

shouldn't say prophets & apostles are no longer needed. Or like saying that regular members shouldn't say a bishop, or other clerical positions & spirituals gifts, are not needed, for all were part of the body of the whole church, Christ as the head, (1 Cor. 11:3, Eph. 2:13-22). All parts of the "body" helped compliment & support each other, so long as they had love & charity, the greatest of all spiritual gifts, (1 Cor., chaps. 11-15, 12:1-28).

By the time of Tertullian [145-220], the positions of still having & maintaining prophets & prophetesses in the Church, was an issue. As it was, they at least still had bishops, & other leaders who weren't to be placed there by Simony. (Or, the buying up of church positions, Acts 8. A problem that kept into the church later on). Thus, Tertullian tells how: "...We are governed by approved elders, who obtain their office not by purchase, but by the testimony of their fellows: for nothing that is God's is obtainable by money...."¹⁴⁵ Tertullian noted that Christ had given his apostles power (Matt.10:1), to work miracles, just like Christ had worked miracles, (ANF 3:257). Could the 'approved elders' still do the same, were they still endowed with miracle producing powers from Christ? (Acts 3:6, 5:12-16, 6:8, 8:6-8, 9:26-41, 19:11, Heb.2:4).

As to the written word, preserved in whatever manner could be devised, (written in scrolls, books, carved on stones, on different types of metals). They all helped preserve, in their originalities, the words, or the verbal "sayings," that had gone on before: "The mind of preliterate man can be fathomed only through the mute testimony of the artifacts dug up by the archaeologists' spade; but literate man speaks in his own voice. Four thousand years ago, an Egyptian scribe fully understood the value of his profession: 'A man has perished and his body has become earth,' he wrote. 'All his relatives have crumbled to dust. It is writing that makes him remembered.'"¹⁴⁶ This is why many ancient writers hid their sacred writings in containers, or ceramic storage jars, like what the Dead Sea Scrolls were found in.¹⁴⁷ Or why other ancient types of preservation methods were practiced, for the ancients sometimes wrote, or inscribed on materials that wouldn't decay, or fade out, such as the many different types of ancient writings found on different types of metals, discovered in different parts of the world.¹⁴⁸ They did this for different reasons, but the main reason being that they wanted to preserve their words to last over the centuries for later generations, who then might discover their "sayings."

But, the written word, in the hands of other peoples, & later generations, not preserved by these ancient methods mentioned, can only be preserved in their original messages, so long as later translators, & copyists correctly preserved their messages. Plus, provided that they also don't get changed & manipulated during times of early to later polemical dogmatic trends that often arise, when later manuscripts have different ones add or leave out things to fit their own particular agendas.¹⁴⁹ Be they religious theories & dogmas, or political theocratic decrees of 'doctrines,' or whatever.¹⁵⁰ But instead, preserve the original intended messages in their original meanings, otherwise such "sayings" will often suffer the legendization processes, whereby an original doctrine or theme will eventually become a later legend, myth, or tradition, the further in time that the later "sayings" gets away from the originals.¹⁵¹

What little bits of the words of Christ, & the apostles, & prophets, that were collected & what we do have now, are just a small fragment of what must have been presented, (John 21:25; Acts 1:3). Did Jesus Christ also write his own gospel? Did those whom Christ & the Apostles raised from the dead, write their own Near Death Experiences, like many modern NDEs?¹⁵²

What might still be found that was lost, & confiscated, if preserved somewhere? What understandings & picture of the ancient church might have got lost by being burned, hidden away, buried, or suppressed by the later church theocracies.¹⁵³ Or archived in later Christian archives,¹⁵⁴ or

still preserved somewhere in different undiscovered lost early Christian libraries?¹⁵⁵

What verbal "sayings" were passed down, must have eventually become the themes of later legends too. What sayings were also claimed to be the true "sayings," also had to compete with others declared true, but which were more likely forgeries. We also don't have the original hand written writings for what makes up the New Testament, & there were earlier versions of the New Testament canon that included some books, such as the Shepherd of Hermas,¹⁵⁶ & other writings, not included in many modern canons of the New Testament too. Plus, intentional manipulations of "the original doctrines," by uninspired "wolves" that had entered into the early churches, not sparing the flock, (Acts 20:29-31). For with the protection gone, that all the spiritual gifts provided, by having living Apostles & prophets around, (Ephesians 4:10-14). The early to later churches were left defenseless against being tossed to and fro with every wind of doctrines. Ones that the crafty wolves (or uninspired false teachers), plus, many different contentions, schisms, & uninspired misinterpretations did produce. For this & the legendization of doctrines began, when, & where the prophets & apostles, & their spiritual gifts, faded out of the later church.¹⁵⁷

When the apostles were still alive, the members had a living doctrinal anchor to keep them from being tossed to and fro by the winds of every type of false doctrines that blew against them. "But as is evident in the earliest Christian writings of the second century, by the end of the first century the apostles were gone, and Christianity had lost its doctrinal anchor."¹⁵⁸ As to the false teachers that arose, their "False doctrines are like the winds that toss the water to and fro, and they are abt to unsettle the minds of men, [and women] who are like unstable water."¹⁵⁹

While the written word sought to preserve original teachings, the different aspects of the original gospel were also most definitely complimented by thousands of art works. So we are grateful for the many artists throughout historic Christendom for preserving many basic concepts & filling in gaps here & there, to keep alive, many beliefs & doctrines, after many of the spiritual gifts had faded further out.¹⁶⁰

But we also have to be grateful for the many artists in helping to add to the historical records, thus giving us a better understanding of the legendization processes, the results & products of apostasies & spiritual gifts going out. Showing through art & symbolism, when, where & how doctrines fade off into legends. How that they, for example, helped to show the changes in beliefs that came about with pressures from Emperors, Kings, Queens & clerics that militantly enforced their dogmas & decrees for 'doctrines' that were supposed to be believed in. For, in time, we also start to see how many art works, such as those depicting the trinity, document the changes underway. For we don't see those types of art works earlier. A case in point is how artists were made to depict the Godhead, when anti-body beliefs prevailed, & artists could get in trouble if they didn't depict the dogmas right. Such as how many showed just hand symbols for God the Father, in many cases. This was done under the pressures to not dangerously depict the Father with a full human shaped body, during times & places when beliefs were being enforced militantly by force of arms. When & where the dominating beliefs declared that God the Father didn't have a body, but was 'incorporeal,' without shape, everywhere present, & a spirit essence that filled the universe. While in contrast, many others did, despite the anti-body Greek philosophical influences that tainted the Christological controversy & Trinitarian controversy. Thus, many were also depicting God-the-Father, as an older looking man, separate from Christ. Or, as an identical looking man, or differently to visually distinguish, between the Father & Son. In contrast, thus

also the many art-works of 3 faces on 1 head for the Godhead. Or 3 heads on 1 body for depictions of the trinity of post-Nicene Creed times after 325, for examples. All these help us to understand the time lines of historic Christianity that mark the different eras, & stages of the Great Apostasy. Showing us the consequences of what happened when, where & how, the spiritual gifts did fade out of the church in different areas. How some beliefs began to prevail militantly over other less dominated ones, not backed by militant clerics, Emperors, Christian Kings & Queens.¹⁶¹

As one aspect of the gospel goes out, other areas are affected by the loss too, such was the case with what began to happen to the earliest Christians' understandings of the nature & kind of being that Christ & his Father are. During the first 3 centuries, during the Christological Controversy, & as more & more of the spiritual gifts faded out, after the apostles & prophets were no longer heard of, the earliest Christians' beliefs & defense of Christ, the Son of God, as having a real body, real blood, & real physical resurrection. Plus, of Christ created in the image & likeness of his Father, God the Father, who also is in the image of man, as man, like the first man, Adam, was in the image of one of the Gods. The "they" & "us," (plural Deities), that also created Eve in "their" image too, male & female being created in the images of Elohim, (or Deities, male & female, Gen.1:25-26, 5:1-2, John 8:13-19, 10:24-39, Heb.1:1-10).¹⁶² These beliefs, backed up by ritualistic types & symbolism, (the sacrament, baptism, etc.). The anthropomorphic beliefs, (or attributing human form or feelings to a god, thus having human characteristics in form and shape). All of these earliest Christian views, became one in many beliefs to become distorted, challenged, & blended with other cultural contaminations.¹⁶³ "The God of the Bible did things. Plato's God is above that. The choice is between an anthropomorphic God and an impotent God. This answers the question as to why the kinds of miracles common to the Old and New Testaments have ceased in the Christian world. Their God doesn't work them. This is why they don't have prophets or Apostles; their God doesn't call them [Heb.1:1-9, 5:1-11]. This is why they don't have continuous revelation; their God doesn't speak."¹⁶⁴

The Clement of Alexandria, in the 2nd century A.D., was aware, like later Eusebius would, in the 4th century A.D., that the early apostles & "the blessed men of old possessed a marvelous power," but, by later centuries, that power was no longer in the church. So many things that were taught by the apostles were lost to the world. Clement was aware that some things had started to fade out of the gospel picture. For "...things there are which though not noted down still remained for a while, but they are now being lost. Some of these things are now completely extinguished, having faded away in the mind from sheer neglect & lack of exercise."¹⁶⁵

"The signs of the Holy...showed themselves from the commencement of the ministry of Christ; they were multiplied after His ascension, & subsequently diminished. Some vestiges of them still remain among men." [Origen 1. p.36]. They "...attribute a power of healing to the simple reading of the holy books, & the invocation of the name of Jesus, they lower miracles to the rank of magic, & became believers in incantations & cabalistic formularies." [Origen, 1p.461]. Justin speaks of the attempts of "heathen exorcists" in failing to cast out demons, & how through the name of Christ they, the Christians, succeeded. Tertullian is also said to have said that the demons would not lie to a Christian when "any Christian will compel the spirit to confess honestly that he is a demon, even though he may have elsewhere falsely pretended to be a god...." [Tertullian, Apol., c. xxiii]. "...In short, miraculous gifts have not, at this era, disappeared from the Church, but they are of increasing rarity, more rare even than the Christians themselves suppose, incapable as they are, as yet, of discerning between the really miraculous, & miracles created by the imagination. It would be most unjust to

confound the miracles of the Gospel with the pseudomiracles born of heated brains. The mere comparison makes apparent the wide differences between them.... the miracle has always a moral aspect; faith alone comes into operation; there is no approach to the incantation, or any mystic formulary.... The great apologists of Christianity are themselves sensible of this inferiority, & we shall find Origen treating miracles rather as the subjects of proof than as themselves adequate proof of any doctrine not otherwise verified, since such arguments can be brought forward in support of the false, no less than of the true."¹⁶⁶

Clement looked to the revelations in Christianity to help him answer some of the questions he had had for years, & which the Philosophies of his day had not given an answer to, & for which he could say was the truth. Later church fathers attempted to hold on to the gifts as best as they could, & this may be one reason why Tertullian later joined the Montanists. For they claimed the gift of prophecy was with them. During the 1st half of the 2nd century, the role of prophecy experienced a number of gradual changes. By the end of that century, the church's experience with Montanism, & with the Gnostic sects, in which prophecy played a prominent role, had left both prophecy & prophets largely discredited. For Ignatius (ca. 115), prophecy was a gift that he exercised in a congregational setting & that exposed congregational secrets (Philad. 7:1-2). In the *Didache*, prophets as well as apostles are depicted as itinerants, or traveling from place to place, (11-13). While some did settle down permanently too, (12.3-4). Christian communities were widely scattered but maintained communication through traveling Christians, including apostles, prophets, & teachers (3 John 5-8), to whom they offered hospitality. However, some of these travelers were charlatans, intent on fleecing the flock, and on freeloading. Tests for determining the genuineness of the prophet, apostle, or teacher, were therefore devised. A few prophetic figures of the early 2nd century, such as Ammia of Philadelphia and Quadratus, were remembered as orthodox Christian prophets. Tertullian was attracted to Montanism, said to be a "New Prophecy," as a prophetic & apocalyptic movement that originated in Asia Minor, about 156 or 172. Montanus, the prophetic founder, was eventually joined by 2 prophetesses, Priscilla & Maximilla.¹⁶⁷

Montanism was particularly dependent on the Gospel & Revelation of John. The movement espoused a rigorous ethic, placed a high value on martyrdom. Plus, it expected the imminent arrival of the great persecution, & the descent of the heavenly Jerusalem at Pepuza, 70 miles east of Philadelphia. Although Montanism was a popular movement, it was strongly opposed by Christian heresiologists.¹⁶⁸

Tertullian, (born at Carthage, North Africa, 160 A.D., baptized 190 A.D.), after the year 200 A.D., he joined Montanism. He wrote concerning some of the things that were happening in the Christian sects of his day. For he suggested that the devil & his demons had set up counterfeit spiritual gifts of God. For, "...they [the demons] sometimes try to be regarded as the authors of what they report & they certainly sometimes are the authors of evil, but never of good. Even God's dispositions they picked up in the past from the words of the prophets, & today they gather them from the reading of the scripture they hear. Therefore, taking from them certain responses with regard to dates they set themselves up as diviners in thievish rivalry with the divine...."¹⁶⁹

Tertullian, & his fellow Montanus Christian friends, seemed to have believed that certain spiritual gifts were still in use, such as the spirit of prophecy. The original prophets & apostles were unknown in the historical records, by the 2nd – 3rd centuries A.D.,¹⁷⁰ so different ones, that hoped to keep the spiritual gifts going, claimed

that they possessed different gifts. Thus, was the case with the Montanus Christian sect that claimed to have preserved some of the spiritual gifts. Mosheim wrote that Montanus, was "...an obscure man, without any capacity or strength of judgment & who lived in a Phrygian village called Pepuza...." He claimed to be sent with a divine commission.¹⁷¹

T. Edgar Lyon wrote that in the eastern portion of the Roman Empire, about 156 A.D., Montanus joined the Christian church. Montanus later insisted that the Church had lost some of its original elements, & thus was in need of being reformed "...by discarding its innovations of the last half century & return to the basic ideas of first century Christianity. But he failed to realize that there was no power within the church which could direct this movement & bring back to earth the divine authority which had been lost. He assumed, in his failure to understand this missing element, that the church could reform itself. Montanus listed three areas in which he saw need for reform, if the apostatizing church were to be worthy of the name Christian."

"1. Revelation must not cease in the church.... Montanus maintained that in the church of Christ there would always be revelation. If it had ceased, it was because the church leaders had proved themselves unworthy of it. He contended that he was a prophet & had received revelation... 2. The church must return to the old discipline...." 3. He also "...Opposed the growth of the professional clergy.... These challenges were met by the churches usually conceding that at one time such things may have been in the church, but the passing of time had required change.... The clergy admitted that revelation had ceased. The church had already lost its divine authority.... As late as 565 A.D., Justinian was taking steps to suppress..." Montanism. "Latourette says that it was still surviving as a sect in the 8th century."¹⁷²

Many of the ancient Christians did not regard the scriptures as being closed & final. For during the middle part of the 3rd century, many Christians of that time were more than willing to accept the proposition that more inspired writings might be coming forth in due time. One of the first Christian martyrs said that "If there are ancient faith -promoting books, why can't there be modern ones... or why should the present have less authority than the past because of some superstitious veneration of mere antiquity?"¹⁷³ The spiritual gifts, with scriptures that those gifts produced, were still being sought after in those early centuries, (2 Tim. 3:16-17).

At that early time, Montanism had not yet been defined as a heresy. "...And even the wise prudence of Irenaeus shows anxiety not too hastily to denounce it; "seeing," as Eusebius affirms, "there were many other wonderful powers of divine grace yet exhibited, even at that time, in different churches."¹⁷⁴ The visions of Hermas, were considered evidences, by many early Christians, that "prophesying" was still being done through inspired early Christians, who had the gift. The Shepherd of Hermas, about 160,¹⁷⁵ was believed to be a sort of "anti-Montanist" work, showing that there were still spiritual gifts among the early Christians at Rome. Montanism is not named in Hermas' writings, but the writings were considered to be "...a reminder of better "prophesying," & by setting the pure spirit of the apostolic age over against the frenzied & pharisaical pretensions of the fanatics."¹⁷⁶ The book came to be respected by many Christians, & was almost considered scripture by some, & even quoted as such, by different ones like Irenaeus. While Tertullian scorned the work, perhaps because he had decided upon another prophetic path way to follow, such as the one the Montanists had to offer. For him, that was where the spiritual gift of prophesying, was at.¹⁷⁷ The book was filled with symbolic allegory, & visions that were said to be genuine "prophesyings" during the apostolic age. The

popularity of the book would grow, & it would even be read in the different areas of the early Church during the 2nd–4th centuries. Some accepted such works as authoritative, for as they gathered on the day of the Lord for the sacramental meal. The words of Hermas were among those "inspired" writings that were read and considered. "...But the tongues were ceasing, as the apostles foretold; & they who professed to speak by the Spirit were beginning to be doubted. "Your fathers, where are they? & the prophets, do they live forever?" It was gratifying to the older men, and excited the curiosity of the young, when the reader stood up, & said, "Hear, then, the words of Hermas." ¹⁷⁸

There was some discussions as to whether or not Hermas' writings were inspired or not. Some of the early writers who had a high regard for these writings were Irenaeus who quotes it as Scripture, (*Contra Haeres.*, iv., 20, 2). Clement of Alexandria accepts it as divinely inspired (*Strom.*, i., xxi. p. 426). While Origen has his doubts, but gives as his opinion that it's "divinely inspired." (*Ut supra.*). Later, during the time of Eusebius, 4th century, differences of opinions prevailed, as some accepted it as being inspired, while others opposed the claim that it had any "divine origin." Earlier, Tertullian designated it among the "apocryphal" works, but his words suggest that he was against its anti-Montanistic opinions, for even his words, however, show that it was regarded in many churches as Scripture.¹⁷⁹ Others were of the opinion that the work was fictional.

Different versions of the book have survived, the book must have been in circulation at the time, or before Irenaeus, in order for him to have quoted it as scripture, thus it has been assigned to the time of the reign of Hadrian, or of Antoninus Pius. The Greek speaking eastern Churches had copies of it in circulation. But other manuscripts have given us minute differences to consider.¹⁸⁰

When the true spiritual gifts began to fade out of the different branches of the early Church, what took their place? Was there just an empty void? In many cases, satanic counterfeits, & false spirits, & their counterfeit spiritual gifts, eventually replaced the true divine spiritual gifts. This was during those later centuries in later Christianity, when the true spiritual gifts had faded out of the gospel picture, as a result of the great apostasy.¹⁸¹ The devil & his demons had caused confusion & trouble, even during the days of the Christ & the apostles, & the earliest Christians.¹⁸² So why wouldn't they be able to do even greater damage during the Dark Ages of apostasy?

Now this is not to say that Satan & his demons had totally done away with the divine powers, & had won the battle. Or that there weren't any good people, for there were, down through the ages, those who did the best they could, with what light & knowledge that they did have. Who also did exercise the levels of faith & Christ like love that they did have, like many of the different saints throughout Christendom's history.¹⁸³ However, what we must note is that even Christ &, his apostles went into areas where the faith levels of the people were so low that they didn't perform as many miracles, as were in other areas, where they did do more, based on the peoples' higher faith levels.¹⁸⁴ "...Christ himself attributes his cures to the "faith" of those whom he healed; and he could not perform miracles in Nazareth, apparently because the people there looked upon him as "the carpenter's son," and refused to believe in his unusual powers; hence his remarks that "a prophet is not without honor, save in his own country, and in his own house."..." ¹⁸⁵

The spiritual gifts also faded out more, when different ones sought them for evil purposes, rather than their intended good uses. Consequently, the more the people rejected & attempted to use the spiritual gifts, or their positions in the church for their own selfish & wicked

purposes, the spiritual gifts, were taken away from them.¹⁸⁶ Plus, the more false teachers entered in the different branches of the early church to pervert &, twist the basic gospel message, the spiritual gifts were voided out, if they even had them in the first place.¹⁸⁷ Also, the more that other cultural blends, such as Greek Philosophy, were blended in & thus corrupted the early Christians' later versions of "the gospel," the more the spirit of truth didn't witness to such blends as truth, for a that point, they had grieved the Holy Spirit. (1 Cor. chaps. 12-14, 2 Cor.2:17, 11:13-15, 2 Pet.2:1-2, Acts 20:20-31, Eph.4:11-32).¹⁸⁸ The more the dialectic arts of persuasive clever arguments were used to attempt to settle schisms, & dogmatic issues, rather than rely on the spirit of discernment & truth.¹⁸⁹ Then, the faster the spiritual gifts faded out, for such things would void them out. The spiritual gifts weren't for the pomp & glory of the ones who used them. They weren't for sale either, (Acts 8:5-24). The more charity & love, the greatest of the gifts, faded out (1 Cor. 13). The more the spiritual gifts faded out even more, even to the point where the clerical positions of apostles & prophets, who produced scriptures, were no longer heard of. The consequences of all these aspects resulted in the retrogressive decline in the spiritual gifts, which many noted became less and less known.

About the year 200, the living faith seems to be transformed into a creed. Devotion to Christ, into the controversial Christology, arguing over what Christ was like, & if he had a real body, or not, if he was the Son of God, or just a mere man. If he pre-existed, or not, etc. Prophecy, was transformed into technical exegesis, (or the critical explanation or interpretation of a text, especially of scripture), & theological learning. The ministers of the Spirit, into clerics. Miracles & cures disappear altogether. The "Spirit" becomes law & compulsion. This enormous transformation took place within about 120 years after the Apostolic age.¹⁹⁰

Origen, (185-255), the spiritual gifts were still visible: "And in the name of Jesus can still remove distractions from the minds of men, and expel demons, and also take away diseases." (ANF, 4:437). However, Origen admits that the spiritual gifts were in decline, had gradually disappeared until they were rarely, if ever, seen. But at least they still had the gifts of the Spirit, though not as in abundance as in the apostolic times. "For they [the Jews] have no longer prophets nor miracles, traces of which to a considerable extent are still found among Christians,... and these we have ourselves have witnessed." (ANF, 4:433).

After the 2nd or 3rd century: "It had been acknowledged at least since imperial times that the 'age of miracles' was over, in the sense that Christian leaders could no longer spread the gospel, like the apostles, with the aid of supernatural powers—at any rate as a rule." ¹⁹¹

By about the mid 3rd century: "The Church survived, and steadily penetrated all ranks of society over a huge area, by avoiding or absorbing extremes, by compromise, by developing an urbane temperament and erecting secular-type structures to preserve its unity and conduct its business. There was in consequence a loss of spirituality, or as Paul would have put it, of freedom." ¹⁹²

From about 245-313, during Diocletian's (Eastern section of the Roman Empire, reigning 284-305), the Holy Spirit & gifts were missing, & the Church's actual declension, at least by the end of the 3rd century, is said to must be dated in the pacific part of the Empire. As different scholars try to date the time of the loss of Spiritual Gifts, it must be noted that some areas of Christendom held onto them better than perhaps other areas. Was it because some areas, that suffered persecutions, had some that fell away, while others stood strong? During this whole century, the work of God, in purity & power, had been tending decay. One of the causes noted, was the connection with philosophers, others were

that the Church appeared to have become an ordinary business in some areas. Plus, human depravity was another noted cause of the decay of godliness. Consequently, one generation of the Christians had elapsed with hardly any proofs of the spiritual presence of Christ with His Church, & the later Christians, & church their leaders could see it! Some therefore had to admit, that the evidence for the decline, was that there was hardly any real evidence for real miracles, that could be truthfully reported. Thus, some faith promoting miracle stories, had to be manufactured, some of which centered around relics, they with other counterfeits, became the substitutes for the actual Spiritual Gifts, that produced real divine powered miracles.¹⁹³

From the 4th century onwards, the basic premise of the Jewish and Christian doctors, were that prophecy and revelation have forever ceased.¹⁹⁴ Though there were cases throughout Christendom's history, where different ones arose, claiming revelations, & special gifts, none of their claims were ever added to what would be accepted as scriptures. So also seems to be the case amongst the Jews, for if the spiritual gifts that produced scriptures of old have continued from the times of the Old Testament, & the New, there would have been an ever growing canon of scriptures produced by those real spiritual gifts. But instead we don't have an ever growing canon, but a closed one, because real prophets & apostles faded out of the Jewish & Christian faith, many centuries ago.¹⁹⁵

Consequently, with most of the gifts having faded out, there began to grow substitutes for spiritual gifts, & claims to miracles still being performed. However, many of these stories have a feel of embellishments, perhaps for faith promoting purposes. Others seem tainted with elements & details on their ways towards further legendizations, & thus have questionable authenticity to them. While there also might be a few here, & there, that were miracles actually performed by those possessed of the spiritual gift of charity. Even in a world of darkness & wickedness, there still might have been many, here & there, that were really living as much of a Christ like life as they knew how to do, during their particular times & circumstances.¹⁹⁶ Each case has to be considered as being either possible cases of an actual preservation of some gifts, preserved by righteous living, or a product of embellished legendization processes & faith promoting story tellings.

About during & post-325, stories were being told about what is alleged to have happened during the Nicene Creed era, at Nicaea. A famous fountain sprang up in the middle to the square, where the synod had united in public prayer. The waters were claimed to have healing powers. Another story or legend tells of 2 of the bishops that died during the council, & were buried at Nicaea, after the signing of the creed, the document was left on the graves of the 2 with the invocation for them to add their names to the others. The next morning, so the story goes, their signatures were found on it.¹⁹⁷

In later centuries, Basil, 329–379, had prayed that they would not lose the power of prophesying "the way the Jews did." Jerome, 325–420, wrote that with the lack of revelation, a number of pretenders had appeared. Earlier, Methodius, 260–312, like that of Basil, pities the Jews who were left with the scriptures alone to guide them. They do the best that they can, but have no revelation. He hoped that the Christians would not fall into the same conditions as that of the Jews, that they would always be able to have revelation.¹⁹⁸

E. De Pressense wrote that other Christian Fathers, after the time of Justin, also claimed that some of the spiritual gifts still remained in the Church of their time, but that they were also fading out of the Church, or were of increasing rarity.¹⁹⁹

Having prophet, apostles, & their spiritual-gifts were important to the early Christians, & other nations must have had their own too because Christ was not the

neglectful type. However, if what had happened amongst the Jews, where they lost the long line of prophets, so also could happen to other nations too. Which meant that what happened during the apostasy of the Jews, the eventual legendization of the doctrines & rituals, could have also happened in other nations too. If so, it was the hope & worry of some of the early Christian apologists, noting the spiritual gifts becoming less frequent, that they could still somehow be able to hold on to those gifts. But, with the disappearance of their prophets & apostles,²⁰⁰ it was obvious to some of them, that they were heading in the same directions as the Jews & other nations. For after the apostles disappeared, so also did the living voice that produced scriptures, & preserved the originality of the original gospel message. They had the written word, it was true, just like the Jews had with their old prophets, now dead & gone. But the living word was so much better, for the protection, guidance & preservation that living prophets & apostles offered (Eph.4:10-14; 1 Cor.12:4-31, chap. 13). For without them, in time, without a continued long line of prophets & apostles. Plus, the farther away from their written words, the wider the gaps, & the more chances for cunningly devised fables, could then start to creep in to replace the original gospel message, (2 Peter 1:16-17). The more chances also that the original doctrines could be misinterpreted, & the doctrines altered and changed to fit whatever the clever manipulators could devise. For just as cunningly devised fables, & the distortions, & legendizing of the doctrines' ritualistic types too, had crept in amongst the Jews & other nations. So that by the time of the early Christian era, there would be left over fragments used by critics who challenged the originality of Christ's restored gospel, by pointing to the parallels. So also could the same types of things happen to the later Christians, & many of them regrettably admitted that what happened to the Jews' loss of their prophets, and loss of continual revelations, was happening to later Christendom's loss of many things too. It had happened to the pagan nations, when they lost their prophets too. Many early Christians noted the loss, when different schisms continued to split up the early Church into warring factions, and splinter groups polemically writing against each other. (1 Cor. 12:25). When it became obvious that there are no more revelations & most of the spiritual gifts that produces on going scriptures amongst the people fade out. Excuses are often used, as if to shut the mouth of God, by claiming no more of his words are needed. That loyalty to his words of the past, are more important than claims to new revelations. But then there still were those who claimed that those of old, the apostles of the past, for example, still spoke! But differently, as they had originally, for it was but through another leader that the dead revelator spoke.

384–399, reign of Pope & Bishop of Rome, Siricius, the claim was made that "Peter speaks through Siricius..." Was the Roman Church thus claiming revelations from Peter, just as Peter had spoken by the spiritual gifts as an apostle? It seems that these claims would be continued to be made, such as during 440–461, when reigned Pope & Bishop Leo I. He sent his doctrinal letter (tome) to Flavian, Bishop of Constantinople and said that: "Peter has spoken through Leo."²⁰¹ With them claiming that Peter had founded the church of Rome, they made this claim. But why didn't they take it a step further back & claim that Jesus spoke through those Popes?

John Lawrence Mosheim, D.D., 1819, wrote that the "...miraculous influences of their religion, were the prevailing motives that induced the greatest part to renounce the service of their impotent gods.... How far these conversions were due to real miracles attending the ministry of these early preachers, is a matter extremely difficult to be determined. For though I am persuaded that pious men, who, in the midst of many dangers, and in the

face of obstacles seemingly invincible, endeavoured to spread the light of Christianity through the barbarous nations, were sometimes accompanied with the more peculiar presence & succours of the Most High..." Despite this, wrote Mosheim, he was "...equally convinced, that the greatest part of the prodigies, recorded in the histories of this age, are liable to the strongest suspicions of falsehood or imposture. The simplicity & ignorance of the generality in those times furnished the most favourable occasion for the exercise of fraud; & the impudence of impostors, in contriving false miracles, was artfully proportioned to the credulity of the vulgar;... while the sagacious & the wise, who perceived these cheats, were obliged to silence by the dangers that threatened their lives and fortunes, if they detected artifice.... Thus does it generally happen in human life, that, when the discovery and profession of the truth is attended with danger, the prudent are silent, the multitude believe, and impostors triumph."²⁰²

In the later centuries of the Middle Ages, a clerical claim to a miraculous-healing was used to help the Roman Papacy with some landholding issues. A remarkable document, suspected of being a forgery, was the Donation of Constantine, claimed to be written by the Emperor about 312. It claimed he had been smitten with leprosy, was about to take a bath in the blood of infants, at the suggestion of Pagan Priests, to cure him. But the cries of the infants' mothers made him recoil from the idea & spare the infants. After a dream telling him he would be healed by one Bishop Sylvester of Rome, he appealed to the bishop for help. The bishop is said to have dipped him three times in a font of sanctified water, by way of baptism. Like in many later Christian art works of the hand of God extending out of a corner of the page, or from a cloud, or from above,²⁰³ this document claims that a hand from heaven, clasped Constantine's hand & he rose from the font cleansed of his leprosy. In gratitude, the emperor is claimed to have transferred all Italy to the property of the Pope, & removed to his city of Constantinople. The manuscript recording his donation was left on the embalmed body of St. Peter. The document, probably a forgery by some crafty clerical zealot, was considered authentic until it was challenged by the Humanist scholar Lorenzo Valla, during the 15th century.²⁰⁴

As the spiritual gifts lore developed, during the 4th & 5th centuries, stories began to circulate about the strange & extreme monastic-life-styles of different monks & desert hermits, or ones that had entered into extreme fanatical forms of monasticism. Such stories might be considered as being the time when the themes, but not the actual spiritual gifts, but the memories of them, were turning unto legends & fables. As different later Christian hermits sought to torture their own bodies through depriving themselves of the pleasures of the flesh, fanatical lengthy fasts, forsaking family life, going without speaking for years, living on pillars for years, not letting themselves see the face of a woman for years, least they should fall to sexually temptations. Others went without sleep, for as long as they could. Others slept in marshes so that they could expose their naked bodies to poisonous flies. Others carried heavy weights, wherever they went. Some didn't wash themselves for days, & stank up their places of living with body odors, their dung, & rotting flesh type smells from ropes they'd tied to their bodies, that had putrefied (or decay or rot and produce a fetid or very unpleasant smell). Others were said to not lay down, but stood standing up to sleep, etc., etc. So with these types of fanatical extreme self torturing life styles, thinking that such things were going to bring them closer to Christian moral perfection & qualify them for a martyr's equivalent type of eternal bliss, & afterlife reward. There also developed stories about their spiritual gifts at work too.²⁰⁵

"The pilgrims who flocked from all quarters of the Christian world to see the monks of the East credited them with miracles as remarkable as those of Christ. They could cure diseases or repel demons by a touch or a word, tame serpents or lions with a look or a prayer, and cross the Nile on the back of a crocodile. The relics of the anchorites became the most precious possession of Christian churches, and are treasured in them to this day." There was one Simeon Stylites (390?-459), at Kalat Seman, in northern Syria, about 422, lived on a 6 feet high pillar, 3 feet wide at the top with a railing & rope to keep him from falling off during sleep. He lived up there for years, in the rain, sun & from there preached his sermons to those who crowded around to hear. He was also said to have "performed marvelous cures". Some monks also had left their monasteries to trouble the populace with their begging, others went about preaching asceticism, selling real or bogus relics, terrorizing synods, get others to thought police & destroy pagan temples.²⁰⁶

During the 5th century A.D., the spiritual gifts may have almost disappeared except for certain cases, & in different areas. What seems to have begun to replace these divine gifts were superstitions & beliefs in relic-magic, such as the bones of martyrs, crosses, & other things, that were said to have divine powers over demons, etc. Mosheim wrote that a "...singular & irresistible efficacy was also attributed to the bones of martyrs, & to the figure of the cross, in defeating the attempts of Satan, removing all sorts of calamities, & in healing, not only the diseases of the body, but also those of the mind."²⁰⁷

"While pagan ceremonies and rites were increasing in the church, the gifts and graces characteristic of apostolic times, seemed to have gradually departed from it. Protestant writers insist that the age of miracles closed with the fourth or fifth century, and that after that the extraordinary gifts of the Holy Ghost must not be looked for. Catholic writers, on the other hand, insist that the power to perform miracles has always continued in the church; yet those spiritual manifestations which they describe after the fourth and fifth centuries savor of invention on the part of the priests and childish credulity on the part of the people; or else what is claimed to be miraculous falls far short of the power and dignity of those spiritual manifestations which the primitive church was wont to witness.... The virtues and prodigies ascribed to the bones and other relics of the martyrs and saints are puerile in comparison with the healings...." [& other spiritual gifts & miracles mentioned in 1 Cor. 12:8-10, etc.]²⁰⁸

So what replaced them? One answer already noted, is the use of reason, logic & the Greek dialectic arts of skilled argumentation tactics. Another is how it seems evident that as later Christians tried to hold on to anything that they could claim was from the original founders of Christendom. That could be claimed was from Christ's belongings, or body, such as hair from his beard, or a bit of cloth from his robe. Or something that could be claim was apostolic, that eventually, relic magic lore followed. Lore that claimed that relics still passed down to them their founders' miraculous powers: Be they alleged bits of things their founders touched, or wore, and that still retained the powers of Christ, or the apostles & prophets. Thus, alleged powers generated from the bone of an apostle, etc., etc., & other superstitions, were being used to claim miracles still existed.²⁰⁹

The New Testament priesthood practice of healing the sick by the laying on of hands, & blessing oil anointings, the transferring of priesthood powers, & the Gift of the Holy Spirit, given after baptism, by laying hands on the head of candidate, or sick person, called the "imposition of hands." Much of these was replaced in later centuries by relics claimed to have healing-powers, & other alleged miraculous powers. The later Satan's counterfeits- relics also included the use of graven images, beads with

allegedly mystical powers, & shrines supposedly & purportedly used for cures. "They were the sorry substitutes for God's decreed ordinances and a powerful witness that another ordinance of Christ's Church had fallen by the wayside."²¹⁰

Thus, it was claimed that even though there were no spiritual gifts to produce an ever increasing canon of scriptures. There were at least other spiritual gifts still in use in their collections of relics! These things were their replacements, because there were no true Christian apostles & prophets known throughout later Christendom. Or ones that could produce real on going scriptures to be collected with other real scriptures of old.²¹¹

Of course they had their scripture producers, but they were old scriptures that couldn't or weren't considered to be from a current living prophet or apostle, as to their own times & places in later Christendom. But instead, the scripture production was the making of hand written copies of the earlier scriptures, with different ones, & sects in different areas of Christendom, coming up with their own collections, different from the others.²¹²

But, despite this, the early to later Christians argued in their polemical wars against the Jews, how that they had rejected the restoration through Christ,²¹³ to bring back what had been lost for over 400 years, from the time of Malachi to John the Baptist, who prepared the way for Christ.²¹⁴ Thus, also, it was an early to later Christian polemic, that eventually turned into what the Jews thought of as anti-Semitic. How Christendom had charged that the Jews no longer were doing the right types of rituals, & that their synagogues had lost what had passed on to the Christians. For the Jewish laws had been replaced by the early Christians' restored gospel. That of the spiritual gifts, leadership, & different aspects that made the early Christian church the right way, & the old Jewish ways the apostate invalid way. At the same time, the Jews had charge Christendom with apostasy away from their faith. While the Christians would counter that the dispensation of the Jews had ended because of their forefathers' apostasy, & because they had rejected their prophesied Messiah, Jesus the Christ, the Son of God, & had killed him. Thus, a lot of persecutions against the early Christians arose, with different vilification propaganda tactics circulating from early anti-Christians, some of which were from the Jews.²¹⁵

But then, during the Roman Emperor, Constantine's time, (reigned 307-337), when Christianity became the State religion. Plus, on into the Middle Ages, & into the Reformation, & on up to modern times. Early to later Christians' polemics, prejudices, persecutions, heretic hunting, included forcing Jews to repent, & forced 'conversion' towards the Christianity of those times. Plus, the Inquisition, & on going thought policed periods of theocracies, when & where they tried to reclaim the Jews. If they couldn't then ban or even exterminate them, along with other unbelievers, heretics, & those alleged to practice witchcraft & worship the Devil.²¹⁶

This is not to say that there weren't individuals & groups of Christians and Jews, here & there, that didn't maintain the other spiritual gifts, like their charitable qualities, the spiritual gift of charity. Or weren't trying to follow what light they still had. But to point out what often happens to areas, & communities, after the people rejected, & killed their prophets, dark ages are produced!²¹⁷

Many of these times were rightfully interpreted by their victims, as being an age of darkness & spiritual blackness. Evidences that the later Christians had, like the Jews had earlier, lost most of the spiritual gifts.²¹⁸

But even during those times, many different ones amongst all faiths, did possess the gift of charity, even in a world turned dark & demonic. Thus, there were many who should be credited for their great efforts they made,

in living the good principles taught them in their own particular faiths.

For the early to later Christians, it was the survival of deification themes, as found in their quests at advancing towards Christian moral perfection. This, despite the fact that they weren't perfect, & never would be in this mortal life, like none of us are.²¹⁹ They preserved in part, many spiritual gifts, &, they were shining lights of hope in a dark age without prophets & apostles. Thus, with the different ones that kept Christ's sayings, lived what light of the gospel that they did have, even despite the dogmas that they inherited from their parents & teachers. These different ones would become known in stories, & legends as 'the saints.' During the Dark Ages, there developed many traditions about the lore of the different true saints. How, despite the challenges of the corrupt, barbaric, cruel & spiritually dark times they lived in, they shine forth with a much light as they could by actually living what teachings of Christ that they'd learned, studied, or had consciences enough to follow.²²⁰

For without those living charitable traits, which were to be the real motives behind running hospitals, setting up places of refuge, feeding the poor, healing the sick, & watching over pilgrims on the dangerous pilgrim routes, (1 Cor. 13). It was believed that the spiritual darkness of Satan & his devils, would have spread even further to triumph completely over the forces of light and goodness. As it was, there were many legends, faith promoting stories, & art works, that gave hope, with fragments of pre-existence themes, that told of the post-fall from heaven activities of the fallen angels, the demons. Their on going fights, but not triumphs over St. Michael, & his angelic armies. For so it was that the battle in heaven, sometimes continued on earth too.²²¹ Thus, spiritual gifts lore, got blended in with pre-existence lore & with Christ's world wide militant trek lore. But also deification lore. We see all this in how that many monks were taught to look for the wandering Christ in all that came to their monasteries, hospitals, & places of spiritual refuge. Christ, they were taught, would be disguised, to test them, as a man of sorrows, the poor, as a cripple, a leper, a noble, a stranger, a small child, & as a pilgrim, etc. Thus, all were to be treated as if they could be the wandering Christ, as they performed the spiritual gift of charity, in doing their Christian duties of Matthew 25:13-46.²²²

Also, these themes are seen in how that many believed that they needed to combat the ever increasing spreading of the black arts of wizardry & witch craft. Thus, many different fables, & superstitious beliefs, arose, as a result of different ones coming up with different spiritual gift type countermeasures.²²³ Along with these are the different types of folk magic, & lore about what Satan & his fallen angels were doing after the war in heaven & their post-fall from heaven activities, (surviving pre-existence themes). The folk magic formulas, & procedures were believed, by many superstitious later Christians, to contain saintly powers & abilities (spiritual-gifts-lore mixed with deification lore). That they get access to from the spiritual storage banks in the heavens, of proxy-merits & proxy good deeds of powerful saints. For it was believed, by many later Christians, that they could be called upon during prayers to the saints, & then their particular rites, if performed during the folk magic prescribed times, would give them the sort of, spiritual-gifts-countermeasures, needed to combat witches' spells. Plus, to counter the other magical creatures of lore, superstitions, & fairy tales. Such as those about dwarfs, goblins, elves, trolls, fairies, and the underworld, or underground folk, as also in other later Christian nations' folk lore too. Many of the said creatures, dwarfs, etc., were believed to be the different races, of the fallen angels.²²⁴ They were busy with each their own post-fall from heaven activities, (pre-existence lore), as they went about their earthly & underworld

devilish activities. Such as tempting people, seeking to do all kinds of harms, causing murders, accidents, ill omens, bad luck, etc. They were seeking to demonize further, (making people & souls into being more like the demons too, the reversal of deification). Doing this to as many as they could, amongst the human family, & the fallen souls of the after life realms. There were also many other pre-existence themes thrown into what became spiritual-gifts-lore & themes, such as lore about the spiritual powers needed to combat, the Devil & his demons everywhere.²²⁵

Thus, lore about the divinely powered saints combating & resisting, the Devil, & his demons, became popular lore & subjects in art works, to warn, teach & remind-all to be mindful of their vows, Christian duties, & to be on guard against the forces of darkness everywhere.²²⁶ Now, even if some of these stories were embellished somewhat for faith promoting purposes, & eventually became more legendized into miraculous or spiritual-gifts-legends. They still gave the common folk hope & wonderful tales to tell, during the long winter evenings. Ones that told about what different saints were alleged to have done, with those spiritual gifts, powers & abilities. For as they were advancing more & more towards Christian moral perfection, and eventual deification, their abilities became more & more advanced, glorious, & miraculous. Thus, it was believed that because they had become sanctified, more perfected, with more Christ like qualities, & would eventually, in the after life, join in the ranks with the other deified saints. Then, they, though lesser gods, & goddesses, ranked below Christ, could at least be called upon for help in times of need. The merits of their good deeds & spiritual gifts, could be tapped into, they could act as proxy good deeds & spiritual gifts, because they had inherited different powers & abilities. For as Clement of Alexandria, 153-193-217, notes from the scriptures available to him: "The saints of the Lord shall inherit the Glory of God and his power." (ANF, 2:198, 215, Protept. ciii). Thus, if different ones didn't have enough merits, or good works of their own, to combat the devils, & perform their own miracles, cures, or get protection from them, to counter the forces of darkness. They could call upon the saints who had their own ever increasing divine qualities (deification themes), that lore had assigned to them throughout the long traditions about the saints. Thus, spiritual gifts, by a sort of proxy merits from the saints' relics, & treasury-of-merits, could be used, so it was believed, as substitute spiritual gifts, like with later sales of indulgences.²²⁷

These artistic reminders & teaching tools were filled with spiritual meanings & symbolism.²²⁸ Reminders of the powers of the growing State-Religion, Christianity, whose spiritual gifts were becoming more like earthly civic powers, in the name of victorious "heavenly" powers, in many cases, to be feared, & respected.²²⁹ These art-works were sometimes seen by the monks, knights, nobles, royals, and the many illiterate later Christian pilgrims. Plus, merchants & others of all types, & faiths, that wandered the dangerous pilgrimage routes. They led to different towns, villages, cathedrals, monasteries, churches & other places of sanctuary, where art works prevailed & showed their different biblical & traditional saintly themes, & happenings in history.²³⁰

Consequently, the spiritual gifts that did survive were in the charitable acts of kindness done by many saints, & many good monks at monasteries, that practiced hospitable policies: Feeding the poor, healing the sick, giving sanctuary to even criminals, so long as they were penitent & seeking to repent & right their wrongs, as much as they could. Giving hospitality to travelers, pilgrims, & to all that might knock on their doors. Giving of their resources, as much as they had, to those seeking to take advantage of their hospitable policies. Thus, many were given a warm place to stay during the colder

seasons. Or places to rest, & to try to improve their lives, both physically, & spiritually, as much as they knew how to. Or were taught to, by the good monks, through assignments of different tasks, those things that needed to be done, as a sort of community service hours as set forth as required penitent deeds & punishments. Or of food production, & other manufacturing going on to keep the monasteries going, supplied fuller & the treasuries restocked. There were spiritual gift themes from the teachings of beautiful and well-preserved illumination manuscripts, & holy books, that preserved what light of truth they still retained. For there were many good monks amongst bad ones, that still tried to do their best to be of service to their fellow members of the human family. There were also different charitable ones & different individuals amongst the different sects, who did live loving & Charitable lives too. All these should be credited for keeping lit the lights of hope, during the dark age of the apostasy.²³¹

During the 8th century, amongst the Franks, the real spiritual gifts, having faded out, were replaced by popular lore and folk beliefs. For the Saints appear in the fields, miracles & portents, or signs or warning 'foretold' that something momentous or disastrous was likely to happen. These, were affairs of everyday experiences. Dreams & omens exercise the peoples' minds, sanctuaries, & relics acquired talismanic powers that can heal or hurt.²³²

In time, bishops, or Priests were later believed to be just as good as having living apostles, & prophets, in that they were believed, they were, 'chosen by God.'²³³

RELIC MAGIC AS SUBSTITUTES FOR SPIRITUAL GIFTS LOST

In later centuries of Christendom, relic magic might have been born out of the different clothing items said to have powers to heal & even cast out evil spirits. But was it the clothing itself, or the person endowed with divine powers that had worn the clothing? Cases in point by which relic magic just might have been inspired from, were when a woman was healed by touching the hem of Christ's garment, (Matthew 9:20-22, Mark 5:25-34, Luke 8:43-48). In the land of Gennesaret, the people set up the sick in beds along the streets, as in other villages, or cities, or country that Christ entered, where "they laid the sick in the streets, and besought him that they might touch if it were but the border of his garment: and as many as touched him were made whole." (Mark 6:53-56). Later, after Christ had endowed his apostles with healing priesthood powers, others were said to be healed by Peter's shadow. Thus, the sick were lined along the street on beds so that Peter's shadow, as he walked along, would overshadow them, whereby they would be healed, (Acts 5:12-15). Paul's handkerchief, or apron, which perhaps had been touching Paul's body, were brought to the sick & possessed, and such a clothing item was said to miraculously heal diseases & cast out evil spirits, (Acts 19:11-12). Paul was at Ephesus for about 2 years, and "did such extraordinary wonders" that many looked upon him as a miracle-worker, and sought to cure ailments by applying to the sick the linens Paul had used."²³⁴

We can see from these examples how later relics could have been inspired from, or got started from those types of stories. In later legends, garments would be connected to relic types, such as perhaps in the case with a German legend, The Holy Rupert: Rupert, upon clothing a poor child, was rewarded according to Matthew 25, of having given a garment to the wandering Christ-child, guised as a poor child, or least of these his brethren, but of which garment must have become a sort of relic for the Convent of Eubingen.²³⁵

The different later Christian sects of those later centuries, came up with their own substitutes, in addition

to these, in order to claims that the divine powers & gifts were still in use. Some must have also found that their claims to having different types of relics, could also generate revenues from pilgrimages routes. Many routes became trade routes too, as they would be eventually created for pilgrims seeking to be cured, forgiven, or to see & experience the wonders said to be surrounded & near the different relics & markets that sprung up. One relic legend is the 'Legend of the Breviary, Festival of the Finding of the Holy Cross.' According to it, after 325 A.D., or after the Council of Nicea, Helena, the mother of the Emperor Constantine, left Rome on a pilgrimage to the Holy Land, Jerusalem. While there, she had excavations made of the mountain of Calvary, looking for the "true cross," & 3 crosses were taken out of the ground. There were no titles on them to know which cross was the one Christ was crucified on, so Macarius, bishop of Jerusalem, prayed & commanded that a very ill woman should touch each cross. The first 2 produced no effect, but the 3rd one touched suddenly restored health to her. So this legend goes. Another source says that the cross was inclosed in a vase silver box & given to the bishop of Jerusalem. Helena kept a part of it & 2 nails believed to have been some of the ones that had fastened the Holy victim to the wood. She sent these "precious relics" to her son, Constantine, who received them with joy. Sanctuaries were built over their resting place.²³⁶

Paul prophesied of time when many would depart from the faith, speaking lies in hypocrisy, (1 Tim. 4:1-2). Certainly the multiplying of all kinds of relics, to replace the spiritual gifts, was foreseen. Consequently, once divine miracles were no longer common among the people, they invented replacements, manufactured substitutes, & imitations. They looked for ways to keep the traditions of miracles going. "Multitudes of lies were framed concerning miracles wrought by the relics of departed Saints, as they were termed." Also: "Relics rapidly became, and for some 800 years remained, the most important single element in Christian devotion. They were the Christians only practical defence [or defense] against inexplicable suffering."²³⁷

The Spiritual Gifts went on sale, got commercialized! Different ones saw opportunities for profiteering off of the ignorance, illiteracy, superstitions & beliefs of many that had been shaped by ever growing legendized versions of blends of paganism in with later Christians' beliefs. Plus, their blends of rites, customs, traditions, & folk magic, that developed from those cultures, that spread & flourished as consequences & products of the Great Apostasy.²³⁸ For, if a church leader needed funds to build a church or cathedral, funds could be generated by charging a small fee for pilgrims to come see & be near the relic, or collections of relics, that were said to cause miraculous cures, or other wonders. Thus, the different real, or alleged to be real miracles, are what seems to have replaced the actual spiritual gifts that had faded out during later centuries in Christendom. In time, there were too many relics that couldn't all be relics, & this was some of the things complained about by later 16th century Reformers.²³⁹

During the Middle Ages, pilgrims headed for over a thousand shrines whose miracles had been recognized by Rome. One such popular destination was the tomb of one Pierre de Luxembourg, a cardinal, who'd died, age 18 of anorexia. Within 15 months of his death, at least 1,964 miracles were credited to the magic he had left in his bones.²⁴⁰

"Medieval Rome Catholicism was a religion of forms and ceremonies, superstition abounded. The veneration of shrines and relics and the belief in their capacity to work miracles and to confer spiritual benefits was almost universal."²⁴¹

5th-6th c., corrupt traveling monks, who had fled from society, not to become holy, but to escape slavery & famine, would travel about from place to place, being lazy, immoral & were known to sale false relics. Augustine, Jerome, & Ambrose tried to correct these growing abuses.²⁴²

During these later centuries, before the witch hunting eras, in every corner of Europe, from the 5th-15th centuries, various "striga," or "masca" or "vala," or witches, were more tolerated by the common folk & even consulted for magical help, in doing their practices, as requested, to help with different needs, & protection, etc. They were sometimes also more open about their magical arts, than in later centuries, when they were forced to go underground, because they were hunted, for if caught & if they were even witches at all, & they were forced to confess, were tortured, burned, & otherwise murdered & killed.²⁴³ Early on, even the early Christians were charged with practicing "the black arts," or "black magic," & according to early anti-Christians, they were guilty of all kinds of evils in the societies they infested. The early Christian apologists countered these claims as best as they could, but many were martyred, because many non-Christians believed the gossip, rumors, stories & propaganda circulated against the early Christians.²⁴⁴

During 5th through 15th centuries: "Witches and witchcraft belonged, then, to the regular business of life in pre-modern times.... Christianity's relation to all this was ambivalent; tolerance, not to say complicity, was frequently the norm. Individual priest might even double as conjurors, dispensing what were essentially magical remedies alongside their regular parish ministrations. It is also clear that some of the Church's own devotional practices closely resembled traditional magic: for example, prayers for saintly intercession; the veneration of sacred relics for the purpose of cure or other personal benefit; the hallowing of particular landscape sites; the use of outright charms like the widely-found agnus dei (a wax medallion made for paschal candles). Individual worshipers could move with relative ease back and forth between such ostensibly Christian maneuvers and the nostrums and devices of the "cunning folk."²⁴⁵

During the 6th century: "Medicine remained, for we hear of court physicians; but among the people magic and prayers seemed better than drugs. Gregory, Bishop of Tours (538?-94), denounced as sinful the use of medicine instead of religion as a means of curing illness. In his own sickness he sent for a physician, but soon dismissed him as ineffectual; then he drank a glass of water containing dust from St. Martin's tomb, and was completely cured."²⁴⁶ So the story goes.

787, 7th General Council, the bishops were forbidden to consecrate new churches that didn't have relics. In time, the miraculous power of relics were to become more wide spread throughout all of Christendom.²⁴⁷

About 10th-11th centuries: "The deficiencies in human resources were supplied by the power of the saints. They were great power-houses in the fight against evil; they filled the gaps left in the structure of human justice. The most revealing map of Europe in the centuries would be a map, not of political or commercial capitals, but of the constellation of sanctuaries, the points of material contact with the unseen world. The resting places of the saints were the chief centres of ecclesiastical organization and of spiritual life. The saints were indeed very businesslike; there was nothing mild or uncertain about the justice which they dispensed; they looked after their own. The monks of the monastery of Fleury on the Loire, for instance, had a precious treasure in the body of St Benedict, and from the ninth to the early twelfth century they kept a record of what it did for them."²⁴⁸

"The spirit of the fifteenth century did not differ much from that of the Umbrian peasants, who, about the year

1000, wished to kill Saint Romuald, the hermit, in order to make sure of his precious bones; or of the monks of Fossanuova, who, after Saint Thomas Aquinas had died in their monastery, in their fear of losing the relic, did not shrink from decapitating, boiling and preserving the body. During the lying in state of Saint Elizabeth of Hungary, in 1231, a crowd of worshippers came and cut or tore strips of the linen enveloping her face; they cut off the hair, the nails, even the nipples. In 1392, King Charles VI of France, on the occasion of a solemn feast, was seen to distribute ribs of his ancestor, Saint Louis; to Pierre d'Ailly and to his uncles Berry and Burgundy he gave entire ribs; to the prelates on bone to divide between them, which they proceeded to do after the meal."²⁴⁹

At Wilsnach, there was said to be a church that had been destroyed by a knight in the 14th century, & with part of the altar left standing, & it was believed that wonderful "cures" were performed on the spot, & pilgrims came there from afar. The archbishop of Prague, opposed to the superstition, & abuses of the church, appointed a commission of 3, including John Huss (born July 6, 1369), to investigate the miracle. The committee discovered that the miracle was a fraud. Huss not denying transubstantiation, suggested that there was no miraculous powers in the 3 red wafers found in the altar. How that the glorified body of Christ exists "dimensionally in heaven alone. (Here he used the later Christological theme about Christ's body). He then concludes that all that is said, therefore, about relics of Christ's body, or his blood, as being in this place or that, must be false."²⁵⁰

1483–1546, during Martin Luther's life time, Frederick the Wise, & others, like princes, rival each other in seeing who could collect the most relics. Wise had at least 5,000 sacred objects in his private collection. Some of them listed in a catalogue included: The rod of Moses, a bit of the burning bush, thread spun by the Virgin Mary, etc. The elector of Mayence exceeded Wise's collection, & included 42 whole bodies of saints & some earth from a field near Damascus that God was supposed to have created man from."²⁵¹

HUMAN-REASON & LOGIC ALONE: With the prophetic gifts & officers gone, the churches of these later centuries were to face the challenge of sorting out the different dogmas that arose, through logic & reason. Even when the prophets, & apostles, & different early leaders had been alive in the earliest days of the Church, they had to face the challenges of sorting out different issues, problems, & controversies that arose in the different areas of the Church, for that was part of their job & duties."²⁵²

John Fox, author of Fox's Book of Martyrs, summed up the challenges of the later centuries: "Most of the errors which crept into the Church at this time arose from placing human reason in competition with revelation."²⁵³

The primitive church had a hard enough time as it was, with different problems & controversies that arose among the members, & even between some of the apostles themselves. And then to add to those challenges, & problems, the fact that false teachers, & their teachings, had begun to infiltrate into many of the branches of the church. They were presenting different counterfeit teachings, & practices, inspired by false spirits that had also infiltrated the different branches. And all these added more challenges and problems for which the spiritually gifted leaders had to deal with. All of which the early leaders attempted to do, & did do by spiritual combat, as best as they could with the spiritual gifts that they had been given by Christ. (Eph. 6:10-20). And it was a battle even for them! Now consider, if it was a battle even for them: How much more of a battle would it have been for the later Christians who seemed to have lost most of the spiritual gifts, by those later centuries?

When the people rejected the prophets, & apostles & martyred them, they also took away the constant

reminders that those inspired leaders gave to the early Christians to be kind, charitable, mindful of others, humble, and to always be perfecting their lives, by working on getting rid, in their lives, the bad negative traits, while striving for more positive traits, (Colossians 3:5-25, 4:1-6, etc). These traits helped improve communities, if lived by the righteous. For even the non-believers would also have to note that they were not being harmed by at least the believers, who were not making evil choices. Thus, so long as believers lived their religious convictions, vows & kept the commandments, & sayings of Christ, & his inspired leaders."²⁵⁴ There would be less greed, because selfishness had been rid of, & they would have been more willing to help those in need. There would be less poverty, because they'd have freely given of their abundance, if they had it, to others & thus would have had all things in common, because they also had love towards each other, & the non-believers too, (Acts 2:42-46, 4:32-35, 1 Cor. 13). There would have been less theft, because there was less covetousness, & less negative schemes by those plotting ways to get other peoples' wealth or property. There would have been less murders, & the problems that often arise with all types of sexual deviants, perversions, unfaithfulness & fornicating, which produce children born out of wedlock, or the unborn being aborted-murdered. Or if born, later exposed, through the wicked practices of the times, that of exposure of infants, by leaving them out side to be at the mercy of the weather & wild animals, or slave traders, who might find the unwanted infants. Yes, the living of Christ's teachings, & following the teachings of living prophets & apostles of the times, & other inspired righteous spiritually gifted leaders. All these would have solved many problems, & sin-produced-consequences, before they all got started. Such things would have made their societies better, as it would ours' today, making it a lot safer & better place to live in. But because from the earliest days of the church, the positive traits were not live, & the negative traits of the devil & his demons were returned to, even after different ones had repented for a while of their former negative life styles. The problems that the negative traits, & loss of the spirit, & loss of the spiritual gifts, & the loss of the Apostles & prophets, all summed up to are these: The creating all of the sins, diseases, challenges, crimes, problems, legal issues, & family problems, contentions, schisms, wars, famines, murders, thefts, etc., that sins & evil-choices produce. Plus, with all their negative ripple-affects throughout families & societies. Which also produce many of these negative effects because of those who are also not doing the good that was taught them, & which they knew better, should have been done too, ends up not being done. Such as: Feeding the poor, clothing the naked, visiting & caring for the sick, etc., etc., (Matt. 25).

A venerable bishop, Thascius Cyprian, 200–258, laments & admits: "They used to give for sale houses and estates; and that they might lay up for themselves treasures in heaven, presented to the Apostles the price of them, to be distributed for the use of the poor. But now we do not even give the tenths from our patrimony; and while our Lord bids us sell, we rather buy and increase our store. Thus has the vigor of faith dwindled away among us."²⁵⁵

John Chrysostom, 354–407, one of the Greek father, wrote that: "If we no longer have revelation, we have something better, the bodies of the martyrs, which the demons fear." And yet, as mentioned earlier, Chrysostom had argued that the early leaders, the apostles, etc., had overcome the great minds of their times, not by the abilities to win debates & out argue the Greeks, or others. But it was, despite their weaknesses, how they over came their foes, with the help of the spiritual gifts, (1 Cor. 1:25-7; 2:6-16)."²⁵⁶

LOSS OF SPIRITUAL GIFTS, & THE POWER STRUGGLES AMONG RIVAL CLERICS

During the 4th–6th century, the dogmas and controversies were not settled by divine words from an inspired clerical officer, leader, or prophet & apostle. Consequently, the later Christians, & their dogmatic views, lacked the inspirational guides of those with true spiritual-gifts. Ones that went with their clerical offices, like in the earliest church, (Eph.4:19-14, 1 Cor., chapters 12–13). Hence, human logic & reason continued to be the basis of attempting to resolve polemical issues & deal with their different conflicts over religious & ritualistic modes of performances, & schisms.

Add to that, the shaping of dogmas influenced by a combination of theocratic power grabs, special interest groups' political, commercial & militant agendas. Plus, the on going struggles between Emperors' powers, and ever growing clerical powers. Plus, the on going threats, & militant invasions of German Barbarians from the north into Italy, & other parts of the Empire in the west.

Plus, the shifting & establishment of the Eastern Empire seat of power at Constantinople, by Constantine. All these elements & others, played each & their own parts & aspects in the shaping, developing & enforcing of the different dogmas. Some which were accepted at times, & for a time, only to later be condemned, according to the leanings and acceptances, or rejections of different Roman Emperors. As it was, there were, at times, different ones that were in power in the different areas of the later Roman Empire's areas throughout the Mediterranean provinces. The Church had, from early times, adopted the divisions of the State in its organizations. Cities became the seats of bishops, who sometimes met in synods, (or an assembly of the clergy), in the provincial capitals. The bishops of these capitals became metropolitan centers of powers, with ever growing competitions between the clerics' claims to rights to elect church leaders, & the State's claims to the controlling the election of subordinate bishops. As the bishops' positions took on more & more religious-political powers, the positions of bishoprics became sought after more & more. Especially by those seeking theocratic powers in the ever growing metropolitan seats, or to become ruling Patriarchs, like in the East. Some of the early centers of theocracies or Sees, that developed, were those at Rome, at Antioch, Alexandria, and Ephesus, then later in Constantinople, which from 330 onwards, rapidly grew in theocratic importance & power. This despite how the Roman See would later claim superiority over all others in time.²⁵⁷

The "...theological notions that generally prevailed, were proved rather by the authorities & logical discussions of the ancient doctors, than [they were] by the unerring dictates of the divine word...." ²⁵⁸ wrote Mosheim. Many issues that arose were discussed in councils, in later centuries of Christianity. But they were done with no apostles, prophets, & the spiritual gifts to help them settle things in an official manner, with divine authority. For the different later Christians sought to resolve different issues as best as they could through polemical arguments, & creeds. In the later centuries that followed, the different councils rejected the earlier Christian doctrines, & so some of the doctrines & practices also began to fade out of the church.

However, we must not forget the many different saints, monks, & monastic orders that did their best to strive towards their own versions of Christian moral perfection, despite their weaknesses & imperfections. All credit & honor should be acknowledged to them who tried to remain kind, in a savage world. Tried to remain charitable, in a world of greed. Tried to maintain their vows of chastity, in a world where other church leaders

justified all types of immoralities & whoredoms. Tried to feed the poor, take care of the sick, wounded, & afflicted, in a world of all kinds of dangers along the pilgrimage routes. Tried to keep as many of the teachings of Christ & ascend up the rungs of the ladders to heaven, towards the ultimate goal & rewards of enduring to the end to reach deification & Christian moral perfection. Where each rung represented Christ-like-traits, such as love, kindness, etc. All this, despite the temptations of lust, riches, fame, pride, greed & other distractions that sought to pull them down & cause them to "fall" away. Thus, all credit should be given to them, the faithful, & noble later Christians, as they that tried to keep the light of Christ lit. As they shined forth, with what spiritual gifts of charity & other Christ-like traits that they developed.²⁵⁹

395–450, the See of Alexandria was ruled by a dynasty of strong and unscrupulous prelates, or bishops or other high ecclesiastical dignitaries, "...with a traditional technique which included bribery, anathemas, exploitation of national animosity, and the terrorising of councils by the use of armed sailors from the ports of Alexandria and monks from Thebaid...." ²⁶⁰

398, clerical power struggles continue in many areas of Christendom. Such as with Theophilus, bishop of Alexandria's failed attempts to prevent the election of Chrysostom to the See, (or the seat of authority of a bishop or archbishop), of Constantinople. By 403, Theophilus made use of the Empress Eudoxia, whom Chrysostom had offended. Consequently, with also the help of opposing groups in Asia, that secured a deposition against Chrysostom at the Synod of the Oak, he was exiled. By similar methods, Cyril, Bishop of Alexandria, 431, Council of Ephesus, deposes & excommunicates Nestorius, Patriarch of Constantinople, and vilified him with dogmatic claims that he had divided too trenchantly the personality of Christ. More depositing followed, 449, Second Council of (or 'Latrocinium') of Ephesus, for Dioscorus, bishop of Alexandria, deposes Flavian, bishop of Constantinople. Other methods & tactics used in these power struggles were: Bribery, armed-forces at the council, to enforce the deposition. But then, 451, Council of Chalcedon, Dioscorus is banished, while Eutyches, a monk who was restored earlier & who had attacked dogmatically Nestorius, was condemned. One of the many points of contention, in the Christological Controversy, was over the single personality, or not, & the single nature, or not, of Christ. These power struggles caused different ones to rise & fall in their clerical positions, as the See at Alexandria, that dominated earlier, lost to the domination of other Sees, or areas of the church. The doctrine of the 2 natures of Christ, was formulated by Leo of Rome, & it was accepted then, 451, though the Alexandrian party resisted this, & thus, at Egypt & Syria, the Monophysite heresy prevailed, that proclaimed dogmatically, 1 nature of Christ, only, not 2. ²⁶¹

Joachim of Fiore, 1135–1202, known as Joachim of Flora & in Italian Gioacchino da Fiore, an Italian theologian and the founder of the monastic order of San Giovanni in Fiore. Later followers, are called Joachimites. He seems to write about the human family seeking more divine wisdom from God: "When Scripture says, 'the eye is not satisfied with seeing nor the ear filled with hearing', it means that full and unending pleasure is to drink not what has been tasted but instead what is yet to be tasted, nor to hear what has been heard and interpreted by the fathers, but rather to hear something new from God's inexhaustible treasures, something we lack of divine wisdom." ²⁶²

1245–47, the Council of Lyons, (1245), & Frederick II, in his *Illos felices* (1246), sought to reform the church, as others suggested earlier that it needed to be done. It was declared that the prelates and clergy should be returned to that state of poverty in which they were at the time of the

primitive Church. "...For clerks of that time contemplated the angels, and coruscate with miracles, cured the sick, raised the dead and subjected kings and princes by sanctity and not by arms." By 1247, north French barons followed the rhetoric to justify reducing clerical powers. They claimed that the clergy should be reduced back to the state of the primitive church, this was to be done in the hopes that they would return to "lead the active life, [& so that] they will again perform miracles, those miracles that have long departed from this earth."²⁶³

During the 16th century, Erasmus, a respected Priest, reprimanded his fellow monks who believed that "to perform miracles is old-fashioned, outworn, completely out of step with the times."²⁶⁴

After many centuries, & with the rise of Reformers during the 16th & 17th centuries, there arose those who sought to bring back many of the basic beliefs they found in scriptures. However, more splits resulted in historic Christendom, as rival sects continue to split off from different Reformationists' versions of The Reformation, after breaking away from the Catholic religion.²⁶⁵

With the scriptures being translated, printed, & different versions of the bible being made available to the common folks in their own languages, rather than being suppressed as before, by the clergy. Different ones started to note how far away from the original message the churches & clergy had retrogressed to. Different people looked at the state run churches under the authority of Kings & Queens, as being corrupt. They looked upon the clergy as sinful, degraded, & in apostate conditions, & sought to bring back the spiritual gifts.

Thus, George Fox, founder of Quakerism, during the 17th century, claimed to have the spiritual gift of revelation, & became known amongst his followers, as a wandering prophet. Fox was born in 1624, & by about age-19, in about 1643, he was concerned about the act of a couple Puritans, or those claiming to be living Christian moral lives, but who were taking part in a popular custom of "drinking healths." Men would drink until one refused to order another round, and the one who quit would be obliged to pay for all the liquor. Fox refused to take part in this custom, when invited by those he thought should be living more Christian like. Earlier in his life, he had read the bible & started seeking answers from God as to what he should do about the corruption he was seeing in the churches. After this incident, he spent the night in his bedroom in deep prayerful meditation. Suddenly, Fox alleged, the voice of God tells him to forsake all, and be a stranger to all: "Thou seest how young people go together into vanity and old people into the earth... Thou must forsake all, both young and old, and keep out of all, and be as a stranger unto all." God is alleged to have commanded him.

9-9-1643, at the command of God, Fox went on the quest for religious truth. As a Seeker, he became critical of all professional clergymen, rejected the creeds of all established religions, and claimed to have revelations, & that others could also get messages through the Light-of-Christ too. By 1647, he more earnestly promulgated his religious convictions, & in time, his followers looked upon him as a traveling prophet. However, as the years passed, Quakerism was plagued with debilitating schisms, & the members issued conflicting beliefs. Especially when they each claimed their own messages through claims to revelations, were true. This was what Fox had proclaimed, that they all could also be enlightened by the Light of Christ & the Holy Spirit, when transformed by the Light of Christ to be united with the "Seed," to thus speak for God like the prophets of old. Though the Quakers claimed such spiritual gifts, their revelations didn't produce new scriptures, as did the true prophets of old did. Instead, many of them claimed the bible was enough but was second to their claims to be able to

receive divine revelations. However, without a true prophet or apostles to keep unity, (Ephesians 4:10-14), conflicting schisms arose & caused more disunity in their versions to reform, & upon being Seekers of truths. Their claims to the spiritual gifts of new prophets, only produced conflicting "truths." Though claimed to be revealed to numerous members, during their different moments of quiet prayerful meditations.²⁶⁶

1703-1791, John Wesley, the founder of Methodism, commenting on 1 Cor. 13, notes how the gifts of the Holy Spirit were only common in the Church for more than 2-3 centuries, but not afterwards. "We seldom hear of them after that fatal period when the Emperor Constantine called himself a Christian." Furthermore, it was from this time, that the gifts almost totally ceased, for "very few instances of the kind were found." But why? Wesley argued for a real answer over ones given: The cause of this was not because there was no more occasion for them, but because the love of many Christians, so-called, had "waxed cold." For: "The Christians had no more of the Spirit of Christ than the other Heathens. The Son of Man, when he came to examine his Church, could hardly "find faith upon earth." This was the real cause why the extra-ordinary gifts of the Holy Ghost were no longer to be found in the Christian Church; because the Christians were turned Heathens again, and had only a dead form left."²⁶⁷

Priesthood Keys of Revelation and the Spiritual Gifts

The spiritual gifts of revelation were also part of the Priesthood powers. Symbolized in types as a key. As a key unlocks, or locks doors, so also does the power of the priesthood, unlock the doors to knowledge, and the revelations of Christ. The priesthood power of revelation, as given to those who have the testimony, the witness of Christ, as the Son of God, these are concepts that the New Testament presents, (Matthew 16:13-20, Rev. 19:10). Christ warned the scribes & Pharisees & lawyers, how that they had become hypocrites in their rejection of his message, like those of old who rejected & killed the prophets: "Woe unto you, lawyers! for ye have taken away the key of knowledge: ye entered not in yourselves, and them that were entering in ye hindered." (Luke 11:52).

It was through the keys of the priesthood powers that Christ gave to his apostles & prophets, that the true miracles were done. Plus, that the rituals, or mysteries, were performed, by the authority given them by Christ, & in the name of Jesus Christ, the Son of God. The keys were also types of unlocking the spirit prison, in the rituals done by the worthy living, for & in behalf of the dead. Baptism became a ritualistic type of this, for they'd go down into the water as a type of Christ going down into the spirit prison to unlock, with the keys, the gates of hell, to there after free, by resurrection, the spirits of the dead.²⁶⁸

Geoffrey R. King tells us how Christ "went into the world of the dead, conquered the warden and master of that place, wrenched from his grasp the keys of death and of Hades, so that ever since Good Friday night Christ has held the keys. He says so in Revelation 1, [Rev. 1:18] you remember: "I am He that liveth; I became dead, and behold, I am alive for evermore; and I have the keys of death and of Hades." Satan had them before: I have them now. Then when Jesus ascended He took these released captives under Satan's government with Him up into Heaven. That is why I have called this study "The Divine Missionary to Hades".²⁶⁹

Peter, in turn, is also one who was given power from Christ to raise souls too. Thus, in a number of art works, Peter was given keys to loose or to bind, or lock hell's gate, or also enter into the fires of hell to preach the gospel. He descends into hell with his key and reaches down to those in hell, just like Christ did, and raises them

by the hand, as Christ did, and guides them over into paradise, just as Christ also did. In some cases, he stands before the door to paradise, key symbol with him, and greets, with hand grasps, all those on the right hand of Christ's Judgment, as they ascend to paradise.²⁷⁰

The key symbol became a popular symbol for St. Peter, & the Catholics' claims to being keepers of the keys, as said to be held by Peter's successors of Popes (Papas or church Fathers), throughout the centuries. Thus, keys in the hands of their Popes represented their claims & contentions to still have the powers, authority, keys, & spiritual gifts, with tales of miracles here & there throughout Catholic history. Thus, claiming evidences, be they real, or manufactures, in some cases, to thus show that the spiritual gifts are still used throughout the Catholic churches scattered branches of their later versions of historic Christendom.²⁷¹

BAPTISM WITHOUT AUTHORITY CONTROVERSY

Along with Priesthood powers, & clerical rankings, there were also the issues of who had what authority to perform different church rituals, & their worthiness, to do so. In time, worthiness didn't seem to be that much of a sought after qualification, & during the later centuries into the middle ages, simony became a notable problem in the later church, (the buying or the sale of clerical positions, after Simon, Act chap. 8).²⁷²

With the rise of different "heretical" sects, the issues over who had authority to baptize, or if former heretics needed baptism again, came up during the mid 3rd century. The Montanists, Marcionists, Valentinus, Marcion, Apelles, the different Gnostic sects, each had their own baptismal rituals, & claims to the spiritual gifts & authority in different areas where Christianity was spreading to. The questions & discussions over what constituted valid baptisms were brought up time & time again, when after 250, converts, who had belonged to heresies, that had organized their own churches, began to ask for admission into the church that rivaled the heresies. In other cases, converts had been born into heretical sects, or had been baptized from paganism. Thus, the issues were, what about the baptisms they might have gone through already. Did they need to be baptized again, or not? Different churches responded variously, Rome proselytes counted it valid to just lay hands on the converts, (called the imposition of hands, placed on the person's head, (Acts 8:5–24). In Asia, rebaptism was practiced, with each method being claimed to be done under apostolic authority.

193–211, reign of Alexander Severus, a couple synods (assembly of clergy & sometimes including laity), were held in Iconium and Synnada. A ruling came forth that rebaptism was to be done through most churches of Asia Minor. Early 3rd century, under Agrippinus, bishop of Carthage, in Africa, a synod sanctioned rebaptism. Stephen (of Rome), contended with some Asiatic bishops over the manner admitting converts from heretical sects, & argued that baptism, no matter in what heretical sect done, was valid, while imposition of hands, was not. Cyprian, bishop of Carthage, was drawn into the controversy by a question of some Numidian & Mauritanian bishops. Cyprian, argued that heretics, not being members, couldn't administer baptism, nor confer the Holy Ghost. He noted the custom in Rome, was to not baptize heretics, & insisted that the African church of baptizing them, was the true tradition. He points out their inconsistency in baptizing, but not validating imposition of hands. The question was brought up about how the Apostles & apostolic testimonials treat heretical baptisms, or them taking part in the sacrament? They wouldn't approve, so why should different ones, like those at

Rome, not observe the true apostolic tradition. Cyprian cites Stephen to point out his ironic teachings of the heretics, that do not baptize those who come to them, from one another, but only receive them to communion. Cyprian goes on to point out the inconsistencies, how that heretics don't baptize those who come to them from one another, so why should baptism be allowed to just anyone, anyhow, anywhere? If for baptism, then why not for impositions of hands too? Cyprian was asking the bishop, Stephen (of Rome), to be consistent, as Cyprian argues for more oneness in the churches. But, he admits that such issues were dividing the church & the Holy Spirit is not there, because he is lost, and cannot be among profane persons and those who are without baptism. Or at least the true traditional one, & the true traditional apostolic imposition of hands to receive the Holy Ghost. He warns that there were those who were following the examples of heretics, that they couldn't get light from darkness, because there were those who were doing what anti-Christians do. He calls for the need to return to our Lord and origin, and the evangelical and apostolic tradition. Further on, how that all converts from any heresy must be baptized by the only lawful baptism of the church, with the exception of those already baptized, who then went over to heretics, but return, repented, should be received & restored by the imposition of hands, back into the fold.²⁷³

Cyprian again defends the earlier Christian concept of Baptism by authority, & argues against those who baptize without it, & that don't have any priesthood. He argued how that heretics and schismatics have no power (authority) or right whatever, *dicimus omnes omnino haereticos et schismaticos nihil habere potestatis ac juris*. Though different ones like Firmilian, bishop of Caesarea in Cappadocia, agreed with Cyprian, his views didn't gain support, or were influential enough to get those at the Council of Arles (314), that decided against rebaptism. For in the 8th canon it ordered that if the schismatic baptism had been administered in the name of the Trinity, converts should be admitted to the church by the imposition of hands.²⁷⁴

When those of the members of the early Christian communities experienced the loss of the spiritual gifts, through disobedience to morality, by not keeping the commandments, and by not following the Prophets' & Apostles' warnings! Such as to repent, to not go after heretical teachers, or wolves that had entered into the flock, (false teachers). Ones that created more schisms, contentions, controversies, & splinter-groups that multiplied. Then, different ones changed the purpose of baptism, that had been for the cleansing of the sins of individuals; to where it eventually became for the sin of Adam, "original sin." They changed the age for those who were to be baptized, from those who could reason, listen & could understand the gospel message, repent of their sins, etc. To later include infants, who had to have proxy spokes-persons, or "God parents," to answer for them, & later teach them what it all meant, when they grew up & could understand. They changed the mode & manners of baptism to include different modes, some for convenient sakes, & to include different various pomps, long ceremonies, long prayers & additional man-made qualifications & requirements. Baptism, that required one endowed with the priesthood, was changed to be allowed to be done by ones without authority, & the councils of Arles (314) & Nicea (325), both approved heretical baptism—baptism without the priesthood, according to the Roman usage.

Were all these the results of the loss of the spiritual gifts? Or did these changes result in the loss of the spiritual gifts? Or was it a combination of both? Especially, as disobeying, changing things, thus caused a noticeably decrease in miracles. Plus, the loss of then current scripture producing clergy, for there were not claims to

having then, current prophets, & apostles, as they noted that the gifts of the Spiritual Gifts, were becoming rarer, & even soon ceased in the East & in the West.²⁷⁵

313—476, was roughly the period in historic Christianity in which on going controversy over baptism without authority raged on, along with many other controversies. With the loss of the spiritual gifts, the loss of prophets & apostles to help keep doctrines, ritualistic modes, & the mysteries in check, from those who wanted to substitute other ceremonies. Baptism without authority, & the mode itself was also changed to different “acceptable” types, for it was no longer just immersions, but pourings, & sprinklings.²⁷⁶

By the end of the 3rd century, & later, all the early Christian churches in north Africa are said to have rallied to the Roman church’s usage. Thus, baptism could then be performed by those without authority, for it didn’t matter who performed it, what sect they belonged to, the baptism was recognized as valid. In the Eastern part of the Roman Empire, the hesitations once keeping back the controversial practiced, eventually gave way to the church of Rome. After the beginning of the 4th century, baptism was considered valid no matter who performed it, and no matter in what sect performed. Thus, with the spiritual gifts that also go with the priesthood, becoming less, & less available. Plus, less important, less known, & not required. Anyone having the priesthood, or without it, man, woman or child, member or non-member of the church, were ‘authorized’ to baptize in the different modes that also were allowed.

For the Roman version, Augustine formulated a baptism of compromises, for though a baptism without authority was considered unlawful, and with usurpation of the rites of the church, it still was validated. The thinking of many, that went for this increasingly popular policy, & position, was that, though it was true that heretics & sinners baptize illicitly, and they have no right to baptize, & usurps the formulas & rites. Despite this, the sacraments are venerable and were to be recognized, even if done by their unworthy hands. Thus, for the sacrament to be valid, all that was needed, it was later argued, was that the formula be pronounced literally, & it didn’t matter what meanings the minister of it might give to the terms that compose it.²⁷⁷

Thus, in the later Christian churches, as the spiritual gifts faded out, there were also compromised in issues over priesthood authority that were part of the spiritual gifts to perform different miracles too. Like in the case with the earlier casting out of the evil spirit. When the sons of Sceva tried to use the name of Jesus, the evil spirit said: Jesus I know, Paul I know, but who are you? Without the authority, power, & priesthood, the evil spirit was able to overcome those who tried to imitate the formula employed by Paul, despite how the name of Jesus was being used, (Acts 19:15–17).

While the church at Rome & other churches that adopted this later compromise, they thought they had good intentions to do so, for it removed difficult obstacles for heretics to return to the church, so they thought. They wanted to make it easier, so the qualification became easier, in many cases. While others still maintained that the earliest church had to have those endowed with the priesthood, who were also worthy, to perform them.

30–107, Ignatius, Bishop of Antioch, martyred about 107, wrote that it wasn’t lawful to baptize without the bishop. S. John Chrysostom, (349–407), Archbishop of Constantinople, wrote “...For the Gospel is a work perhaps for one or two; but baptizing, for every one endowed with the priesthood...”²⁷⁸

In time, baptism was also done to infants, who can neither believe, repent, understand what was being done, & why. Was Origen, (185–254), interpolated to make him say that: “the church received from the apostles the

tradition of giving baptism to infants.”? If so, why did it take about 5 centuries to conform to the “tradition”? Then 13 centuries to finally secure it under official recognition?²⁷⁹ There was also believed to be no priesthood needed, especially when baptism for the dead faded off into later myths & baptismal prayer formulas. Such as for water nymphs type creatures, believed in some area of much later Christendom to be the spirits of babies, who had died without baptism. Thus, simple baptismal-prayer-formulas were believed would baptize them.²⁸⁰

By the 5th century, with the approval & favoring of Christianity by the Emperors, many adults had been baptized because it was the politically correct thing to do. But they got baptized without any conviction, without repentance, and instruction. Some, after the baptism of their political chief, were baptized of their own free will, while others, at times, were forced. Without sincere repentance, conviction & changes in their life styles, the newly “baptized,” brought into the church, their immoral habitual life styles. After all, they were still pagan at heart, & “Christians” in name only. They certainly weren’t committed, or taught what it was meant to be Christians. Others waited to be baptized, as late in life as possible, thinking that they could sin all their life long, & then before they thought they were going to die, they got baptized to be ‘cleansed of their sins,’ before they died.²⁸¹

WHEN & WHERE THE SPIRITUAL GIFTS, PROPHETS & APOSTLES WERE REPLACED BY “DOCTRINES” & DOGMAS, ENFORCED AS LAWS & BY THOUGHT POLICING THEOCRACIES & TYRANTS

With spiritual gifts, the offices of authority by Apostles & Prophets gone from the later church, (Eph.4:10-14; 1 Cor. chap.12, Amos 3:7). With scriptural producing prophets & apostles no longer heard of which could reveal God’s will, help settle issues through the Holy Spirit, (Acts 1:2-5, 5:29–32, 15:28, 1 Cor. 2:11-14).

Different ones made claims to being more “true” in their authority, through being more “apostolic,” than others. (Or, by maintaining that their church was founded by an apostle). Such things were used by some later church leaders to try to gain more powers. Plus, to make what was produced in letters, published decrees, or tomes, as more authoritative than others. Such claims to being apostolic, was also used to claim their positions on schisms, or arguments & wording, not found in scriptures, but set forth in new compromised formulas of dogmas, was the divinely approved truth. Claiming divine apostolic foundations, & some claiming that Peter spoke through them, was to thus claim their positions over different versions of the wordings in creedal statements of “faith,” were more “authoritative,” than their rivals.²⁸²

An early case of thought policing during the earliest church was when Peter & John went up to the temple to preached, but then healed a lame man. The priests, the captain of the temple, & the Sadducees were grieved that they had taught what they did about Christ’s resurrection, etc., & sought to arrest, or detain them for further thought policing. Word about John’s & Peter’s preaching, got to the rulers, elders & scribes of the Jews, Annas the high priest, Caiaphas, John & Alexander, and as many as were the kindred of the high priest, who were gathered at Jerusalem. When Peter & John was taken before them, & was asked by what power, or by what name had they healed the impotent man, etc. Peter, filled with the Holy Ghost, boldly testified that it was by the name & power of Jesus Christ. The council looked upon them as unlearned & ignorant men, & noted that they had been with Jesus. They also saw the healed man standing with them, and thus couldn’t say anything against the good deed. However, despite acknowledging amongst themselves that

a miracle had been performed, they sought to suppress the knowledge of it from spreading any further amongst the people. Thus, they said, "...let us straitly threaten them, that they speak henceforth to no man in this name. And they called them, and commanded them not to speak at all nor teach in the name of Jesus." (Acts 4:17). Replying to this, Peter & John told them that they were to obey God, more than their man-made council, for they were speaking of what they'd witnessed & heard. They were the witnesses required, like in the Law of Moses. After threatening them again, & finding nothing further to hold them any longer, they let them go, because of the people who were glorifying God for the miracle performed. Later on, after their threats were not heeded, & they were caught again preaching & performing miracles. Then brought before another council, they were threatened again: "Did not we straitly command you that ye should not teach in this name? [Jesus] and, behold, ye have filled Jerusalem with your doctrine, and intend to bring this man's blood upon us." (Acts 5:28). Hearing them testify again about Jesus, they talked among themselves as to how to slay them, thus attempting to use the civil & religious leaders to thought police the earliest Christians, (Acts, chaps. 3–5).

Peter prophetically warned: "There shall be false teachers among you, who privily shall bring in damnable heresies, even denying the Lord that bought them, and bring upon themselves swift destruction." (2 Peter 2:1). As the centuries aged Christendom, different early to later Christians accused each other of teaching heresies, some fought each other thinking that they had the divine truths. There were even "the fighting monks," while others were more Christ like, attempting to develop different good qualities, despite their weaknesses. Others rioted, & murdered others for their particular religious views. The Roman Emperors were used, as the Emperors also used later Christendom, to try to unite the splintering sects of Christianity. Tried to get them to stop fighting with each other over creedal wordings & formulas. Those that gained the Emperors' favor to have their particular "doctrine" enforced as law throughout the Empire, found that they could be changed from the status of being a true Christian to being a heretic. They could be banned, or exiled, when their rivals changed the minds of the Emperors. Formulas, and versions of creedal formulas, debated over & declared church "doctrine," earlier, & then enforced by Emperors, & their armies, earlier. They could & did also become "illegal doctrines," later, & those teaching them could be called, "heretical" & an "illegal religion." Especially when later, they went from being approved, to later be declared heretical. Thus, what was once decreed doctrine became heretical, while what was once heretical, became church doctrine. "Doctrines," often decided upon by Emperors, Kings, & Queens, with royal seals of approval for all to accept, or suffer different types of punishments, for not going along with royal demands & theological formulated decrees & ecclesiastical laws. In later centuries, to be called a "heretic," became a death sentence, when during the later centuries, "heretics" were hunted, martyred, outlawed, & fined. Plus, imprisoned, tortured, burned, whipped, beaten, flogged, forced to confess alleged "crimes," banished, shipped out of the area, their writings burned, thought policed, & accused of all kinds of evil things.²⁸³

54–68 reigned Nero, to 193–211 the reign of Septimius Severus. These Roman Emperors looked upon early Christians with suspect, indifference, & declared them to be dangerous, & thus an illegal religion. Consequently, the early Christians suffered from the hostility of both Jews and pagans. The Jews looked upon early Christians as apostates, & denounced them to the Roman civil authorities, & the results were that many early Christians suffered martyrdom.²⁸⁴

112 A. D., Pliny, governor of Bithynia, wrote to the Emperor Trajan, concerning the prosecution of the early Christians, complaining that: "This contagious evil [the early Christians] ... has not only infested the cities, but has extended to the villages and the country districts."²⁸⁵

305, the struggles in the Roman Empire affected the physical & spirituality of the early Christian churches' growth, & survivals. Diocletian resigned & compelled Maximianus to resign also from his authority, but then these two Caesars became emperors & each appointed a new Caesar. What followed was 9 years of civil war, with 6 emperors at one time, all attempting to become the sole emperor. If a ruler favored the early Christians, his conqueror persecuted them, so that in various provinces, they suffered severely.²⁸⁶

311, the Roman officials of the Empire, finally removed the status of illicit religion from the Christians, whereas before that time, early Christians were subjected to different times of persecutions, thought policing from Roman soldier-policing, & at least 10 persecutions instituted by the emperors, in different areas of the Empire.²⁸⁷

As these 10 persecutions tested the loyalties, commitments, & faithfulness of the different early Christian sects that claimed to still have the spiritual gifts. There were many who went into hiding, others were boldly willing to become martyrs. Others apostatized & returned to their former faith that they were, before being converted to Christianity. While others openly practiced, & took part in the Roman empire's required ceremonies, while secretly they still believed & practiced their particular sect of early Christianity.

The tenth persecution was under Diocletian (300–305), & was empire wide and the most violent of all. It was first applied to early Christian soldiers, and then to the leaders of the churches. Then, finally to all early Christians who were placed under obligation to offer sacrifice under pain of death. And because, where persecution is church wide, severe, prolonged, & when torture and death are the penalties for membership in the church. The weak are made hypocritical and perjure themselves, or apostatize. While the strong persist in their allegiance to the faith, and die!²⁸⁸

PART 3: Scriptures Confiscated, Burned, Changed, Corrupted, Books & Letters Taken Out, Different Canons, Scriptures Suppressed

A number of sayings are reported to have been some of the missing sayings of Jesus. Some of these sayings were preserved by some of the earliest Christians. While other sayings are questioned as to their authenticity.²⁸⁹ In the Nag Hammadi texts, The Gospel of Thomas starts with the words: "These are the secret teachings which the Lord who was dead and liveth (i.e., the risen Savior) spoke to Judas-Thomas."²⁹⁰ What if these sayings contain real authentic sayings of the risen-Lord? What we have in our present New Testament can't be everything that Christ taught.

Where are the 40 days sayings of Christ? Though conflicting claims & interpretations raged in the early centuries of Christendom concerning the "40 day sayings of Jesus". Despite this, we know that there were many things which Jesus taught & showed his followers before Christ's ascension. (Acts 1:1-11). For after Christ's resurrection, in Acts 1:3, we read that Christ showed his followers "...many infallible proofs, being seen of them forty days, and speaking of the things pertaining to the kingdom of God..." What were these things that he showed them?

John wrote that "...many other signs truly did Jesus in the presence of his disciples, which are not written in this book: But these are written, that ye might believe that Jesus is the Christ, the Son of God; and that believing ye

might have life through his name." (John 20:30-1). There "... are also many other things which Jesus did, the which, if they should be written every one, I suppose that even the world itself could not contain the books that should be written." (John 21:25). These passages seem to suggest that there were many more works & teachings which Jesus did, which were not recorded in the New Testament. What might they have been?

In Acts we read of prophets from Jerusalem unto Antioch, one of them was Agabus, the others are not named. Was he amongst the early Christian prophets? If so, could there have been a Gospel or Testimonial, or Book of Agabus, the Prophet? (Eph. 4:7-14, Acts 11:27-30, 21:10). In Acts 13:1: "Now there were in the church that was at Antioch certain prophets and teachers; as Barnabas, and Simeon that was called Niger, and Lucius of Cyrene, and Manaen, which had been brought up with Herod the tetrarch, and Saul [Paul]." Where might be the book(s) of Simeon, called Niger, the Prophet or teacher? Or The Gospel, or prophecies of Lucius of Cyrene, the prophet or teacher? Or the Gospel, or book of prophecies of Manaen the prophet or teacher? Or were they just "teachers," & not of the certain prophets at Antioch? Are there more letters written by the apostles, now missing, than what we now have in present day New Testaments? Plus, where might be the book of the Prophet Judas, (not the one who betrayed Christ, but another Judas), and the Book of the Prophet Silas? (Acts 15:21-41).

Some believe that Christ did not write a book, while others say that he might have written one, or more books. And still, others say that there is some book that was "under the name of CHRIST." Other works are: The Acts of Andrew. The Gospel of Andrew. The Gospel According to the 12 Apostles. The Gospel of Barnabas. The Writings of Bartholomew the Apostle. The Gospel of Bartholomew. The Gospel of Basilides. The Gospel of Cerinthus. The Revelations of Cerinthus. An Epistle of CHRIST to Peter and Paul.²⁹¹

About 170-80 A.D., a canonized New Testament was compiled called "the Muratorian canon," this canon contained the 4 gospels, Acts, Paul's letters, the letters to Timothy & to Jude, John 1 & 2, & the book of Revelation. It also included the Wisdom of Solomon, & the Apocalypse of Peter. The books that were omitted were: 1 & 2 Peter, James, 3rd John, & the book of Hebrews. There was considerable dispute over which books should be included in the canon. One rule that was usually always followed was that the book had to have been written by an Apostle, or someone of that stature. The book of Hebrews was challenged because of its uncertain authorship. However, it was one of the popular books, & therefore was canonized by the general Church population, & was attributed to be from Paul.²⁹²

By the early 2nd century, different splinter groups of early Christians, accused each other of possessing forged, & corrupt texts of the scriptures.²⁹³ Tertullian discussed "writings which wrongly go under Paul's name" but instead were composed by a presbyter in Asia.²⁹⁴ As different ones called each others, not of their sects, as forgers, heretics, & of adulterating scriptures, & accused each other of corrupting the gospels. So also did different versions of the scriptures get used, & sometimes selective books & passages get left out, or deleted. Or if not known, were not included in the different sects' lists of "sacred texts."²⁹⁵ Marcion, Valentinus, & others had their own sects & they accused Tertullian's sect, (the Montanists?), of adulterating the scriptures, & false expositions.²⁹⁶ Others became heretic hunters, & went after thought policing other sects, in some cases by destroying & suppressing every Saying which did not agree with their concept of orthodoxy.²⁹⁷ Tertullian also alleges that Marcion had made "such an excision of the Scriptures" that he used "the knife, not the pen."²⁹⁸

With the discoveries of many ancient documents, books, & fragments of early Christian writings, there were "collections of sayings of Jesus before our canonical gospels were written" and that the Gospels were originally based on such collections. But there were many sayings that didn't make it in the different canons, but in other sects' scriptures. Some sayings seem to have been lost, until they were later discovered in the ancient documents, or at least noted later, & considered. In 1909 a Saying of Jesus, was noted, & perhaps suggests that the spreading of Christ's teachings, if authentic, was far & wide: "Jesus said: Life is a bridge—do not linger on it, but hurry over it". This was inscribed in Arabic over 2 different gates of a palace mosque of a long-ruined Mogul city in northern India.²⁹⁹

Some early Christians began to look for excuses to reject the moral laws written in the scriptures. Some of Paul's converts, interpreted Paul's teachings to mean that "grace alone" was it, that they didn't need the law of Moses, & even didn't need to live the teachings of Christ. R. Joseph Hoffmann, tells us that these early Christians, that practiced "salvationism," reasoned that without the constraints of the Jewish law, anything is possible; & as the early Christians is saved by faith rather than by works, anything is permissible.³⁰⁰ Towards the end of the second century, Clement of Alexandria accused the Carpocratians of changing the scriptures to sanction their own homosexual & other immoral practices.³⁰¹ Thus, motives for changing scriptures were not only doctrinal, but also to try to justify immorality, & the moral corruption that corrupted many of the early to later Christian sects. This, motive was also used during the Middle Ages & Reformation times too.

There is an obvious gap between what happened in New Testament times, & what got recorded, or written down. All of the apostles, & other witnesses, must have written their own gospels, but of which were either hidden, lost, destroyed, or confiscated. There must have been more than just four gospels, there had to have been more than 13 of Paul's letters, & more written down by others. "But whatever else was written was probably destroyed during the persecutions when the Christians were required to surrender their manuscripts."³⁰²

In 303, when Diocletian (reigned 284-305), got talked into persecuting the early Christians in the areas he ruled over. He caused church property to be confiscated, destroyed, & the sacred books & scriptures burned. He "...ordered a general destruction of all Christian books and decreed the penalty of death against any found with such books in their possession."³⁰³

"With the end of the Great Persecution in A.D. 304—which began with Diocletian's edict that Christian churches be destroyed, their congregations forbidden to meet, and their Bibles and liturgical books surrendered—the church had quickly become the richest religious organization in the empire."³⁰⁴

Early Christian traditores, or handers-over, surrendered their copies of the scriptures, to save themselves. "These traitors, the traditores, or handers-over, were the most despised of the lapsed Christians, because they had compromised all Christians and the organization of the Church itself."³⁰⁵ Some copies must have been preserved & handed over to early anti-Christians, who, like Celsus had earlier, (170-80), then wrote to vilified the early Christians, by citing certain passages, many thus taken out of contexts.³⁰⁶

"Officers and members of the church had been forced during the persecutions to give up their manuscripts to be burned and, in consequence, many of their doctrines were, in the scriptures remaining to them, not fully set forth and there were differences of opinion."³⁰⁷

304, an early Christian female martyr, & maiden named Irene, was found out by the governor of Macedonia, Dulcitius, to have kept Christian books. She held them in her possession, instead of giving them up, as the law

required. She had fled, with 2 others to the mountains to avoid the Emperor's decree against Christians. She tried to avoid implicating others who had helped them, & declared that nobody, but themselves, knew they had the books. She had hid them, & they were very unhappy that they just couldn't pull them out & read them when-ever they wanted, for fear of them being found out. However, she was sentenced to death, and: "The books also, the sacred Scriptures, were publicly burnt."³⁰⁸

Later, in North Africa the Donatist (bishop of Carthage), dispute raged over if the Christian bishops, who had surrendered the Scriptures to the pagan police, during difficult times of persecutions, had thereby also forfeited their powers & office. Thereby also making their baptisms, & ordinances performed by them, also null & void.³⁰⁹

Manipulating Texts to Back Up Dogmas of the Times

During the 4th century, Origen's writings, Rufinus admits, as he's copying the texts: "Wherever, therefore, we have found in his [Origen's] books anything contrary to that which was piously established by him about the Trinity in other places, either we have omitted it as corrupt and interpolated, or edited it according to that pattern that we often find asserted by himself. If, however, speaking to the trained and learned, he writes obscurely because he desires to briefly pass over something, we, to make the passage plainer, have added those things that we have read on the same subject openly in his other books.... All who shall copy or read this shall neither add anything to this writing, nor remove anything, nor insert anything, nor change anything."³¹⁰

Tertullian, 145-220, considered the writings of Enoch to be genuine scriptures, which were restored through Ezra (ANF, 4:15-16). While the copies of the writings of Enoch during the early centuries of the primitive Church, were considered by many to be important enough to cite (Jude 6, 14). The Ethiopian Bible in Africa, includes the Book of Enoch.

2nd c., Irenaeus & Clement of Alexandria cite the Book of Enoch without questioning its sacred character.³¹¹ Tertullian, whilst admitting that the "Scripture of Enoch" is not received by some because it is not included in the Hebrew Canon, suggests that Enoch's writings were preserved by Noah in the Ark, or miraculously reproduced by him through the inspiration of the Holy Spirit. (ANF, 4:15-16, On the Apparel of Women, chap. 3). What other books of scriptures could have also been preserved by Noah, if any? Origen, 254, assigns to the Book of Enoch, the same authority as to the Psalms. While it wasn't accepted in the Churches as Divine, Origen adopts its language and ideas, & discloses personal conviction that Enoch was one of the greatest of the prophets.³¹²

3rd c., the Chester Beatty codex contained a copy of the 1st Book of Enoch, in the New Testament, but also a homily on the Passion by Melito, bishop of Sardis.³¹³

As pre-existence themes faded out into legends in later Christianity, could it also be that the Book of Enoch, or his writings, that contained many pre-existence themes, also faded out of use too? Most of the New Testament writers were familiar with the Book of Enoch, Jude cites it as scripture, (Jude 24), & St. Barnabas considered it as scripture, as with also the earlier church Fathers & apologists, it was considered to be a canonical book. However, from the 4th century onwards, (which was about the time when the pre-existence controversy was building up), it fell into discredit, and even under the ban by such authorities as Hilary, Jerome, & Augustine, & thus gradually passed out of circulation, & became lost to the knowledge of Western Christendom.³¹⁴

In time, The Book of Enoch, was said to be unknown to Europe for nearly a thousand years, except through the fragments preserved by Georgius Syncellus, circa 792. Then, during the 18th c., different versions were said to be discovered by Bruce in Abyssinia, 3 copies of the Ethiopic version in 1773. Then, different copies came to light during the 19th century.³¹⁵

The writer of 2 Timothy wrote: "And that from a child thou hast known the holy scriptures, which are able to make thee wise unto salvation through faith which is in Christ Jesus." (2 Tim.3:15, KJV). Before different versions of New Testament lists of scriptures were considered by different councils, & different early to later Christian Fathers, plus, Gnostic sects' lists, & those considered to be "Heretics." The Old Testament lists of books, different lists, were the scriptures that the earliest Christians used, for the New Testament was being acted out live & hadn't been compiled yet. The letters of Paul, & the Gospels, etc., hadn't been collected yet into any type of canon. Thus, during the earliest days of the church, the scriptures that Christ cites, & that the apostles make references to, were those of Old Testament times. Moreover, what happened to later scriptures, also happened to Old Testament time scriptures.³¹⁶ Thus, during Old Testament times, the Yahwists are said to have removed from their scriptures, any earlier hints to a polytheistic period in earlier Israel's beliefs systems. Eventually, they enforced their monotheistic views on the scriptures, by tampering with the texts. This is said to have taken place during the time known as the "Deuteronomic Reform" of B.C. 620-400.³¹⁷

The earlier attempts to rid the Old Testament scriptures of their earlier polytheistic phrases, & imagery, in some cases didn't get everything. There were still references here & there that suggested there was more than just 'one God.' Such as references to Elohim, 2,555 times in the Old Testament, which are cases of references to the plurality of "Gods." In Genesis, references to plurality in the creation, let "us" create, in "our" image. Attempts to make these in reference to the Trinity, were only bad cases of attempting to rewrite history! Especially, when such views were dominating over other views, and were being dogmatic enforced upon the ancient text by those enforcing the Trinitarian as the law of the land. To the scholars of history, it was obvious that the later Christian formulas of the trinity weren't known yet in history. Just as art works of, a 3-faced-1-head-trinity, in creation scenes of Adam & Eve. These types of dogmatically enforced formulas attempted to be illustrated in some art works, were also not known in earliest Christian art, before they argued over the different possible formulas for the creed, during & after the Nicene Creed era, of 325. But in the case with Jewish traditions of multiplicity of gods, these plurality references were said to be "...a relic of the old polytheistic phraseology which has escaped the careful expurgation of the writer." Thus: "The question here is, by what authority did the translators, both Jewish and Christian, make the decision that the references to the Gods ought to be rendered in the singular?"³¹⁸

Consequently, some notions of the multiplicity of the gods survived in Jewish traditions, as seen in the person of Yahweh, which Jews, rather than say the name of Yahweh all the time, would pronounced that name with another word, 'Adonai,' or literally, 'my lords.' Thus, the efforts to impose total monotheism failed, but not without first erasing as many references to polytheism that they could reword out, or translate out, from references to gods, changed to god. Jeremiah's writings suffered, but they didn't get everything, (Jer. 11:13). Deut. 5:26, could be translated "the living gods" from "the living Elohim." As also "the holy gods," in Josh. 24:19, 1 Sam. 2:25, 4:8, 2 Sam. 7:23, Gen. 35:7). But, as much of the old Canaanite religious beliefs that showed plurality, was purged out, there still were fragments of the blends of ancient Israelites' plurality of gods, with the encroachments of other idolatrous nations amongst them, that

had influences upon their versions of polytheistic themes, that were still detectable. But, the Yahwists did what they could to change the texts of their copies of the scriptures, to fit their dogmas & dominating monotheistic views. For none other than 'the one holy God of Israel,' was acceptable to the Yahwist priests & their dogmatic teaching about the "one God" that they prescribed about the 7-6th c. B.C., to later centuries, in Jerusalem, about 4th c., B.C. These factors may also have had an influence on other scriptures, such as Enoch's writings. Plus, why references to pre-existence themes in Jewish thought, also suffered the legendization process, & must have also been rid of, as much as possible, but not entirely, like in later Christendom. Because in Enoch's writings, as with others, there are references to a council of gods. Which, of course, would make it difficult to maintain strict monotheistic dogmas, if such references weren't dealt with. Which seems to have been the case in a number of eras: In both the ancient Yahwists' era, & the later, in the case with the monotheistic thinking Jews, scribes, & leaders of Christ's day, that rejected the idea that God the Father could have a literal Son, who made himself to be God, & was thus a god-maker (John 10:29-39), when he made reference to a passage that he used to point out the plurality of gods, & god-making, right in their law (Psalm 82:6, Isa.41:22-23). But then also the later Christians of the Christological controversy era of about the 2nd century A.D., that led into the Nicene & Post-Nicene eras of the 4th-6th centuries A.D., & later. Of which although had many church Fathers who had their own versions of the pre-existence, deification, which they argued over too, got talked out of, in some cases. These, like earlier, also came in conflict with the different controversies over what the Godhead was argued to be like, or not, as being argued out in their different church councils. Consequently, it was also no wonder that copies of the writings of Enoch, with its pre-existence themes, also faded out of both Jewish, & later, most Christian canons too. Especially because such writings, as with others, like many Rabbinical teachings, traditions, & Jewish legends, still had, though faded in some cases, references to many pre-existence themes! Ones that made references to councils of gods, the pre-mortal Messiah, (Christ). Plus, of prophets ascending into such councils to receive the "sode" experience. This was in how they got to experience the divine council of the gods, themselves, as a witness, & as one who would become a messenger of the divine messages learned in such sode experiences. Plus, to receive the divine instructions for scriptural productions, being commanded to write down their sode experience, & go out & warn the people to repent. Another different reading of Psalms 82, is from the Qumran 11th cave fragment. Scholars suggest it's basically about the deification of Melchizedek as one of the gods in a council in heaven.³¹⁹

Thus, what they'd later write about would become their scriptural testimonial witnesses & prophetic warnings, & descriptions of their marvelous pre-existence experience. What it was like to see & take part in the council with the other gods, & sing praises unto the Most High God, the God of gods. How that they, the prophets, were also learning in such experiences, from the divine-beings, how they, as righteous & holy prophets, were passing through the divine mysteries, & covenants, which if kept by them, & the people, would also help them in also ascending further into becoming more like the gods, & eventually even being deified as gods & goddesses.³²⁰

Consequently, by time of Christ, the translators, & scribes, & theologically motivated religious leaders, in charge of keeping & distributing copies of the scriptures, had passed down to them, already tampered with the texts, for earlier side notes of scribes, were later written in as text. References to Elohim & heavenly councils were tampered with, as were references to gods, were rendered singular, in some cases. The Masoretic text changes Exodus (32:4, 23), from 'gods' to singular. Other examples: In Exodus 22:20, the phrase

"...save unto the Lord only..." as an addition, by a scribe to clarify any ambiguity caused by the plurality of Gods in the word Elohim. Exodus 34:24, originally read "to see" God, but because that implied God had form, it was altered "appear before the Lord" to avoid an "objectionable anthropomorphism." Another example, "gods," was translated "angels" in Psalm 8:4-5. We know that there are differences because these changes were most likely made here & there by isolated scribes or scribal schools, & wasn't typical of all copyists, that thus gave us the other texts to note the differences that were made in others.³²¹

Plus, there are other cases that came down from the post-exilic apostate editors after Israelites' Babylonian captivity, post 6th B.C., onwards. For example, the Psalms were rearranged, changed, and had suffered deletions.³²² The prophet Jeremiah laments: "How do ye say, We are wise, and the law of the Lord is with us? Lo, certainly in vain made he it; the pen of the scribes is in vain." (Jer.8:8). The New English Bible words it: "How can you say, 'We are wise, we have the law of the Lord,' when scribes with their lying pens have falsified it?"

Consequently, by time of Christ, the translators, & scribes, & theologically motivated religious leaders, in charge of keeping & distributing copies of the scriptures, they in turn, continued to make their own changes, so much, that they had changed the nature of God, (Elohim, that has an "ancient pre-Israelitish and polytheistic origin" a "true plural both in form and in meaning.")³²³ To then be anything but in the image of man, or plural, rephrasing the meanings of anthropomorphic descriptions. Or metaphorically arguing them out as being symbolic. Some examples of passages that would have to be allegorized away, are such things as how, we, as men (& women) were supposed to be created in the image of Elohim, (Gods, both male & female, Adam (male), Eve (female).³²⁴ Genesis 1:26-27, speaks in plural language, "us" & "our" image, and after our likeness, in talking about how "God" or Elohim (the Gods), "created man in his own image, in the image of God created he him; male and female created he them." This implies that the image [Hebrew tselem] of God is both male and female. Tselem is like how models resemble their paintings or statues, as the art works resemble the model after which they were copied from. While the Hebrew, demuth "likeness," refers to a resemblance, similitude or pattern, as sons & daughters are in likeness of their parents. Just as when Adam & Eve begat children, like a son, Seth after his (Adam's) image, who was after God's image, (Gen. 5:1-3). "Certainly there have been attempts to spiritualize the meaning of the passage. Nevertheless, the most natural way to read it is as follows: if humankind [adam] was created, both male [zachar] and female [neqebah], in the image of God, then the image of God must be both male and female, (in much the same way that humankind, which was modeled after God, is male and female)."³²⁵ These are some examples of just a couple passages, out of many others, that would be argued to be symbolic, or metaphorical, or not literal. And because they were looking for more ways to give their anti-body views "scriptural" support, they had to philosophize away, the more simple & plain meanings of texts, and morph them into complex formulas & incomprehensible nonsense.

Such as that which came out of the fusing of Philo's & other Alexandrian Jews' blends of Orphic, Neo-Pythagorean, & Neoplatonist Greek traditions. Of which once blended in with Philo's Logos philosophy, created & influenced the forming of weird systems of various mystical traditions about divine emanations (or something which emanates from 'god.' Or some kind of being or force which is a manifestation of God, & personified "aeons."³²⁶ All of which weird incomprehensible concepts were very obviously foreign to anthropomorphic descriptions & phrases of God(s) in the scriptures, that still had surviving passages that described God in human shaped terms, & wordings that present God(s) in human image phrases. Thus, these anti-body Greek philosophy influenced Jews, to create "scriptural" support for

the Philo types of dogmas, had to do more of their own scriptural tampering, deletes, changes, or reinterpreting of the plain meanings, which they figured, had to be done as much as possible, & with as many of the different references they could find, in order to explain away & rid the scriptures of those passages that plainly witnessed to an anthropomorphic nature of Deity. Such things had to be faded out somehow, be explained away by the Philo types, & those in Alexandria, influenced by their blends & treatment of already earlier tampered with scriptures. They had to somehow reduce these, & other basic scriptural concepts away. However, as they did, many things survived in legends, & other texts that got reduced in scriptural stature, to not be included as being worthy of them, like the Book of Enoch, & others, that tell about God being as the Lord of spirits, who would father a son, that pre-existed, was in a heavenly council, with other spirit sons & daughters. That also told of one of those sons that caused a rebellion, war in heaven & fell, causing other to fall with him. There was also stories & passages about another son, who would be sent down from heaven to be born into a human body. How that son would suffer, die, descend into the underworld, & be resurrected.³²⁷

While the Pagan critics knew that the heathen nations had their own gods that became man, suffered, died, descended into the underworld, defeated the underworld gods, & then was reborn. To then use these pagan parallel stories to try to discredit Christ as only being a recycled mystery religion, a copy of what was known already amongst the pagans, & mystery schools & religions, before Christ.³²⁸

So while pagan critics were pointing to such things; the Philo types, & other Jewish scribes, copyists, & theologically driven religious leaders, were stripping their scriptures of any prophetic predictions that they figured Christians would use, & were using to show that Christ, who looked like a man, was their promised Messiah, who fulfilled the prophecies of the prophets of old. Because the Old Testament prophets were the scriptures that they used, because the New Testament hadn't been compiled yet. Even Christ & the apostles cited the scriptures to point out prophecies that were being fulfilled in Christ.³²⁹ So Christ's critics amongst the Jews, rejected everything they could about Christ, because in most of their beliefs systems, many dogmatically & militantly made it a law, that had to be believed, that God couldn't have a human body, or be a man. Because of such views, & this intentional separating & distancing between God, & the human family. These types of theological views continued to affect how they treated their scriptures.³³⁰

Add to this how it was still difficult for many Rabbis (or a Jewish scholar or teacher, especially of Jewish law), to still have to deal with the many anthropomorphic passages about God, that still must have been in existence, perhaps in other copies of scriptures, if not the same ones being tampered with, but also in translations acceptable by many different Jewish sects. However, & whatever might have been the case. They still attempted to find ways to get around what was still surviving in traditions, legends, & their teachings about God the Father. One way around such difficulties had been opened up to them centuries earlier, with the translation of the Old Testament into Greek. According to legend & traditions, 70 to 72 elders, 6 from each tribe, gathered in Alexandria in Egypt, to "miraculously" translate their scriptures into what would become known as the "Septuagint" or (LXX). The term coming from the Latin septuaginta (70). The name stuck, & the entire Old Testament in Greek, became known as "the Septuagint." It is noted, in its historical setting for its "most distinguishing characteristic" & anti-body aspects, & its rephrasing out of descriptions of God in human shaped forms & anthropomorphic wordings. Plus, "its scrupulous avoidance of anthropomorphism and phrases that did not sustain the idea of a transcendent God. Like their neighbors, the Jews of the third century B.C., wanted a God who transcended human understanding, one who was above and beyond the

comprehension of the mortal mind."³³¹ But, despite this, even though the Rabbis couldn't completely avoid making anthropomorphic descriptions as divine accommodations to human frailty, as they themselves prayed to God as Father, spoke of his ears, hands, & other body parts, & referred to his weeping over Jerusalem. It was their hope that the Septuagint (LXX) modified texts, would help evolve the peoples' religious views of God to accommodate the encroachments of Greek philosophy infecting different Jewish sects even more. Plus, that such movements might attract like minded, if not even might convert or enlighten the Gentiles, in the new world that the Jews were now living in.³³²

Plus, to become more attractive to their Greek philosophy influenced anti-body movements infecting different Jewish sects of Christ's time. Consequently, such encroachments upon Jewish scriptures & Rabbinical teachings, were just some of the reasons, in many, why Christ was rejected! While they had been widening the gap, between God & the human family. In complete opposite contrast, Jesus was perceived of bringing God down to his human level!³³³

Claiming to even be, God the Father's Son, 'the Son of God'! Thus, Christ was rejected for this & because he looked too human! Even smelled, down to the usual human body odor. (For if Christ sweat drops of blood, he must have sweat body-odor too, (Luke 22:42-44). Celsus, who used the Jewish critics' writings as sources, in his own writing against Christ, & early Christians, (170-80 A.D.). He also notes these types of human aspects too, & makes fun of Christ's descent to earth from heaven, to do such menial tasks, as working with wood, after having created the universe.³³⁴ Thus, Celsus helped preserve a look at the historical setting & the anti-body dogmas of many of the Jews, and their rejections of early Christian anthropomorphic beliefs of Deity. Consequently, Christ's vilifiers also noted that he was a man who also needed food, drink & was even accused of being a drunk, (Matt.11:19). Who also was once a child, (Luke 2:52)! God a child? But it was also rumored about, amongst early anti-Christians amongst the Jews, seeking any way they could to vilify Christ, that he had been "born of fornication," (John 8:42).³³⁵ But also, he was a man that cried, when God couldn't cry, a man that laughed, when God couldn't laugh, for God was without emotions & passions, in their thinking. Though as noted earlier, some of the Rabbis, had prayed to God the Father, in such ways too. Christ also walked about, & God didn't need to do that, nor had God feet & legs to walk about. Thus, they figured that Jesus couldn't be the one God or "the Son of God," because he was in every way they could determine, just a man, like them. Consequently, for Christ to have taught that his Abba-Father, his Daddy, was God the Father, this was blasphemous! He'd broken their laws. Also, when the Jews had heard about this, they reasoned, as Celsus had, that in Christ calling God the Father his daddy, "Abba," like how Jewish sons called their earthly fathers, Abba, or daddy. That would suggest another unthinkable! That 'God the Father' had fathered a Son, as a 2nd god, even "the Son of God!" Such concepts were not only blasphemous to the Jews, but unthinkable, & against 'the law!' (John 10:29-39). "We have a law, and by our law he [Christ] ought to die, because he made himself the Son of God." Said the Jews before Pilate, (John 19:7, Mark 14:60-65, Matt.26:59-68, Luke 22:66-71). "When Caiaphas asked him [Christ] whether he was "the Messiah, the Son of God," Jesus is reported to have answered "I am he." ...In the morning the Sanhedrin met, found him guilty of blasphemy (then a capital crime)..."³³⁶

By this time, many of them were steeped too much in the Greek influenced anti-body beliefs of the time, even amongst the Jews. For by that time, references to God having hands, ears, feet, eyes, a mouth, & other body parts, & human type emotions, had been rejected, & thus the translations were rephrased to fit the dominating dogmas of the time.³³⁷

"The translation of the Septuagint from Hebrew to Greek illustrates the problems that have attended translations ever since. Aside from the sorry state of the text due to scholastic

incompetence, there was a far more serious problem, namely, the theological bias of the translators. This caused them to change the meaning or paraphrase texts that were either unclear or embarrassing to them. Concrete terms in Hebrew came out as abstract terms in Greek. Expressions about God—deemed by the Greek translators to be crude or offensive because they described Deity as the Holy Man that he is, rather than the immanent spirit they supposed him to be—were changed or toned down or deleted entirely. Passages setting forth the so-called anthropomorphic nature of Deity were simply assumed by the translators to be false and were translated, paraphrased, and changed accordingly.”³³⁸

“Theology was the pious cloak used by Philo [ca. 13 B.C.-A.D. 45 to 50] and other Alexandrian Jews to explain away all within the scriptures that placed them at odds with the Greek philosophical world in which they sought citizenship. It was in the clerical robes of a theologian that Origen and others of the ante-Nicene Fathers wrote as they betrayed the New Testament faith in a marriage with Greek sophistry.”³³⁹ “In Alexandria the Orphic, Neo-Pythagorean, and Neoplatonist traditions, fusing with the Logos philosophy of Philo, stirred Basilides (117), Valentinus (160), and others to form weird systems of divine emanations and personified “aeons” of the world.”³⁴⁰ With the Septuagint translators removing many of the anthropomorphism from the Hebrew Bible, others followed with open dislikes to what was left of god-body passages remaining, & Philo was one of them. Thus, he, like later Jews during the Middle Ages, got in the habit of metaphoricalized away body-god passages.³⁴¹

With all these influences from Philo, Greek philosophy & other cultural contaminations, more scriptural manipulations & tampering came about through other tactics. When they came across a passage they didn’t like, they resorted to: Allegorical interpretation! This was fairly simple to apply, for wherever Scripture says something ‘unworthy’ of God—that is, something that is not worthy of the perfection of the supreme being—such words are not to be taken literally. Examples: When the Bible says God walked in the garden, or that God spoke. These are to be understood in light of how it’s to be remembered that an “immutable being,” they claimed, does not really walk or speak. This was how the gap was attempted to be bridged between the gulf of philosophy & scriptures. But the problem was how to factor in Christ’s pre-existence in with a Father that was said to be immutable, (or unchanging), impassible, etc. So the Logos, Word, or Reason of God, (versions of pre-existence themes), about Christ, became that gap between such a Father-God, who used the Logos to speak to Moses & with humans. For in the case with the Father, he was suppose to be immutable, (unchangeable), uncreatable, without body parts, or passions, nor can he speak to his creations by way of revelation. He can’t even be a real “he” or a real “Father,” for that would imply male physicalness. So such terms as “begotten Son of God,” became points for later Christians to argue over. For to suppose that God actually had a Son would, according to those schooled in philosophy, was unworthy of God. But how were they to factor in the monotheism sought after, when there still was this complicated story in scriptures about Christ separately born into a human body, (for the Father & Holy Ghost couldn’t have been, for that would make them changeable). Thus, in Christ’s case, he was capable of a personal direct relationship with humans, because the Logos, or Word descended from heaven to become flesh. (1 John 1-3, John 1:1-5, 14, 6:33, 38, 42, 8:14-19, 58-59, 10:25-39). Such blends were being attempted by Justin Martyr, Clement of Alexandria, Origen, & others during the Nicene Creed era, & it all must have made scriptural copyists go crazy with attempting to make scriptures that kept up with the latest dogmatic trends.³⁴² This was another form of scriptural tampering, different from actual word rephrasing changes, but of which had a similar effect.

Thus, as different ones took offense at the idea of a physical-man-god concept, “those who were offended with an anthropomorphic view of God espoused by the scriptures set about their work to make “biblical modifications.”³⁴³

As with Old Testament copies & manuscript manipulations & tamperings, to manufacture dogmatic support through “scripture,” for dominating beliefs of the times. So also with different manuscripts of what would become the later New Testament. A case in point in many, is how it being because Luke 22:44 showed Christ had a body, bled real blood, & suffered in that human shaped body; that those verses would slip in & out of manuscript copies. During the Christological controversy of the 1st two centuries, such verses were an obvious annoyance to those promoting the development of a passionless God doctrine.³⁴⁴

We should also keep in mind that, different hand-written copies of these varied, & in different areas, tampered with scriptures, was what the spreading sects of diverse earliest to later Christians had, as their scriptures, because the New Testament wasn’t finalized yet into the popular canon, many modern Christians now have & use. That wouldn’t come about until centuries later, during the 4th century. But still many couldn’t agree, so they had their own canons. But even the Old Testament hadn’t been decided upon yet, also, as to what should be included in it, or what shouldn’t be. Just like the different letters, gospels under different names, & other ‘holy’ writings in early Christianity, weren’t collected into a set canon yet too. But, even after that, books considered scriptures earlier, were later rejected by others. Consequently, books, gospels, letters, came & went from different diverse canons that were about as diverse as early to later Christianity was.³⁴⁵ Thus also, as with the diversity with different contending factions in the Jewish faith were, so also had different versions of their “scriptures” been copied. Some that they accepted, while others they rejected, & that were held in different collections here & there. Some hid their collections, or holy libraries away to protect them, during times when their collections were sought after, declared illegal, & decreed to be destroyed, because the dominant sect had gained enough power to enforce their particular versions of what were then to be the acceptable “scriptures.” So also was it in the case with the diversity amongst different early to later Christians’ versions of the “scriptures.”³⁴⁶

The attempts of keeping unity in scriptures, were also about as successful as attempting to keep unity in just a single early Christian sect. Even with apostles & prophets, when they were alive, & it was their job description to try to keep unity, it was almost near impossible, (Eph.4:11-14), but they still tried, & warned what would happen, when they weren’t around. (Acts 20:28-31). When they were no longer heard of, Christianity kept splitting up into rival sects, & continues even to this day to split up into different rival sects.

Mosheim notes that “not long after the Savior’s ascension, various histories of his life and doctrines, full of impositions and fables, were composed by persons of no bad intentions, perhaps, but who were superstitious, simple, and piously fraudulent; and afterwards various other spurious writings were palmed upon the world, falsely inscribed with the names of the holy apostles.”³⁴⁷

About 2nd to early 4th cent.(?): “Faced with the hostility of a powerful government, the Church felt the need of unity; it could not safely allow itself to be divided into a hundred feeble parts by every wind of intellect, by disloyal heretics, ecstatic prophets, or brilliant sons. Celsus [early anti-Christian late 2nd c.] himself had sarcastically observed that Christians were “split up into ever so many factions, each individual desiring to have his own party.”³⁴⁸ With so many sects multiplying, their individual scripture production of their own copies of “scriptures,” was also going on behind the scenes. Each sect seem to think that they had to have “scriptural” support for their particular versions of different gospel themes, & dogmas. Celsus: “It is clear to me that the writings of the [early] Christians are a lie, and that your fables have not

been well enough constructed to conceal this monstrous fiction. I have even heard that some of your interpreters, as if they had just come out of a tavern, are onto the inconsistencies and, pen in hand, alter the original writings three, four, and several more times over in order to be able to deny the contradictions in the face of criticism.”³⁴⁹

Not only did the early Christians have to discern between false teachers, & true ones, figure out if the copies of scriptures they had were good copies, or manipulated ones. They also they were to watch out for even whole letters & gospels claimed to have been written by an apostle, or close disciples of Christ, or his apostles. Paul, to the Thessalonians, seems to warn them about this type of thing. How that they were not to be so soon shaken in their faith concerning Christ 2nd coming, as by way of a “letter as from us,” (2 Thess. 2:2-3). Letters, that might have been one in his, or some other apostles’ name, but not written by them.³⁵⁰ It may be that a letter was going around that was saying the 2nd coming was real soon, sooner than what was thought, even by the Apostles. So Paul warns them that other things had to happen, such as a falling-away first, before Christ’s return. Consequently: “One of the hindrances with which Christianity had to contend from within, was the publication of Spurious Gospels and pretended apostolic canons. Many of these writings are believed to have been fabricated by heretical sects and parties in the Church, for the purpose of supporting their views of doctrine and practice.”³⁵¹

Paul gives another indicator of what was going on, perhaps in other areas, besides in the Corinthian branch of the church. For after warning them about not taking the spiritual gifts to fanatical extremes, such as if they’re babbling in an unknown language, & unbelievers hear them, how they’d probably think they’re crazy! He goes on to warn them about those that think that they are having revelations, which if everyone claims they did, could cause confusion: “How is it then, brethren? when ye come together, every one of you hath a psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation. Let all things be done unto edifying.... For God is not the author of confusion, but of peace, as in all churches of the saints.” (1 Cor. 14:22-33). If different ones “hath a revelation,” or a “psalm,” could there have been different ones who might have also written “a gospel,” or “a letter,” thinking that they were doing good by presenting their own “revelations” to the church, when they gathered together?

As it was: “In the early days members of the congregation, especially women, were allowed to “prophesy”— i.e., to “speak forth,” in trance or ecstasy, words to which meaning could be given only by pious interpretation. When these performances conduced to ritual fever and theological chaos, the Church discouraged and finally suppressed them. At every step the clergy found itself obliged not to generate superstition, but to control it.”³⁵²

As it was, there were other early Christians also writing mystical narrations, poems, stories, abstract speculations, so that by the 2nd century, there were more than a dozen gospels in circulation. Some had whole libraries of texts, letters of Jesus to foreign kings, Paul to Aristotle, & histories of the disciples & characters in Christ’s life & times.³⁵³ With different ones having been raised from the dead, we might wonder if there were many equivalent stories like unto many modern Near Death Experiences, thus ancient NDEs.³⁵⁴ Where different ones told there many stories about the goings on, & life in the after life realms, what it was like, what they saw & experienced. Many of these stories could have been considered scripture, as also what Christ could have told his disciples & apostles, during the post-resurrection 40 days, (Acts 1:1-3).³⁵⁵ Also, when “the saints which slept arose,” during the resurrection, & “went into the city, and appeared unto many.” (Matt.27:52-53, 10:8, 11:5, Luke 7:22, Heb. 11:35). What stories might they have told? Did some of those they appeared to, write down what they were told, what

answers to questions about the after-life they might have asked? Could such writings have been considered scriptures? Thus, could there have been such inspirational writings circulating about, for example, like the NDE of Lazarus? (John 11:1-44, 12:1-2, 9-11). The ‘gospel of the resurrected saints,’? Or ‘the book of risen saints’? Or ‘the witness of Lazarus’? Or the visions of so & so, & so forth! In such settings, there could have also been those who might have tried to take advantage of the interests, to forge their own stories, & claim revelations to get a following, to also get a little fame.

Spurious (or false or fake) gospels, letters, & other writings, or “scriptures,” claimed to have been written by Christ, his apostles, & other close disciples of his time. With these in circulation, add to this another dogma making schism, that of false letters alleged to have been written by different church leaders, for example: Dionysius, Bishop of Corinth (168-177), “As the brethren,” he says, ‘desired me to write epistles, I wrote them; and these the apostles of the devil have filled with tares, exchanging some things and adding others, for whom there is a woe reserved. It is not [a] matter of wonder if some have attempted to adulterate the sacred writings of the Lord, since they have done so with those which are not to be compared with them.”³⁵⁶

The noted tampering of scriptures, that resulted in different versions of stories, & evolving beliefs during different Old Testament eras, that later generations inherited. Then to have the later generation, do their own tampering, during Christ’s era & after. Which later generations inherited, after these tamperings with scripture. Which copies were passed down to others, who made their own further tampered with copies of the scriptures, to fit & give their own Christological views, and dogmas, ‘scriptural-support.’ Wasn’t the end for different ones evolving beliefs, & coming up with their own versions of the scriptures, & their own selections of what were acceptable books, gospels, letters, or writings to make up their own individual sects’ canons.³⁵⁷

By the time of Christ’s day, because of the Israelites’ real scripture producing prophets were no longer heard of, for about 400 years, from the time of their last prophet, to the start of a new line up of prophets, like John the Baptist, & the prophets & Apostles that Christ set up in his church, (Eph.4:7-14, 1 Cor. 12). A lot of legendization of their earlier ancient Old Testament time beliefs, had taken place. Thus, only fragmented hints to pre-existence themes, multiplicity of gods, the Messiah’s world wide treks, deification themes, & temple works, were still detectable. They still had such beliefs, & their Temple, but many changes had come about by then, because they were without the spiritual gifts, that produced on going scriptural ‘sayings,’ or writings, from a long line of on going living prophets of their times.³⁵⁸

A common product of apostasies are how, when one doctrine starts to go, others doctrines, that get in the way of them being taken out, also suffer & get pushed out too Or they get diluted, changed, eventually discarded, ignored and often legendized too. Such was the case with many pre-existence themes, or of “sent ones,” or being “sent down,” or “he went down,” from heaven, (all pre-existence themes).³⁵⁹ Consequently, as anti-body dogmas crashed into pre-existence-themes, phases that conflicted with the trends, philosophies & other factors, tainting scriptural beliefs, were changed: “Phrases like “he saw” or “he went down” were changed to “he revealed himself”.³⁶⁰ Did anti-anthropomorphic contaminated dogma enforcers believe & reason?: ‘How can “God” come down from heaven, or how could he have ‘went down,’ if he is everywhere present, formless and fills the universe?’

Other pre-existence & deification themes were also challenged, & thus had to be discarded, argued against, philosophized away, abandoned & mocked by those seeking to enforce their anti-body God dogmas on others. Plus, in order for their Greek philosophized-views about the nature of “God,” to work. For what wouldn’t work

with these dogmas were the scriptural pre-existent themes about our Divine Parents: God the Father & Goddess the Mother in heaven, & their Sons & Daughters. How that from the Divine Parents, Christ had descended from heaven as the pre-existing spirit of Christ, who was known as the literal first born, & thus also, the literal only begotten Son of God in the flesh. What also wouldn't work with the anti-body God dogma was how Christ kept calling his, & our Father in heaven, as Abba, Pappa, Daddy, or Father, the commonly used name for the Jews of Christ's time, in how they'd address their earthly fathers in the same way that Christ addressed his literal Father of his flesh as Abba-Father. This was bringing his & our Father in Heaven to that very close of a relationship with Christ, & as being just as literal a father, as other fathers on earth were, in having fathered sons, & daughters. This drove many of the Jews crazy, when Christ continued to do this, & was one of the reasons why they sought to stone him & eventually crucified him, (John 8:14-59, 10:25-39, 19:7, 20:17-23, Mark 14:61-62, Matt.26:63, Luke 22:70, Eph. 3:9-16, Rom. 1:7, 8:3, 15-21, etc). All these aspects, & pre-existent & deification themes, the family in heaven & on earth themes, had to be de-literalized away, re-worded, & stripped from the scriptures, as much as they thought they could get away with. Then also philosophized away, in order to make the other anti-body God dogmas to prevail over the restored doctrine that Christ & his prophets & apostles were preaching. Such as how that the Fatherhood of God was real, & the human family was apart of that. Plus, how that the Divine Parentage behind the family in heaven & on earth, was real, & not figurative. Plus, how that that Divine Parentage had hoped & made plans for as many of their children to be deified too, because their children had chosen to follow the right path towards deification, & not chosen the plan & path of Satan towards demonification, along with his fallen angels. For they too, were also part of that family in heaven, & were spirit sons & daughters that had apostatized & fallen away to become the fallen angels or demons.³⁶¹

"The idea that Israel's understanding of God evolved through the ages from the polytheistic god[s] of her neighbors to the monotheistic God of later years is described as a necessary part of progressive revelation. We will see this same kind of reasoning used again when theological justification is sought for the dogma of the Trinity. Such a concept of revelation is wholly foreign to scriptural writ. It is hard to image the same God who said, 'Ask, and ye shall receive,' now responding to the earnest appeal of his prophet by saying, 'Ask, and I will lead your people through hundreds of years of error, argument, debate, and contention, but eventually a superior doctrine will emerge.'"³⁶²

Before the Nicene Creed era, the divine embodiment doctrine came in conflict with the later incorporeal God themes of later centuries. Greek philosophy influences, playing a part in molding later Christian beliefs, such as Origen's. Perhaps because nowhere in the bible is God explicitly described as incorporeal; the Greek term for incorporeal, (which Origen said God the Father was like), is asomatos. Thus, this term, not in the Bible, had to be allegorically made to appear was biblical through Origen's masterful philosophical training from Clement of Alexandria. He tried to de-literalize bible texts that supported the earlier Christians' beliefs in a corporeal God, into metaphorical interpretations. But then, while also admitting, that at least Christ, did come down from heaven to be born into the body of a human man child, to then grow up, & eventually to suffer on the cross, in that body.³⁶³

Changes in texts were also done with good intentions, by interpreting them through Greek philosophical training, & world views. Philosophy, was even seen as being a purifier over the anthropomorphic statements of God, prophets, & scriptures. Thus, the existing copies of scriptures, it was

believed, needed to be purified of all notions of God that were of the Jewish religion. Especially, ones that presented human attributes & bodily shapes to God, for he can't resemble man, & man & women can't be created in God's image, for such passages that boldly suggested such things were "allegorical," not literal, so they supposed. So to purify those types of passages, it was believed that it was a good thing that revisions were made, for they were justified in bringing about this cleansing & purification, for that, & other Christological issues, to make their polemics stronger than their rivals: "Such were the revisions made to the Christian faith by the early Catholic Fathers. As we have already seen, they were sustained in their efforts by those who 'alter[ed] the words of Scripture in order to make them more serviceable for the polemical task. Scribes modified their manuscripts to make them more patently 'orthodox' and less susceptible to 'abuse' by the opponents of orthodoxy."³⁶⁴

Origen, was such a one, for during the 3rd century, he spend 20 years & employed a corps of stenographers, (or those who processed writing in shorthand and transcribed the shorthand on writing materials). Plus employed copyists, to collate in parallel columns the Hebrew text of the Old Testament, a Greek translation of that text, and Greek translations of it by the Septuagint. But keep in mind, that he had also inherited LXX (70 or the Septuagint), from earlier generations as already rephrased to reduce polytheistic phrases, to monotheistic singular wording, & that took out many anthropomorphic passages by the ways it was translated into Greek, centuries earlier. Origen then proceeds to compare the diverse renderings and used his knowledge of Hebrew to offer "to the Church a corrected Septuagint." But how correct was it? Did he let his biases in Greek philosophy influence his "corrections?" Or did he do what Philo & other have done, reconciled Judaism with Greek philosophy, or as in Origen case, reconciled Christianity with Greek philosophy? As it was, Origen treated the scriptures with allegorical non-literalism, for he argued that deeper meanings to the texts were to be found looking upon the texts as being symbolic, rather than literal. Thus, he suggested that scriptural narratives were invented in order to convey some spiritual truth. Like in Genesis, surely we're not to think that God actually planted a Garden, & so forth. It was through these methods that Origen changed the plain meanings of the texts, that already had been tampered with throughout the generations.³⁶⁵

Another case of changing texts for dogmatic "doctrinal" support for later Christian beliefs that developed during the 3rd-6th c., was done, some might argue innocently, to try to support the Trinitarian creedal formulas that were argued over. The tactics were also used by different ones in the later church of 'back-dating' theological concepts by tampering with New Testament passages. The Trinitarian texts in, 1 John 5:7-8, make explicit what other texts merely hint at, it originally read simply: 'There are three which bear witness, the spirit the water and the blood, and the three are one.' During around the 4th century, this must have been altered to read: 'There are three which bear witness on earth, the spirit and the water and the blood, and these three are one in Christ Jesus; and there are three who bear witness in heaven, the Father, the Word and the Spirit, and these three are one.'" KJV reads: "these three agree in one." Scholars have determined there have been changes to the text 1 John 5:7-8, & have called this wording the Comma Johanneum, & that it did not appear in any language found in biblical manuscripts before the 7th century, & was only mentioned in a homily in the 4th century. During the 16th century, Martin Luther must have noted the issue, for he omits this passage from his German translation of the Bible.³⁶⁶

Paul Johnson suggests & argues, that: "Such manifest fabrications should not be regarded as deliberate fraud, done with intent to deceive, and to obfuscate the truth. They occur throughout the history of Christianity, up to the Renaissance and even beyond, and they spring from a concept of the nature of documentary proof which is alien to us. Thus, an earnest

scribe, believing wholeheartedly that the doctrine of the Trinity was true, though is merely an accident or oversight that it was not made explicit in 1 John, and therefore saw it as his duty to remedy the matter. He was merely doing constructive work in the cause of truth! Where these accretions occur late enough, they are easily identified and removed by modern scholars. The earlier they were inserted, the more difficult it is to detect them. And, of course, beyond a certain point, which occurs early in the second century, there is no longer any possibility of cleaning up the text. Moreover, even if we were to have the perfect and original texts of the gospels, they would not protect us from the efforts to create 'constructive truths' made by the evangelists themselves, and their oral sources. These are particularly obvious when the evangelists are engaged in aligning or shaping events in Jesus' life to fit Old Testament prophecies: there, the temptation to create, and so to falsify, is obvious, & we are on our guard...." ³⁶⁷

These later unintentional or intentional add ons to scriptures were done out of the needs for seeking dogmatic support from scriptures, things not found in the scriptures! Thus, the voids could have motivated some to add small phrases, or words to the texts, like in the case with 1 John 5:7-8, & much later with Romans 1:17. The prior example, might have been also due to the admitted fact that some of the wording of the Nicene Creedal formulas argued over, were completely foreign to scripture. The homoousios type phrases & wording, was simply no where to be found in the existing scripture of fourth-century Christendom! Thus, this was a case of something that was not originally in, & thus must have been justified by some later Trinitarian believing scribe, that is said to have made a side note phrase that later got added to the text in later copies. Whatever might have been the case, it was later used by those attempting to support what they believed was the "true" dogma, concerning the nature of the Godhead as somehow being three in one. ³⁶⁸

MISSING SCRIPTURES, & PROPHECIES: Matthew 2:23 mentions a prediction that is not found in our present day versions of the Old Testament. Matthew mentions that Christ lived in Nazareth 'that it might be fulfilled which was spoken by the prophets, He shall be called a Nazarene'.

1 Cor. 5:9, mentions an additional epistle of Paul's, that we now don't have. What might have been in it?

Some of the differences in ancient scriptures in contrast to modern canonized versions, are noted when we have different early Christian fathers citing from passages of scriptures that are no longer found in present day Bibles. For example, Clement of Rome, 30–100, quotes from scriptural passages that are not known from any writings: Psalm 28: "Thou shalt raise me up and I shall acknowledge thee." ³⁶⁹ Where could this be from? Another is from Ezekiel, & another unknown, at this time, passage which was scripture to Clement. Then, this one: "Cleave to the saints, for those who cleave to them shall be sanctified." ³⁷⁰ Cleaving, or holding on to the saints, might suggest the types of things we see in many art works of the saints, holy angels, & others on the right hand side of Christ's judgment. How that they are cleaving, or grasping hold on to souls that are entering paradise, or in paradise. Thus, they are joining in with the sanctification & deification process going on in that paradisaical realm. St. Peter, for example, is sometimes depicted at the door or gate to paradise, clasping the hands, or wrists of souls entering there in. In paradise, different ones are greeting each other with different types of hand & wrist grips. Thus, could this be the type of cleaving that Clement of Rome has in mind, while quoting this now unknown passage of scripture? Which types of scriptures as these, became the inspirations for these later art works? ³⁷¹ (Psalm 60:5, 73:23–25, 118:15–21, Isa. 41:10, 13).

Justin Martyr, 110-165, claimed that the Jews had removed passages from Esdras and Jeremiah, & from "the sayings of Jeremiah". One of these missing passages predicted that: "The Lord God remembered His dead people of Israel who

lay in the graves; and He descended to preach to them His own salvation." This prediction was later used by Irenaeus, 120-202, a number of times in defense of his own particular interpretations of the doctrine of Christ's descent into the spirit world. Irenaeus wrote that the prediction was from Isaiah, & Jeremiah. (ANF 1:234-5, note 1, p.235, & 451, 493-4, 506, 510, & 560). Thus, Justin accuses the Jews of removing small phrases from the scriptures, (which had to have been of the Old Testament era scriptures). Thus the charge against Jewish rivals was that prophecies were removed because they were significant enough for early Christians to search, understand, & which they could have interpreted as pointing to Christ as the promised Messiah foretold by the prophets of old. ³⁷²

In the earliest church, Christ & his apostles & prophets used the scriptures of Old Testament times to testify that Christ was prophetically written about by the prophets of old. (Luke 24:13–32, 2 Tim. 3:14–17, Matthew 2:4-6, John 5:39, 45–47, 20:9, Acts 2:25-36, 8:28–35, 10:43, 13:27, 32–37, 17:1–5, 26:22–24, 28:23). Tertullain, (145-220), notes how that: "By the Jews it may now seem to have been rejected [the scriptures of Enoch] for that (very) reason, [because how that Enoch likewise preached concerning the Lord,] just like all the other (portions) nearly which tell of Christ. Nor, of course, is this fact wonderful, that they did not receive some Scriptures which spake of Him whom even in person, speaking in their presence, they were not to receive." (ANF, 4:16, On the Apparel of Women, chap. 3).

Justin Martyr, (110-165), the Christological controversy was underway, which challenged & argued over different aspects about Christ: His pre-existence, or not, his actual physical birth, or not, his divinity, or not, being born a mere man to Mary & Joseph. Plus, his descent from heaven into a mortal body, or not. So in addition to what some of the Jews were doing to some of the copies of their scriptures of the Old Testament. Further tampering must have caused other prophecies about Christ to be taken out, or rephrased to reduce his, & God the Father's anthropomorphic (physical human shaped) attributes. Justin's schooling had included & made him a Greek philosophy influenced early Christian-apologist. Who, like Philo (ca. 13 B.C. - A.D. 45- 50, Greek-philosophy-influenced-Jew, in Alexandria, Egypt, who tried to blend Jewish traditions & Old Testament scriptures, in with Greek philosophy, with their anti-anthropomorphic interpretations of Old Testament scriptures, (or against physical attributes & descriptions of Deity). Both argued that the Greek philosophers borrowed their wisdom from Moses. But hadn't Moses testified & prophesied of the physical aspects of the Messiah? Weren't all the physical animal sacrifices of the Mosaic law, the blood smearing rites, & other types, all prophetic of the physical Messiah, who was to come to die a physical death? How then would early Christians, steeped in Greek philosophy, work their ways around such physical aspects, with all the physical reminders in their sacraments, & rituals? Justin seems to be amongst those making the attempts, as he tried to also, like Philo, blend the 2 conflicting & contradicting belief systems, & explains it thus: "God begat Himself a kind of rational Force, which is called by the Holy Spirit (i.e. the Old Testament) sometimes 'the Glory of the Lord,' sometimes 'Son,' 'Wisdom,' 'Angel,' 'God,' 'Lord,' 'Logos,' & 'Captain of the Lord's host.' All these appellations (or formal names, or titles), both from his ministering to the Father's purpose and from his having been begotten by the Father's pleasure. ³⁷³ So, ironically, although prophecies about Christ's life & physical doing in his mortal body, as the literal "Son of God," were being removed from different copies of the Old Testament, as noted by even Justin Martyr & others. Unfortunately, Justin & other the Greek influenced early Christian apologists, were removing the prophecies in their own ways & methods, by the ways they reinterpreted the prophecies of old through the lens of Greek philosophy. ³⁷⁴

During the early centuries, early anti-Christians amongst the Jews, Rabbi Joseph Kimchi, wrote a book against the

early Christians, Book of Covenant. His son, Rabbi David Kimchi, also followed his example & wrote: Answer to the Christians. In it he claimed that the scriptural prophecies concerning the coming of the Messiah were not fulfilled in Jesus Christ, not even one!³⁷⁵ Thus, with different earliest critics also keeping tabs of the “sayings” of Jesus, as they heard him preaching, in order to vilify him. Plus, to find ways to twist the meanings of his words, before the Jewish theocracy of the time. It’s also no surprise then to see charges against the Jews, with the alleged motive of removing small phrases to reduce scriptural & prophetic evidences for Jesus being their promised Messiah, whom they had crucified, (Acts 2:22–36, 5:28, Matt.22:15–22, 26:21, Mark 14:57–58, Luke 11:53–54, 19:22, 20:20).

110–165, Justin Martyr, points out to the Jew, Trypho, that Jesus had fulfilled the prophetic promises concerning the coming of the Messiah. (ANF 1:199–201, 207, 212–242). Origen also responds to Celsus by giving evidences concerning how Christ fulfilled the different prophetic promises. (ANF 4:410–11, Against Celsus, book 1 chap.33–5 & p.418–20 book 1 chap. li–lv).

“Origen criticized the Jews because they accepted prophets and revelation of past ages but could not accept Jesus Christ, the source of all revelation and prophecy. He rightfully observed that the Jews could not disregard Christ without disregarding the prophets who preach his word: “But disbelieving Him [Jesus Christ] they also disbelieve them [all the past prophets], and cut off and confine in prison the prophetic word, and hold it dead.”³⁷⁶

What added to the later Christological issues that raged from about the 2nd c., onwards, is how Old Testament scriptures, manuscripts & copies, were alleged to have had polytheistic implications reduced & gutted, in order to appeal to those who had theological powers enough to change the polytheistic views, into monotheistic. This was said to have been done during the Deuteronomistic reformation, (640–609 BC), & by the last centuries BCE. Thus, Deut. 32:8, once read that “the Most High apportioned the nations, when he divided humankind, he fixed the boundaries of the peoples according to the number of the gods.” In other translations “sons of God.” The original references them as “divine beings,” & the Septuagint, the oldest Greek translation of the Hebrew Bible, has them as divine entities, “the angels of God.” These earlier passage, with their differences, reflect the progressive excision, (or the act of cutting out, or the surgical removal of part or all), of the traditions that described heaven as being peopled by more divine beings, than God. This progressive gutting of passages from the Old Testament scriptures would certainly have affected the doctrinal beliefs, such as “the Gods” relationships to the human family, & any possible fragments of deification, if any, that might have survived in Jewish thought, by the time of Christ. Such as his encounters with those who rejected his restored teachings of deification, (Matt.5:48, John 10:29–39). Plus, how the Jews had rejected Christ’s shocking references to him as being one with the Father. This, they understood correctly as meaning that Christ was saying, though he looked like a man, that he was also divine, & even “God.” Or as in other passages about Christ say, he is, “the Son of God,” but also amongst many sons of God-the-Father, who could also become gods, (John 10:27–39, Psalm 82:6; Isa. 41:23, John 20:17).³⁷⁷

Celsus used the early anti-Christian arguments of the Jews against the early Christians, thus Origen not only response to Celsus, but to the early Jewish critics too: “And I remember on one occasion, at a disputation held with certain Jews who were reputed learned men, having employed the following argument in the presence of many judges: “Tell me, sirs,” I said, “since there are two individuals who have visited the human race, regarding whom are related marvelous works surpassing human power - Moses, viz., your own legislator,

who wrote about himself, and Jesus our teacher, who has left no writings regarding Himself, but to whom testimony is borne by the disciples in the Gospels- what are the grounds for deciding that Moses is to be believed as speaking the truth, although the Egyptians slander him as a sorcerer, and as appearing to have wrought his mighty works by jugglery, while Jesus is not to be believed because you are His accusers? And yet there are nations which bear testimony in favor of both: the Jews to Moses; and the Christians, who do not deny the prophetic mission of Moses, but proving from that very source the truth of the statement regarding Jesus, accept as true the miraculous circumstances related of Him by His disciples. Now, if ye ask us for the reasons of our faith in Jesus, give yours first for believing in Moses, who lived before Him, and then we shall give you ours for accepting the latter. But if you draw back, and shirk a demonstration then we, following your own example, decline for the present to offer any demonstration likewise. Nevertheless, admit that ye have no proof to offer for Moses, and then listen to our defense of Jesus derived from the law and the prophets. And now observe what is almost incredible! It is shown from the declarations concerning Jesus, contained in the law and the prophets, that both Moses and the prophets were truly prophets of God.” (ANF 4:415, Against Celsus, bk1, ch. xlv).

The late 19th century anti-Christian & occult writer, H. P. Blavatsky mentions a tradition which speaks of Peter’s denials. (John 21:18). “...The latter part of this sentence, say the Greeks, relates to the Church of Rome, and prophesies her constant apostasy from Christ, under the mask of false religion. Later, it was inserted in the twenty-first chapter of John, but the whole of this chapter had been pronounced a forgery, even before it was found that this Gospel was never written by John the Apostle at all.” The prediction says: “...Verily, I say unto thee, Peter, thou shalt deny me throughout the coming ages, and never stop until thou shalt be old, and shalt stretch forth thy hands, and another shall gird thee and carry thee whither thou wouldest not.”³⁷⁸

The Book of Hermas, or the Shepherd of Hermas, is said to have been part of some of the earlier Christian Bibles. It was bound with the New Testament in some codices, & cited & considered scriptures by different early Christian fathers, like Irenaeus, Tertullian, Origen & Clement.³⁷⁹ What were some of the reasons why this book was taken out of later canons? “Evidently at Naples, the Shepherd won, at least for a time, its struggle to be received among the canonical books of the New Testament.”³⁸⁰

Clement of Alexandria, 153–193–217, mentions a passage of “scripture,” that we don’t have in our present day Bibles, but must have been in the copies of scriptures that survived to his time: “The saints of the Lord shall inherit the glory of God and His power.”³⁸¹ Clement also quotes as sacred scripture, the late 1st c. treatise: The Teaching of the 12 Apostles.³⁸²

Hippolytus & Origen noted a letter said to be from Paul: “...I do not wonder that the teachings of the evil one are so quickly gaining ground. For [my] Lord Jesus Christ will quickly come, since he is rejected by those who falsify his words.”³⁸³

During the 2nd–3rd c., the scriptures weren’t the only texts that got tampered with, changed, words added, parts deleted, wording corrupted according to the dogmas, controversies, & polemics of the times, & who had copies. For apparently, also some church leaders’ letters were said to be changed too. Christological issues caused some scribes, copyists on different sides of the issues to add parts to the different texts of the scriptures to support Christ’s preexistence, support that he had a real physical body, was physically resurrected, wasn’t the son of Joseph, but the Son of God. That he had real human flesh, real blood, though he was also divine too, a God-man, not just a mere man, as some sects argued. Moreover, that he also had a real human body, & wasn’t just a phantom only appearing to be human. Also, that he died a real physical death on the cross, & that there was no separation in him that left, while another part of him suffered.

That he was not just a mere man, born of Joseph, to later be adopted as Son of God, but that he was born the Son of God from the start, to the virgin. These are just a few summations of the Christological controversy, during which scriptures were corrupted, changed, & things were deleted that seemed to support the rivals' polemics. While things were added to support & reinforce the polemics of other sects that wrote against Gnostic sects, Adoptionists, Separatists, & others.³⁸⁴

Passages of scripture that clearly showed Deities' human shape characteristics were targeted by anti-Body copyists, for physical & verbal tampering tactics. Plus, doctrinal correcting through misinterpretations methods. Other doctrines suffered the same types of fates. For if passages showed up in other copies of scriptures as different from tampered with ones, & that were in support of corporeality, or others' dogmas, anti-dogmas, then the different sects' copyists could counter-interpret the ones they didn't like away, for example: "It is only after divine corporeality is rejected on philosophical (Neoplatonist) grounds, that these passages [those indicating God's corporeality] are given figurative or allegorical interpretations."³⁸⁵ The same with other gospel themes too.

Dionysius, bishop of Corinth, wrote about the falsification of his letters, how "...when [early] Christians asked me to write letters I wrote them, and the apostles of the devil filled them with tares, by leaving out some things and putting in others. But woe awaits them. Therefore, it is no wonder that some have gone about to falsify even the scriptures of the Lord when they have plotted against writings so inferior." Theophilus (bishop of Antioch, died 190), noted that "heretics were even then no less defiling the pure seed of apostolic teaching...it is clear that Theophilus joined with the others in this campaign against them...." Polycarp attempted to preserve the apostolic teachings, for he "constantly taught those things which he had learnt from the apostles, which are also the traditions of the Church, which alone are true."³⁸⁶

During the 3rd century, as in later centuries, the canon of scripture was still in flux, & was changing according to different early to later Christian sects' preferences, & their particular dogmas that they held out as "truth," while rejecting their rivals' scriptures as "heretical." In fact, were no set "canons" yet, as we know them today, during the 3rd century, for different early Christian sects had their own lists of what they accepted as authoritative.³⁸⁷ What also contributed to differences in earlier to later canons of scriptures was the availability of copies, & what could be copied accurately, or intentionally or mistakenly copied inaccurately from different texts circulating. Plus, the protection, or lack of protection of copies hid from early anti-Christians that sought to confiscate the scriptures, so that they could either destroy them, or abuse them. Some of the abusive tactics were to vilify all early Christians in general, by finding passages they could take out of context, or misquote, or distort. The ancient critics were not too much concerned if who, & what they were citing was from apocryphal early Christians & their rivals' sources, or from scriptures of extreme heretics, or from more accurate collections. But instead, such selections were quoted so that the critics could say & write things like: 'What better proofs of the strange, wicked & secretive things that early Christians are doing in their secret meetings, than what's in their own books!'³⁸⁸ Consequently, it's no wonder that different readings & differences, can be found in different copies of the different books of different canons, that were made by hand. After all, this was long before the printing press was invented, & the faster distribution systems improved.³⁸⁹

Eusebius, the church historian, noted that different manuscripts were getting so corrupt that there was no hope in finding agreements between them. The scriptures had been adulterated so much that so also had been the simplicity of the faith. Those whom mutilated the scriptures, claimed that they had corrected them.³⁹⁰

With all the forging of apostolic writings, different ones thought it would be best to collect & preserve those things thought to be genuine. But there was no unity of agreement on what was genuine, & what was not, what was spurious, & what was not. Who was to decide, & by what authority? There were no living prophets & apostles to help in this. Should the Roman Emperors, like un-baptized pagan cult leaders, like Constantine had been, in taking part in the Nicene Creed controversy, 325 A.D., be in charge of such a task? Or should another council, without State interferences, be called to make a canon of acceptable, authenticated scriptures?³⁹¹

OMOIOUSIOS IN NICENE CREED 325, NOT IN SCRIPTURES

When the spiritual gifts were almost completely gone by the 4th century, if not entirely, & without current, as to that time, scripture producing living prophets, & apostles to help solve doctrinal issues. The council of Nicene, 325, resorted, under pressure from the Roman Emperor, Constantine, to settle on certain words not found in scriptures. Hosius of Corduba, proposed the term omoousios, composed of 2 words, one meant the same, & the other substance. "But precisely this word (h)-omoousios was the word that all the Eusebians [Eusebius of Nicomedia & Eusebius of Caesarea, Church historian,] did not want, under the pretext that it was Sa belli and that it was not found in the scriptures, in reality because it was the only one that expressed, without equivocation, the divinity of the Son of God, his unity as to substance with the Father. And it is for the opposite reason that the orthodox clung to it so much, although it was not scriptural."³⁹² Both Eusebiuses opposed the word consubstantial (or "of the same substance"), & its use and "argued that it was unscriptural."³⁹³

Another source says that Homoousion, "was not only unscriptural, but which was in bad repute as having been used by the heretics Valentinus and Paul of Samosata..." It was also condemned by the 3rd Council of Antioch. However, it was used against Arianism, to counter them.³⁹⁴

Eusebius of Nicomedia, had attempted to assure the Christians under him, that it had been approved for "the use of certain expressions not found in the Scriptures.... Since the divinely inspired Scriptures never use such terms as 'out of nothing,' or 'that existed which at one time did not exist,' and such like terms; for it did not seem proper (eulogon) to say and teach such things,... never in times before have we thought it proper to use these terms." Also: "We are well aware that the Bishops and writers of ancient times when discussing the theology of the Father and the Son never used the word homoousios."³⁹⁵

"It is not clear what the council intended to teach by the phrase "from the substance [ousia] of the Father" and homoousios with the Father. Both were unscriptural and employed with some reluctance. The later phrase was placed in the creed by the emperor Constantine, probably with Hosius [of Corduba's] guidance. Literally it means "of the same ousia" (substance)."³⁹⁶

Other writers note how, "...the doctrine of the Trinity, which was never in the Bible anyway."³⁹⁷ "The Nicene Creed is not to be found in any Gospel. It derives from no utterance of Christ nor from the words of any of his Apostles. It directly contradicts the plain language of the New Testament. Its ideas cannot even be expressed in scriptural language; they are cloaked in that of the Greek philosophy whence they came."³⁹⁸

"Some conservative bishops, even among those who were committed to the doctrinal position taken by the Council of Nicaea, were very much worried by the fact that, in the Nicene Creed, a word utterly foreign to the scriptures-homoousios-was proclaimed the dogmatic standard for the church."³⁹⁹

St. Hilary of Poitiers, 315-367, noted that the argument was about words which had been worked out through

heated discussions, and which had only divided them even more. "We avoid believing that of Christ which He told us to believe, so that we might establish a treacherous unity in the false name of peace, and we rebel with new definitions of God against what we falsely call innovations, and in the name of Scriptures we deceitfully cite things that are not in the Scriptures..."⁴⁰⁰

"One criticism of the Nicene formula at the time relates to its use of a word (homoousios) which appears nowhere in the Bible."⁴⁰¹

"The so-called Semi-Arians in particular objected to the word ὁμοούσιος. Their objection to this term was that it was considered to be "un-Scriptural, suspicious, and of a Sabellian tendency."⁴⁰²

Athanasius, (296, 298–373), also admits & was troubled by different "unscriptural" terms & words being infused in the Nicene Creedal formulas on both sides of the arguments, & being debated over & pushed on the Council.⁴⁰³

Like in the case with the Christological controversy & its dogmatic polemical effects on the copyists & scribes who collected the scriptures & copied them. That controversy, like the Trinitarian one, influenced them to add, change, delete, omit, interpolate, & make copies which reinforced their particular dogmas, & some destroyed copies that were made by their rivals.⁴⁰⁴ "When revelation had ceased and an effort was made to harmonize the revealed doctrine with the conclusions of the philosophers, then the phraseology and the revealed doctrine as found in New Testament was rejected, and new terms and expressions were used."⁴⁰⁵

By the council of Nicea, the spiritual gifts, revelation wasn't used by the different ones bringing up the unscriptural formulas for the Nicene Creed. "Historians admit that the omoousios (one substance) was not scriptural and that the Athanasian views were not found in the writings of the Apostolic Fathers and the Apologists."⁴⁰⁶ However, some argue that many early Christian Apologists, influenced by Greek philosophy, departed away from the scriptures & accepted Greek thought as a way to answer different issues, & thus set the stage for the use of Greek philosophical terms, that show up in the formulas of the later versions of the Nicene Creed.⁴⁰⁷

After the Nicene Creed, different ones reacted to the unscriptural wording in it. The eastern bishops in the eastern part of the Empire, while denying that they were Arian, "they avoided the unscriptural expression, omoousios, (one substance)."⁴⁰⁸

The definition of the Trinity "was not revealed, is not in the scriptures— even the terms used are unscriptural, as recognized by the Council of Nicea; and the "mystery" was developed as the "revealed doctrine" was made "more precise" and given "scientific form," without revelation, in the councils."⁴⁰⁹

"The vocabulary used in giving more precise form to the dogma of the Deity was not to be found in the New Testament, [which was not yet settled on during the Council of Nicea, 325, but would be later], but was itself taken from the language of philosophy and then given greater precision by means of speculative thinking."

"Foakes-Jackson points to the fact that the word omoousios was not only unscriptural but was in bad repute because of its use by Valentinus and Paul of Samosata. This made it possible for the Arians to accuse their opponents of borrowing their key word from the heretics who they condemned."⁴¹⁰

"Motivated by the spirit of compromise and political expediency, someone at the council proposed that omoousios (two Greek words combined meaning "same substance")... be used to describe the relationship between the Son and the Father. In essence, they were deemed to be consubstantial, or of the same substance. It mattered

not that such word was never used in the scriptures or by the early Christian writers; it suited the exigencies of the moment. The concept of consubstantiality was ambiguous enough that the vast majority of attending bishops [at the council of Nicea] were willing to accept it."⁴¹¹

"The New Testament never speaks of Jesus Christ, the Son of God, as a substance or essence that is one with his Father, the Almighty God. In fact, the word Trinity is not discussed in the New Testament, nor is there a formal doctrine of the same. The belief in the Trinity is a radical departure from the teachings of the New Testament. Actually, the various terms used in early church creeds derive from Greek philosophy, not the Bible."⁴¹² As noted earlier, the art works don't depict the 3 in 1 - 1 in 3, concept in later Christian depiction of the Godhead, until after the Nicene Creed era, post-325. For it's then that we see 3 heads on 1 body, 3 faces on 1 head "God."

NOT IN THE BIBLE!

Other things the later churches adopted & practices were noted by different ones to "not be in the Bible." John Wyclif, (born about 1324 in Yorkshire, died at Lutterworth 1384), in his *Opus Evangelium*, left unfinished at his death. He notes & attacks the Roman church, its elaborate ritual, indulgences, & other things not authorized by the Bible.⁴¹³

"One criticism of the Nicene formula at the time relates to its use of a word (homoousios) which appears nowhere in the Bible."⁴¹⁴

14th–16th c., the Reformation came about because, as the bible, though still suppressed in many areas, translated & made available in others area. Started to be translated even more, & printed out in languages of the common folks, such as in English & German. Consequently, different ones started noticing that some of the things the Roman Catholic church taught and ritualistically performed, were not in the bible.

Martin Luther, (1483–1546), in his writings, & at the council at Augsburg, where questioned, 1518, argues that the sale of indulgences, & merits-treasury were, not in the bible. (Merits were said to be good deeds stored in some heavenly treasure, like a bank account of good deeds done by Christ & the saints. It was believed that the church could get access to those merits, if money was given to the church to purchase these, proxy good works, to then be credited towards the buyers. Thus, these merits accumulated, would be considered & credited towards the buyers on the day of judgment. Thus, it was as if the buyer had done the good works themselves, even if they still lived wickedly! This is the basic concept behind what might be called proxy merits).⁴¹⁵

Luther also complained that these, & other papal bulls, like that of Clement VI, were not scriptural & that the bull did violence to holy scripture. His writings were challenged, so he asked them to show him from scripture & reason, his "errors." Instead of showing him, they threatened him & tried to intimidate him to recant willingly, or unwillingly. He repeated his argument to have them show by reason & scripture, his "error."⁴¹⁶

But Luther also had his own problems with teaching things not in the bible, his "sole" authority. He interpreted the Bible by Augustine type methods, (being an Augustinian trained monk at one time), instead of interpreting Augustine by the Bible. He made changes to the texts in some areas to adapt to his theories, for the scriptures must adapt themselves to his way of interpreted theories or suffer the penalty of de-canonization.⁴¹⁷ Some say that Luther added the word "solo," or "solum," (alone, in English, while in German, "allein," to Romans 1:17,⁴¹⁸ & or 3:28, & elsewhere). This was done to enforce his dogma of being saved by "faith alone." Unfortunately, this led to many living the false doctrine of Antinomianism, (or the

belief that Christians are released by grace from obeying moral laws). For even during Luther's time, he regretted their actions, how that many believed & lived as if Christ had abolished the moral law, and that Christians, therefore, were not obliged to observe it. This led to all kinds of sinful acts & problems, for good deeds were done either. So Luther warned about not taking it to this extreme.⁴¹⁹ Consequently, it was not in the Bible, that those who thought themselves "saved," by grace alone, then had a free license to go out & sin, & cause all kinds of havoc in their families. Plus, in their societies, running around murdering people, stealing from them & each other, not feeding the poor, but robbing them, fornicating, taking part in orgies, adulterous affairs, beating up people, & forsaking any type of conscience they suppressed!

During Paul's day: "The practice [of forgery] was common and not considered so immoral in those [early Christian] days. The Nazarene 'Zealots for the Law' were no doubt responsible. These did all they could to turn Paul's converts against him, with considerable success, and did not scruple to pervert his teaching. See Romans 3:8."⁴²⁰ "And not rather, (as we be slanderously reported, and as some affirm that we say,) Let us do evil, that good may come? whose damnation is just." Had different ones perverted Paul's teachings, even forged letters in his name, or altered copies of his real letters, during his day, to say that he, or the church leaders with him, had taught church members to 'do evil, that good may come'?

Apparently, there were many early Christians that were upset with Paul's attempts to get his converts to not practice all of the works of the Law of Moses, like circumcisions. Though Paul had taught against the necessity of having the Gentiles, Greeks, & other non-Jewish converts to have to be circumcised, (see Paul's letter to the Galatians). Paul hadn't taught against keeping the 10 commandments of Moses! He wasn't saying you can go out & kill, steal, fornicate, be adulterous, disrespect your parents, etc., now, because you're all saved by grace, so long as you confess Jesus with your mouth! No! No! He hadn't been teaching such things, but rather: "Circumcision is nothing, and uncircumcision is nothing, but the keeping of the commandments of God." (1 Cor. 7:19). Instead, he went completely in the opposite direction, & continued to try to get his converts to not only live the 10 commandments of Moses, but to add onto those commandments, teachings, & moral laws, Christ's higher laws, & good works. To add Christ-like-traits, to others ones, as they repented, forsook their old sinful ways, were washed of their sins, & sought to improve their own lives in the on going quest & struggles towards the crown, heavenly glory, & the reward for enduring to the end. Plus, as they continued in their quests for Christian moral perfection.⁴²¹

However, the controversy over circumcision, attributed to at least two different extremes in how Paul's writings, and teachings were being misinterpreted, plus, false teachings being attributed to him. Plus, as noted, possible spurious letters in his name being written, & published in the name of countering his alleged "anti-Mosaic law" teachings, & to vilify him in the churches. As it was, because some must have noted that there were those who were misinterpreting Paul as suggesting that they didn't need to live any type of moral laws, to be saved. (Did they get a hold of a spurious letter alleged to be written by Paul, that would have given them "scriptural" support for their lustful activities? Did some of the different Jewish converts manufacture evidence against Paul, by publishing spurious letters that were then further misinterpreted & used by others? Such as ones who then thought & taught that, not only didn't they need to keep the Mosaic 10 commandments, but that they didn't need to keep Christ's higher moral laws too, being saved by grace & not by works?)⁴²²

As it was, some of the Jewish converts to Christianity, then vilified Paul as saying that he was teaching against the Law of Moses, or other aspects of "the law." Charging that he was

teaching that 'to do evil, that good may come,' (Rom 3:8). It must have been because what he & his followers were falsely charged to be teaching, (when Paul wasn't teaching such things), that Paul wrote to counter these charges. Thus, this & other reasons must have been why Paul kept on stressing the keeping of the commandments, the developing of Christ like traits in their lives, & living Christ's higher laws, in different letters.⁴²³ However, word must have reached the ears of the Jewish converts, about the different "salvationists" that might have been a product of the spurious letters. If not, then a product of misinterpreting selective passages in Paul's letters to claim he had given them a free grace license to sin, for they were "saved by grace," & not by works. If such groups were known to the Jewish converts, they must have pointed to them, as evidence to charge & wrongly suggest that, 'Paul's teaching immorality!' Or at least anti-circumcision, anti-Moses laws & works of those laws. Thus, some of the Jewish converts had gone to Antioch "to teach the brethren that unless they were circumcised as Moses prescribed, they could not be saved." (Acts 15:1-2). Others had vilified Paul, such as at the church of Corinth, involved in dissension, (or who were in disagreement that leads to discord), & immorality, that was thus disordering the church at Corinth. So Paul wrote them letters, & even went to them, about 56, & faced his detractors, for: "They had accused him of profiting materially from his preaching, laughed at his visions, and renewed the demand that all Christians should obey the Jewish Law."⁴²⁴

Clement of Rome, [A.D. 30-100], Polycarp, [65-100-155 A.D.], Ignatius, [30-107 A.D.], & others wrote that the Christians should show that they were true Christians by the way they lived. They should live a moral life, & avoid sinful acts. They should show forth good works. Grace & works went together in salvation, for the unrepentant sinners would not be saved. Thus they were to seek the higher laws in becoming an imitator of God. Clement of Alexandria, [153-193-217 A.D.], wrote against those who sought excuse themselves from living up to the moral codes contained in the Mosaic law. Clement of Alexandria, also wrote that Paul had circumcised Timothy. For "...the noble apostle circumcised Timothy, though loudly declaring & writing that circumcision made with hands profits nothing."⁴²⁵

Like what happened with Luther, during the 16th century, because there were those who were selective in what parts of Paul they wanted to accept. They, like in Luther's time, took his "saved by grace," concept as a license to sin & this led to all kinds of immoral behavior. Apparently, what happened with the people of Paul's, & Luther's day, was also a problem that James noted was going on too, during his day. There were different ones perverting the apostles' teachings, like those of Paul's, to try to justify having no moral restraints, thinking that they didn't have to live any of the commandments, or moral teachings & in being 'saved' by grace, could thus do whatever they wanted. Thus, James wrote against those like the "salvationists," & stressed doing good works, to show that they had faith in Christ, (James chaps. 2-4). While different church fathers like Irenaeus & Tertullian argued against other "Christians" groups like the Marcionites, & the Encratites, & assorted gnostic sects, they were not able to successfully block the wave coming from the other side of the shore, namely the Libertinism who had normally associated with the salvation cults of the empire. Salvationism had imprinted itself on the Christian church at Corinth by the 50s, & by the end of the 1st century, James offers an already archaic solution-the doing of works: "What doth it profit, my brethren, though a man say he hath faith, and have not works? can faith save him? (James 2:14). Can someone naked simply be clothed in warmth, just by saying it? "Even so, faith, if it hath not works, is dead, being alone." (James 2:15-17). This was James' antidote to the salvation-by-faith doctrine advocated by Paul in his desperate attempts to bring the churches under moral control.⁴²⁶

THE "GOOD WORKS" CONTROVERSY OF LATER CENTURIES. CHANGES MADE TO SCRIPTURES TO

ENCOURAGE ANTI-WORKS: With pre-existence themes faded out about how God the Father is a loving Father of his spirit children, whom he sent to earth to learn mortal lessons by free will choices between good & evil. Of which spirits, clothed in mortal bodies on earth, could then be cleansed of their sins, through Christ's loving atonement, & by following Christ's teachings & gospel. They, upon death, their spirits could return to our Father in heaven & be received in glory (dedication themes). By these later centuries, 16th c., many of these themes & concepts had been changed to depicting God the Father as a sort of tyrant, & of Christ as a harsh judge! Sitting in judgment, ready to condemn sinners to fry for their sins in the purging fires of purgatory.⁴²⁷ Thus, Martin sought to change these beliefs to suggest that Christ & the Father are more forgiving, & loving. Plus, that the works prescribed by the Catholic church, that he was apart of as a Priest, with its prescribed penances, & other required ritualistic performances, were works that were not required. That faith alone, in Christ, was all that was needed.⁴²⁸

Many Reformers noted, (as others, like Harry Emerson Fosdick, a much later Baptist minister), what wasn't in the scriptures, that had become the policies & practices of the later centuries. That neither in Paul's epistles to the Romans, nor in any letter he wrote, was concerned about sacred relics, religious pilgrimages, confession to a priest, purgatory & how to get out of it, or the acts of penance, & all the self-punishments, that were familiar in the monasteries.⁴²⁹ Such "works" were some of the things not in the scriptures, that Luther & others were concerned about. However, unfortunately, in time, these concerns over these Catholic-works that Martin Luther did himself, as an Augustinian priest, were later on down to modern times, grossly misinterpreted! For many thought, & some still do, that it was the belief of Martin Luther, that he was teaching that any types of good works were not required to be done, & any type of evil works, didn't matter, if they were done, for a person was, "saved by grace alone," & thus had a free license to sin, or do what they wanted & still "be saved," regardless! Martin Luther, later regrets having started these misconceptions & perversions of his teachings about "grace alone." For word came to him about how some of his followers believed that Christ had abolished the moral law, & thus they began to live their false doctrine of "Antinomianism." This was where they believed their new found spiritual liberty gave them a license for every carnal indulgence of the flesh, while also abandoning any types of good works too. They simply exchanged one set of godless works for another, for many "disavowed all works, even godly works, as a necessary ingredient to salvation. The pendulum merely swung from one heresy to another."⁴³⁰

Some "Born-again Christians," today even try to discourage any good works because, what's the point, they don't count, for, (as the often cite), "all our righteousnesses are as filthy rags," (Isa.64:6), & the good works Jesus did, counts as all the "merits" needed to cover our unrighteousness, or lack of doing our own good works, so some modern preachers claim.⁴³¹ So for some modern Christians, not all, they have perverted the "saved by grace alone," false doctrine of Luther, into such an extreme perversion, (like the Antinomians of Luther's time did), by their tactics & use of selective scriptures methods. (This is where some focus on the few passages on grace, taken out of their textual & historical context. But that also ignores, or tries to argue away, many more other passages on doing good works, on keeping the commandments, & of living the many Christ-like moral teachings, such as the sermon on the mount. Plus, the earliest Christian writings on doing good works & living a moral life style, & their defenses against early anti-Christians' charges, that they weren't a wicked, black magical, murderous, cannibalistic secret society & cult, as

rumored & charged. But that they were actually doing a lot of good in their communities, if the people would only let them).⁴³²

But isn't that one of Satan's & his demons' job descriptions? To get people to not only do bad works, but discourage good work, & even use all kinds of satanic tactics to get them not to do any good works? Aren't the modern anti-works preachings of many preachers helping the devil & demons with their jobs? This modern Antinomianism, is creating the same havoc in communities where the keeping of the commandments is not encouraged, & even mocked. Thus, we have to wonder then, like Martin Luther did, how that a lot of the crimes, murders, thefts, adultery, beatings, homelessness, & the poor, & other negative issues in our communities, are partly due to this anti-good-works, & lack of incentive to stop evil works, false teachings. Especially as it gets preached from the pulpits over the years, & now over the radio & TV by many of these "born-again Christian" preachers, who often speak of getting to know Jesus as your personal savior, by accepting the altar call to pray & "get saved!" But John wrote: "He that saith, I know him, [Christ] and keepeth not his commandments, is a liar, and the truth is not in him. But whoso keepeth his word, in him verily is the love of God perfected." (1 John 2:4-5).⁴³³

But, how far things have changed, for earlier, during the witch-hunting craze, & days of the Puritans communities of the American colonies, 17th century. If a "Christian" didn't live the way that they were expected to live, the good Christian life, they could be suspected of being an evil witch, or wizard! If someone claiming to be a "Christian," was contentious, argued with their neighbors, or was defiant, conceited, gained a reputation of being in a bad mood most of the time. That person could be accused of being a witch, in a league with the devil! So, Puritan-Christians were required to show that they weren't satanic witches, by manifesting outward signs of good Christian morals. That they weren't witches because they lived the good Christian life! That they were charitable, kind, etc., and not thus manifesting any negative-traits of the Devil, & his demons!⁴³⁴

But, Luther, while noting Catholic teachings about sacred relics, acts of penance, etc., weren't in the bible, Luther admits adding a word, here & there to his German New Testament, to make the different passages say faith "alone," & how this was noted by the papacy who also made an issue out of it, in their attacks upon him & his new translation. In his polemics & discontent for the papacy he said he was going to keep it that way, & keep the word in his own translations of the New Testament into German. He wrote about the complaints different ones had about him adding (solo, alone, solum, allein) because some said it wasn't in the bible, & he admits it wasn't in the Greek or Latin. He also called James a "straw epistle," because it couldn't be made to agree with Paul, when James wrote how faith without works is dead (James 2:17, 19-20, 26). But if Paul also differed with Luther, then Luther didn't hesitate to question the correctness of Paul's theology & argued that Paul's argument won't stick.⁴³⁵ Because James countered his hopes to construct a "faith alone," anti-Catholic works dogma, he complained that: "We should throw the Epistle of James out of this school [the University of Wittenberg.]"⁴³⁶

Luther: "Many sweat to reconcile St. Paul and St. James... but in vain. 'Faith justifies' & 'faith does not justify' contradict each other flatly. If any ne can harmonize them I will give him my doctor's hood and let him call me a fool."⁴³⁷

When Luther was before the council at Augsburg, 1518, he claimed that he couldn't recant his teachings about his doctrine of justification by *faith alone* without works, since his "error" was the teaching of scripture. If so, where? Was there a translation of the Bible, in Latin, or Greek, before

Luther's German New Testament (1522)? Ones that Luther could have used to show his "faith alone," dogma was scriptural? If not, was there a translation of the Bible in Latin or Greek that the council at Augsburg (1518), could have used to show Luther, at his request, that his "faith alone," was *not in the bible*, & that he was thus in "error"? If they could have, but didn't: Was it because to start meeting Luther's requests, this could have also meant that Luther could have asked where their *indulgence & merits dogmas & practices*, plus other Catholic-works, were in scripture? Thus, pointing out that they were *not in the bible*? Which must have been one in many other reasons why the bible, in some areas, was suppressed by the papacy, while it was available in other areas to those who could afford copies.⁴³⁸

1530, Martin Luther, An Open Letter On Translating, Nuremberg, 9-15-1530, Martin mentions the polemics he was still having with the papacy over their charge that he corrupted the scriptures with his translation of the New Testament (1522). Then later, the Old & New Testament, completed in 1534. During the translation process in 1530, including the Apocrypha, into German, he notes, from a letter sent to him how: "...It has been charged by the enemies of truth that the text has been modified and even falsified in many places, which has startled and shocked many simple Christians, even among the educated who do not know the Hebrew & Greek languages..."⁴³⁹

Martin Luther, in a letter, 9-8-1530: "To the Honorable and Worthy N., my favorite lord and friend." Martin Luther: "...I rendered them, [Romans 3:28] "We hold that a man is justified without the works of the law, by faith alone," and you also tell me that the papists are causing a great fuss because Paul's text does not contain the word sola (alone), and that my addition to the words of God is not to be tolerated...." He goes on to challenge the papacy's translation abilities, & understanding of the German language. Further on: "...It is my Testament and my translation, and it shall remain mine. If I have made some mistakes in it (although I am not aware of any, and would most certainly be unwilling to deliberately mistranslate a single letter) I will not allow the papists to be my judges...." Further on he complained about a translation that was his: "...Oh Dear Children, how it pained me when his prince in a detestable preface condemned Luther's New Testament and forbade the reading of it, while commanding the Scribbler's New Testament to be read, even though it was the very same one Luther had done!... He has patched it and altered it in a few places.... But I did have to laugh at the great wisdom that so terribly slandered, condemned and forbade my New Testament when it was published under my name, but required it to be read when published under the name of another!... If your papist wishes to make a great fuss about the word sola (alone), say this to him: "Dr. Martin Luther will have it so, and he says that a papist and a donkey are the same thing."" Further on: "...I shall show why I used the [German equivalent of the] word sola — even though in Romans 3 it was not [the equivalent of] sola I used but solum or tantum.... I have used sola fides elsewhere; I want to use both solum and sola. I have always tried to translate in a pure and clear German.... I know very well that in Romans 3 [28] the word solum is not in the Greek or Latin text — the papists did not have to teach me that. It is fact that the letters s-o-l-a are not there.... But it is the nature of our language that in speaking about two things, one which is affirmed, the other denied, we use the word allein [only] along with the word nicht [not] or kein [no].... In all these phrases, this is a German usage, even though it is not the Latin or Greek usage. It is the nature of the German language to add allein in order that nicht or kein may be clearer and more complete.... Yet why should I be concerned about their ranting and raving? I will not stop them from translating as they want. But I too shall translate, not as they please but as I please. And whoever does not like it can just ignore it and keep his criticism to himself, for I will neither look at nor listen to it. They do not have to

answer for my translation or bear any responsibility for it.... So much for translating and the nature of language. However, I was not depending upon or following the nature of the languages alone when I inserted the word solum in Romans 3. The text itself, and Saint Paul's meaning, urgently require and demand it. For in that passage he is dealing with the main point of Christian doctrine, namely, that we are justified by faith in Christ without any works of the Law. Paul excludes all works so completely as to say that the works of the Law, though it is God's law and word, do not aid us in justification.... So, when all works are so completely rejected — which must mean faith alone justifies — whoever would speak plainly and clearly about this rejection of works will have to say "Faith alone justifies and not works." The matter itself and the nature of language requires it...."⁴⁴⁰ Martin goes on to give his reasoning for making the changes, & adding the word, here & there, claiming that it was so that it made more clearer sense to the German readers, but also reinforced his "faith alone," dogma that he claims Paul was teaching. Martin claims he did it without any ill motives in mind, but the papacy didn't accept his reasoning & continued to ban his version of the Bible wherever they could.⁴⁴¹

JOHN'S BOOK OF REVELATION WAS REJECTED BY SOME EARLY CHRISTIANS

During the 3rd century, a bishop of Alexandria named Dionysius the Great, set forth powerful arguments against the common authorship of the two books: The Gospel of John, and the Book of Revelation. His reason for doing so was polemical. A sect proclaiming the imminent Second Coming and the millennium was pointing at the Revelation to John as its authority. Dionysius responded with an attack on Revelation itself, which was destined to jeopardize the book's canonical status for a long time. Some of the Greek bishops of the churches of Asia, representing the Seven Churches, to which John's Apocalypse is said to be addressed. They rejected John's Apocalypse because they felt that his predictions didn't come to pass. Thus, they met in council at Laodicea in 360, and discredited this gospel and voted it out of the canon. While the Latin, or Roman Church, continued to have the book in the canon, and didn't attempt to explain, nor deny, the failure of the prophecy.⁴⁴²

"The Western churches accepted the Book of Revelation, the Eastern churches generally rejected it; these accepted the Gospel according to the Hebrews and the Epistles of James, the Western church discarded them. Clement of Alexandria [153-193-217] quotes as sacred scripture a late first-century treatise, The Teaching of the Twelve Apostles."⁴⁴³

Later during the 16th century, Martin Luther and John Knox had some doubts about the Book of Revelation. Luther however, still used it to his advantage in claiming, along with others, that the Pope of his time, was the predicted anti-Christ! While some from the Roman Church considered Martin Luther as the predicted anti-Christ. Reformer, Ulrich Zwingli was of the opinion that the Book of Revelation wasn't written by John.⁴⁴⁴ But Luther would rather that the book would be discarded, because, like James pro-works letter, Luther didn't like Revelation because it went against his faith alone, dogma, when it warned of being judged by works, good or bad done.⁴⁴⁵

Gnostics of the 2nd c., like Marcion, perceived a shocking contrast between the harsh God of the Old Testament, & the loving God of the New. They couldn't be one, & the same deity, he believed. The God who tempted people to sin and then punished them for what he tempted them to do, the God who hardened hearts and laid waste to lands, could not be the merciful Lord revealed by Christ. Before the canon of the New Testament was finally set in the 4th c., a number of books with a claim to inspiration enjoyed wide circulation. Those that were eventually excluded from the canon are known as the Christian Apocrypha. Many of these books were said to be Gnostic. Others occupied the broad

borderland between orthodoxy and heresy. Many legends and popular traditions of Christianity had their origins in such Apocryphal books as The Ascension of Isaiah and The Acts of Peter.⁴⁴⁶

Marcion was considered a heretic, by many of the early Christian Fathers, because he held such views about the "God" of the Old Testament, as compared to Christ. And because of some of his other interpretations & practices. 300, in the Church in Africa, the "CHELTENHAM CANON" was used. This canon contained the 4 Gospels, 13 letters of Paul, the acts of the Apostles, Revelation, the 3 letters of John, & 2 letters of Peter. Both the books, James, & Jude, were excluded.⁴⁴⁷

270–330, Eusebius of Caesares, a Church historian, divided the books of the New Testament up into three categories. That which they accepted. Others that were unaccepted. And the apocryphal writings, or those of questionable origin. Those which were accepted were the 4 gospels, Acts, all of Paul's letters including Hebrews, 1 John, 1 Peter. However, Revelation was questionable, but accepted by some & wasn't by others. The books which were disputed were James, Jude, 2 Peter, 2 and 3 John.

340s, some of the Goths near the Danube river, converted by Arian-bishop, Ulfilas, eventually got their own version of the bible. Ulfilas, known as 'The Apostle of the Goths,' translated the Bible into the Goths' language, but left out the Book of Kings. Ulfilas presented that later version of Christianity, but not without fierce opposition. In time this version was what formed German Christianity, born of the Trinitarian controversy & which was to drive a deep wedge between the German Barbarian Arians, & Roman Catholics.⁴⁴⁸ How different was this translation of the Bible from others? Arius held the view that Christ was inferior to God the Father in dignity and nature. Their scriptures are said to be one of the oldest Teutonic writings known. Had these scriptures been worded & changed to also support the Arianism views?⁴⁴⁹

Ulfila was a descendant of a Cappadocian family that had been taken captive in a Gothic raid into Asia Minor. There he was raised as a Visigoth, and as a member of the Gothic delegation he was sent to the Roman court in Constantinople. There he fell under the influence of the Arian bishop Eusebius of Nicomedia, who consecrated him as bishop to serve the Christians among the Goths. "...Ulfila also provided the Goths with their first literature—a translation of the Bible (carefully edited, it was said, so as to omit certain Old Testament passages that might arouse warlike instincts among the tribesmen). To accomplish this task, the zealous bishop even invented an alphabet, derived from the Greek but with additional letters to accommodate Germanic sounds."⁴⁵⁰

By the 4th century, the apostasy was well under way, & the different church leaders must have had to admit that things were not going good for unity & stability within the church: "At every point foreign ideas were creeping into Christian belief, and Christian believers were deserting to novel sects. The Church felt that its experimental youth was ending, its maturity was near; it must now define its terms and proclaim the conditions of its memberships. Three difficult steps were necessary: the formation of a scriptural canon, the determination of doctrine, and the organization of authority."⁴⁵¹

367, Athanasius, in his annual Easter letter compiled the books of the New Testament exactly as we have them today. Was he an inspired prophet who had authority to settle canonization issue? No, he was an early Christian who had his own particular view points. Still this did not settle canonization issues, for the books of the New Testament were to still go through several more changes, down to 1611.⁴⁵²

5th c., CODEX SINAITICUS was used & contained what we now have in the New Testament, plus the Epistle of Barnabas, & the Shepherd of Hermas.⁴⁵³

THE CLERMONT LIST was found in the 6th century & it contained: Old Testament books from Genesis to Tobit, the Gospels, the letters of Paul, except Philippians, 1-2 Thessalonians, & Hebrews were not included. Shepherd of Hermas, Acts of Paul, & the Revelation of Peter, were included.⁴⁵⁴

527–65, under the 'Caesaropapism' of Justinian's reign, Imperial regulation of Christian scriptures was probable, as in other cases: "In Palestine the Jews had lost their centre of revolt, & submitted, under protest, to the regulation by Imperial decree of their text of Scriptures; but the Samaritans, goaded by excessive taxes and Christian persecution, broke into riot on their hill-tops, and were almost exterminated by severe punitive measures."⁴⁵⁵

540–604, "St. Gregory himself is credited with having destroyed many volumes of classical literature, even whole libraries, lest they seduced men's minds away from the study of holy-writ. And in this he was certainly not alone. What with prejudice and destruction, it's surprising that literature of pre-Christian antiquity was preserved at all."⁴⁵⁶ The irony of this is how some of the later clergy in the Roman Catholic church's attitudes about encouraging the study of scriptures changed, for some during the 16th century, burned the extra copies of the scriptures, & made it illegal for the common folk to have copies, or translations in their own languages. Also, some in the later Roman Latin clergy, on purpose, kept the scriptures in Latin texts, so that the common people couldn't read or understand them. Had they been able to, they, like those during the 16th century Reformation, would have also seen just how far the Roman Catholic church, & other Christian sects, had departed from the basic teachings, & rituals of Christ, & the scriptures of his prophets, & apostles. Which is perhaps why one clergyman is reported to have contended, when copies of the bible started to be printed more & distributed during the 16th century: "We must root out printing, or printing will root out us."⁴⁵⁷ Plus, they also said the ceremonies of the Catholic church in Latin, which most people couldn't interpret or understand also. When the scriptures were decreed to be illegal to have, except only the clergy, there also arose secret thought police, that secretly searched out in homes, confiscated & burned the copies of scriptures they could find. Doing the Devil's work in the name of Jesus! For said Cardinal Campeggio, in reporting to Rome of burnings of William Tyndale's English translation, & copies of his Bible, smuggled into London: "No holocaust could be more pleasing to Almighty God."⁴⁵⁸ This was during the Fall of 1526, when the bishop of London, had purchased all the copies he could, & publically burned them at St. Paul's Cross. Much later, perhaps reflecting on this type of thing, the German writer, Heinrich Heine, 1821–22, wrote: "That was mere foreplay. Where they have burned books, they will end in burning human beings." (German: Das war Vorspiel nur. Dort, wo man Bücher verbrennt, verbrennt man am Ende auch Menschen." - Heinrich Heine, *Almansor* (1821).⁴⁵⁹ This was certainly what happened during the witch hunting, heretic hunting days,⁴⁶⁰ & later, Jew hunting days of Nazi Germany, 1930s–1940s.⁴⁶¹

The long harsh battles & deadly penalties, & death sentences against those charged with "heresies," raged on during the early centuries, on down to the 1700s. Heretical books & heretical ideas, became thought policed issues that many early to later Christians felt justified in allowing, or encouraging different Emperors, Royalty & militant Christian Knight Orders, to enforce the "legal" use of harsh methods of force. The battles over non-scriptural creedal formulas unfortunately included the political-theocracies' use of militant tactics to suppress, purge, thought police, & destroy, some times by fire, their rivals' "scriptures," & sometimes their rivals. Plus their other holy books, art works, labeled "heretical," or containing "false doctrines." Plus, tortured, fined, property confiscated, beaten, whipped, expelled from communities,

drawn & quartered, forced to confess "crimes," imprisoned, sometimes banished for life, burned at the stake & made to recant their beliefs before the early to later theocracies' court systems. Such methods became parts of the sad tales of the Christological Controversy & why the Dark Ages were considered to be spiritual darkness. Plus, how on into the Reformation, the different Christian sects continued fighting with each other for theocratic control, & it was when the scriptures were suppressed & held back from many of the common folks & peasantry.⁴⁶²

COPIES OF THE BIBLICAL TEXTS: DO THEY
CONTAIN ERRORS? HAVE SOME BEEN
TAMPERED WITH? ANY ORIGINALS WRITTEN
BY APOSTLES?

Written versions of the traditions concerning Christ's life & teachings almost certainly existed before the times Gospels & epistles were written, but none survived. They may have been compilations of Jesus' sayings and parables or collections of key passages from the Scriptures with notes giving interpretations of them. Collections might have contained passages from the psalms & prophets showing how they were related to each other, and to Christ, & such collections were called testimonia, or testimonies. The materials committed to writing, were originally said to be handed down by word of mouth, or oral testimonials that had higher prestige than any writing. Even the epistles and Gospels, when circulated, were not as powerful as the spoken testimonials. During those days, books had to be copied laboriously by hand. Manuscripts were expensive and hard to get a hold of, and people were used to learning stories and teachings by heart. Early Christians memorized lengthy passages of Jesus' words or deed & continued to relate their traditions about Jesus mostly in short pieces, retelling individual stories or groups of sayings for a particular purpose. For the most part, they relied on for references, these authoritative words, rather than from a book. Almost a century after Mark wrote the first Gospel, the bishop of Hierapolis, in Asian minor, Papias, 70–155, believed that the ear and the heart were much better carriers of tradition than papyrus: "Things out of book," he averred, "did not profit me so much as the utterances of a voice that lives and abides." Papias, is said to have been associated with Polycarp, in the friendship of St. John himself, and of others who had seen the Lord. Thus, Papias wrote: "...For I imagined that what was to be got from books was not so profitable to me as what came from the living and abiding voice."⁴⁶³ As Christendom aged, people felt a need to preserve the oral tradition by writing them down. The Gospels & important sections of Paul's letters were the product.⁴⁶⁴

"...When we turn to the earliest Christian sources, we enter a terrifying jungle of scholarly contradictions. All were writing evangelism or theology rather than history, even when, like Luke in his gospel, they assume the literary manners of a historian and seek to anchor the events of Jesus' life in secular chronology. Moreover, all the documents have a long pre-history before they reached written form. Their evaluation was a source of acute puzzlement to thoughtful Christians even in the earliest decades of the second century and probably before. Indeed, the puzzles began as soon as any Christian had access to more than one account or source, written or oral. This was happening increasingly by the closing decades of the first century, for oral accounts continued to circulate long after the earliest written gospels appeared in the two decades 60-80, and were attaining written form well into the second century. The canonical documents (let alone those later judged apocryphal) thus overlap with the earliest writings of the Church Fathers. They are

products of the early Church and they are tainted in the sense that they reflect ecclesiastical controversy as well as evangelistic motivation, the difficulties of reducing oral descriptions of mysterious concepts to writing, and a variety of linguistic traps. The four gospels declared canonical, for instance, were circulated, but not necessarily first written, in colloquial Greek; but Matthew was almost certainly translated from Hebrew, and all four were either thought in Aramaic, or transcriptions from tales which were Aramaic in original circulation, yet which drew on Hebrew quotations and, to a lesser extent, on Hellenic or Hellenized concepts." [From Greek thought]. "The possibilities for misunderstanding are infinite. Moreover, we cannot assume that the gospels we have reflect the earliest oral traditions. The prologue to Luke makes it clear that they are based on earlier written accounts, themselves derived from the words of eye-witnesses: Luke is thus the third or possibly even fourth link along a chain stretching back two generations. The first Christian to comment on the problem was Papias, Bishop of Hierapolis, who flourished in the first decades of the second century..."⁴⁶⁵

"The original copies of the various books in our canon, as they came from the pen of their respective authors, were free of all errors and discrepancies is a pure postulate. The Bible nowhere claims that to be that case, and no autograph exists to allow the postulate to be tested. The text of Scripture as we now possess it, even in the best critical editions, contains errors and discrepancies."⁴⁶⁶

"Other divergences in wording arose from deliberate attempts to smooth out grammatical or stylistic harshness, or to eliminate real or imagined obscurities of meaning in the text. Sometimes a copyist would substitute or would add what seemed to him to be a more appropriate word or form, perhaps derived from a parallel passage (called harmonization or assimilation.) Thus, during the years immediately following the composition of the several documents that eventually were collected to form the New Testament, hundreds if not thousands of variant readings arose."⁴⁶⁷

Dr. I. M. Price wrote about some of the unintentional errors that entered into the text. "Texts had been copied over and over again by the hand of man for hundreds, and, in the case of the Old Testament, for thousands of years. There must invariably be mistakes by scribes and copyists that have never been corrected. No one of us could copy even ten pages of manuscript without making some errors. We would at least forget to dot some "I's" or cross some "T's"; But the most of us would leave out words, write some words twice; leave out some lines, repeat some lines and make many other blunders that would cause our copy to vary from the original. Just these things have happened with manuscripts of the Bible..." "A slip of the pen, an error of sight, and of hearing, or an error of memory on the part of a scribe or copyist, would be preserved and perpetuated with the same care as that exercised in preserving the best text. Subsequent copyists and translators would not only perpetuated earlier errors, but would add some of their own. This kind of multiplication of manuscripts, extending down through the centuries, opened the door to untold possibilities of many kinds of errors in the text that was thus treated."⁴⁶⁸

One of the things that challenged the early Church too was that some were tampering with the different writings of some Christians, in some cases. For example, Dionysius, bishop of Corinth, who wrote concerning the tampering of his letters: "...when Christians asked me to write letters I wrote them, and the apostles of the devil filled them with tares, by leaving out some things and putting in others. But woe awaits them. Therefore, it is no wonder that some have gone about to falsify even the scriptures of the Lord when they have plotted against writings so inferior."⁴⁶⁹

Another challenge is that we do not have any of the original letters, or books which were written by the apostles & prophets themselves. What we do have are later copies, the earliest of which dates back to the 2nd century A.D., & is

called the "Rylands" fragment of John. And then 3rd Century fragments called "The Chester Beatty fragments"; then the 4th Century, Codex Vaticanus; the 4-5th Century "Codex Sinaiticus," this text had several copyists & a series of correctors. 5th Century copy called, "The Codex Alexandrinus"; then the 5th Century "Codex Ephraemi rescriptus," the New Testament text was scrubbed off & replaced with the writings of St. Ephraim the Syrian church Father. Thus, the original text is barely legible. From the 6th Century, a large number of manuscripts are available from this point on.⁴⁷⁰

Another challenging problem was that: "When books were copied by hand, as was everywhere the case before the invention of printing, every manuscript usually repeated whatever errors or alterations had crept into its immediate ancestor, the model from which it was copied. As time passed and as still more copies and copies of copies were made, certain family resemblances became obvious, though...copies belonging to other families were introduced sometimes into the line - with the result that a "mixed" type of text arose, whose errors or other peculiarities would be perpetrated...Such phenomena are found in all textual history - whether of secular or sacred books... Of the new testament writings the period of greatest textual change and alteration was the 2nd century...Of the abundant variations and disagreements between manuscripts (John Mill in 1707 estimated them at 30,000!) the vast majority are merely errors due to mistaken copying... The foregoing are accidental or unintentional alterations. More serious are the intentional alterations introduced by scribes...and owners of manuscripts, who wished to improve or to correct their text by reference to some other manuscript which they preferred...Finally, the work of revisers who worked in the interest of some dogmatic view..."⁴⁷¹

"...All four gospels, being literary documents some 1,900 years old, suffer from the problems created by handwritten transmissions. For most of the history of Christianity, scholars and theologians had to work from corrupt late manuscripts (most of them without realizing the dangers). Few medieval writers made any effort, when copying, to find ancient models; this was primarily a Renaissance concern. Even so, Erasmus's Greek New Testament (1516) and Robert Etienne's (1551) came from Greek medieval manuscripts which contain innumerable accumulated errors. Earlier manuscripts emerged only gradually.

In 1581 Theodore Beza found in the sixth-century Graeco-Latin text known as the Codex Bezae; in 1628, a fifth-century codex, the Alexandrinus, containing the whole Bible, was transferred to western Europe; this was followed by an incomplete fifth-century codex, the Ephraemi Rescriptus, and, more important, by the nineteenth-century discoveries of two fourth-century codices, the Vaticanus and the Sinaiticus. This does not take us further back than the days of Jerome and Augustine, still leaving a huge 300-year gap. Unfortunately, most of the earliest manuscripts were not in codex form, that is, parchment bound in leather volumes, but were in highly perishable papyrus. Fragments survive only in the dry climate of Egypt: there, in recent years, ancient rubbish dumps have yielded portions from the third, and even a few from the second century. The earliest of all, only two inches square, but containing verses from the eighteenth chapter of John on both sides, has been dated to the early second century. No first-century fragment has yet been found. These early versions of New Testament texts can be supplemented by biblical quotations from the earliest manuscripts of the patristic writings, some dating from the second century, and from church lectionaries which, though late themselves, reflect very early texts. Altogether there are about 4,700 relevant manuscripts, and at least 100,000 quotations or allusions in the early fathers."

"Analysing this mass of evidence in the search for the perfect text is probably self-defeating.... Some alterations can

be identified with reasonable certitude. Thus the end of Mark (16:9-20) is not authentic."⁴⁷²

Curtis Vaughan, Th. D., notes that after Mark 16:8, "The text of Mark was apparently broken off here. While many manuscripts have the remaining verses, these witnesses are not of superior quality." "...Some ancient witnesses have, after verse 8, the following: But they reported briefly to Peter and his companions all they had been told. And afterward Jesus himself sent out by them from the east to the west the sacred and incorruptible message of eternal salvation— Gspd."⁴⁷³

SCRIPTURES, LATER NEGLECTED & SUPPRESSED:

Christ is reported to have said: "Search the scriptures; for in them ye think ye have eternal life: and they are they which testify of me" (John 5:39). Christ didn't say, suppress the scriptures so that no one knows about me. He said 'search them,' & after his death & resurrection, he spent a lot of time with his disciples & apostles to show them, from the scriptures, how what he did had been foreknown & prophesied by the Old Testament prophets, (Luke 24:13-48, 18:31, Acts 28:23, 2:25-36, 8:28-35, 10:43, 13:27, 32-37, 17:1-5, 26:22-25, 2 Tim.2:15, 3:14-17, Matt. 2:4-6, John 5:39-46, 7:48, 8:52-59, 20:9, 1 Cor. 15:3-4, 2 Cor. 3:12-18).

In later centuries, it was the Roman Catholic church that did what the Roman Pagan authorities did, that of confiscating & destroying scriptures, for they wanted a monopoly on the word of God by having the only copies, keeping them in Latin, & saying the church ceremonies in Latin, even in different countries that didn't speak Latin. Was this so that the common folk wouldn't understand & see from the scriptures, just how far the clergy were slipping away from the original gospel preserved to a certain extent in the scriptures? Thus, one of the weapons of thought policing later dogmas, & theocracy policies of the state run churches was to have the clergy withhold copies of the scriptures from the common peasantry, most of which couldn't read or understand Latin, & the other languages of scripture anyway.

If many had been able to read, & had the scriptures to see what was taught from the beginning, in contrast to what the churches were teaching in later centuries, would they have revolted, or at least pointed out how far astray things had gotten? Even early on, different ones had noted the departure of some, & so, how much further had they gone in later centuries? Polycarp (69-156), to the Philipians: "Wherefore let us forsake the vain doing of the many and their false teachings, and turn unto the word which was delivered unto us from the beginning." (The Apostolic Fathers, 97). What happened to the common folks' understandings of the gospel & scriptures, if many of them wouldn't have even been able to read them, even if they had access to them? For, in some, if not many areas, by the year "600 literacy had become a luxury of the clergy."⁴⁷⁴

As time aged Christendom, & as doctrines, rituals, & morals of different ones, including the clergy, declined in different areas, & became farther away from the teachings, rituals, & moral codes in the Scriptures. Did it become an embarrassment, & a dangerous thing for the corrupt clergy, many who had bought their way into their positions, (Simony), to then have plain readings of the texts of the Scriptures made available for different more devoutly, & more moral ones to see? For even though many wouldn't, or might not have been able to read, many could have noted the Bible illustrations, & figured out their basic themes in them, & made the connections with them, & the later legends that still retained some aspects of those themes. For many of those earlier bible illustrations showed beliefs later rejected, later legendized, like the pre-existence of souls, the preexisting Christ, council in heaven, fall of the rebel angels, & covenant hand clasping between God, Adam & Eve, etc. Consequently, did the church not want, even didn't permit the wide spread readership of the New Testament, for these types of reasons?

For anyone to be allowed to study it was a privilege they had to receive from the hierarchy, which could then interpret passages to support the sophistry, & secular policies of the Holy See at those times, or the positions in other areas that different ones had bought up for political power purposes, when the church & state struggled for control. There is also the question as to another reason why the scriptures, & the art works there in, might have also been held back from the common folks: Was it because these earlier bibles, before the King James Bible of 1611, contained different sacred secrets of the earlier Christian mysteries? Was it because of these different illustrations of covenants, which, in later centuries were becoming ritually different, as they were becoming more & more fraternalized, ceremonialized, & traditionalized, to a certain extent, than earlier the versions, some of which were illustrated in those earlier bibles? The word Testament, after all, is connected to oaths, vows & covenant making, such as the oaths, vows, & covenants made between God & the prophets of the Old Testament. Then, later, the new vows or oaths & covenants made between God the Father, & Jesus Christ, the prophetically fulfillment of the old in the sacrificial lamb without blemish, (Christ), in the new covenants made in the New Testament. Consequently, as many plain truths, & covenants were later removed from later bibles, because the later versions had become corrupt, changed & culturally blended & tainted with other cultures' counterfeit versions from earlier apostasies, later blending in with the then current one that Christendom was going through. If so, then these factors could have been another reason why earlier versions of the scriptures were being suppressed, withheld, & locked away, so that such divergences from the original teachings, oaths or vows in covenant makings, wouldn't then be noted, & questioned by the common folk & others attempting to understand the plain & precious truths & covenants that had been lost in an ever retrogressing apostate church, believed by many to be in need of being reformed & restored.⁴⁷⁵

Consequently, with the bible being suppressed, would this have added to the conditions that helped cause the common folks, to have naturally turned many beliefs into blended culturally tainted fables? Would they have naturally turn many aspects of the gospel, into superstitions, & ignorant versions of their oral traditions? Many of which may have retain some aspects of many gospel themes, but of which got legendized even further, as they got passed down from one illiterate generation to the next. Such things did happen in many areas of historic Christendom.

Moreover, if many of the clergy had also neglected their studies of the scriptures, perhaps because they contained many reminders to live a moral life style, many of them trying to live saintly lives, while others were corrupt. The suppression of scriptures was complained against by John Wycliffe, (1320-1384), who also notes that any unauthorized possession of them, by the common folk, made them out-laws! What must have created further legendization, myth making, superstition making, even amongst different clergy, Friars, & such types, were how, as Wycliffe had noted, the clergy were not only against making the scriptures available to the peasantry, the common folks, but that the clergy themselves, won't learn them too, least their own sins & hypocrisy is known & their pleasurable life styles exposed! During Wycliffe's time, different clergy complained that they must root out the printing of the scriptures, or their printing will root us out! Others thought that the English language wasn't refined & cultured enough to properly transmit the word of God, so they resisted the translation into English for these types of excuses. The monopoly on scriptures continued, & when different ones complained or spoke out openly against the corruption & just how far away from the basic teachings & rituals the church had fallen, they risked being marked as heretics, or worse, agents of Satan. John Hus, (Huss), 1369, burn at the stake, July-6-1415, also had noted, just how far the church had retrogressed away

from biblical teachings, & upon defiantly pointing such things out, was eventually martyred. The dangers to the corrupt clergy, that printing was causing, the risks of exposure of their corruption, & further retrogression. These were later noted & voiced about by others, brave enough to risk their life to continue to point out what others had before them: How that there were many things in the scriptures which weren't being taught & lived! Plus, that there were many things going on in the churches that were not in the scriptures! The scholar, William Tyndale (1494-1536), was another that noted all this & points out that the church had fallen away from many of the basic teachings & early Christian mysteries, & were charging fees for many of their later versions of baptism, marriages, etc. But also, unlike Tyndale, who sought to make the scriptures available to the common folks, the corrupt clergy instead, continued to suppressed the scriptures. When his English translation of the Bible were smuggled into England, & Scotland, & the news reached Tunstall, the Bishop of London, issued warnings to booksellers & purchased as many copies that could be located amongst the book merchants. They were then publically burned at St. Paul's Cross in the fall, or October 1526. When different ones saw the flames devouring the scriptures, this provoked a controversy, even amongst the faithful to the Catholic church, while others, like Archbishop of Canterbury, William Warham, (1450-1532), organized a clandestine force of informants. Their mission was to search out homes that might have the forbidden & hidden copies of Tyndale's bible translation, to be confiscated & destroyed. Lorenzo Campeggio, (1474-1539), an Italian Cardinal, & protector of England, reported to Rome that: "No holocaust could be more pleasing to the Almighty God" than the burning of Tyndale's translation.⁴⁷⁶

Consequently, with the suppression of scriptures, because different ones who had access to them had been pointing out how far the church had slipped away from the moral teachings & rituals into retrogressed types: Wouldn't all these factors & conditions have also added to the further growth of superstitions, lore, & the legendization of earlier beliefs into myths? As it was, John Wycliffe (1320-1384), had to assure a couple, especially the mother of a child that had died unbaptized, that what she was told by a Friar, was an "old wife's tale!" The Friar had said that because the couple had failed to have their baby baptized before the baby died, the baby's spirit was cursed to wander the earth as a "fire-fly." The earlier doctrines of the pre-existence & baptism for the dead themes, had been legendized, & turned to fables by that time. Consequently, there must have been lore going around amongst some clergy, like the Friar, & amongst the peasantry, that said that the fallen angels had been transformed into insect type creatures, & so also the spirits of un-baptized children, had too. So, Wycliffe therefore assured the peasant mother, that such old tales, about the spirits of un-baptized children being cursed as wandering "fire-flies," weren't in "the Bible," that he had studied for many years. The peasant mother didn't know any better, & perhaps the Friar too, because she (the peasant mother), didn't have access to the scriptures, & even if the Friar had, he perhaps hadn't studied them, as Wycliffe had. Whatever might have been the case, this story is an example of what seems to happen to earlier doctrines & rituals, during times of apostasy, & the suppression of scriptures & retrogressions of doctrines & rituals.⁴⁷⁷

Consequently, wouldn't all the suppression of scriptures, & the spreading of "old wife's tales," by Friars & other superstitious clergy, also have helped cause many of the common folks, the peasantry to turn to other forms of answers that might have been provided through other substitutes & counterfeits of truth? Turned to other ways of finding out "answers" to the many difficult questions of life & death? Turned to finding other ways of performing easier, different difficult tasks, & of acquiring help for their desires & needs? Thus, was this partly why many turned towards superstitious remedies & folk-magic, & witchcraft?⁴⁷⁸

1353-1414, Thomas Arundel, the archbishop of Canterbury, is reported to have wrote in the 1408 Constitutions: "We therefore legislate and ordain that nobody shall from this day forth translate any text of the Holy Scriptures on his own authority into the English."⁴⁷⁹ It was an anti John Wycliffe stance against the "Wycliffites," & Wycliffe's efforts to make the Bible readable in the English language, so that the common folks could understand it in their own language. It was basically the same constitution as ratified by the Provincial Council that met at St. Paul's, London England, 1-14-1408-1409.⁴⁸⁰ Thus, the Constitutions of 1408, #7, & other parts not only prohibited translations of the Scriptures into the Anglican English language, but they prohibited the unlicensed laity from preaching, or writing theology without their permission & licenses. Thus: VII. Constitutio. Ne quis texta S. Scripturae transferat in linguam Anglicanam, (Constitution 8: That no text of the Holy Scripture may be translated into English): "Periculosa quoque res est, testante beato Jeronymo, textum sacrae scripturae de uno in aliud idioma transferre, eo quod in ipsis translationibus non de facili idem in omnibus sensus retinetur, prout idem beatus Jeronymus, etsi inspiratus fuisset, se in hoc saepius fatetur errasse; statuimus igitur et ordinamus, ut nemo deinceps aliquem textum sacrae scripturae auctoritate sua in linguam Anglicanam, vel aliam transferat, per viam libri, libelli, aut tractatus, nec legatur aliquis hujusmodi liber, libellus, aut tractatus jam noviter tempore dicti Johannis Wycliff, sive citra, compositus, aut in posterum componendus, in parte vel in toto, publice, vel occulte, sub majoris excommunicationis poena, quousque per loci dioecesanum, seu si res exegerit, per concilium provinciale ipsa translatio fuerit approbata : qui contra fecerit, ut fautor haeresis et erroris similiter puniatur."⁴⁸¹ It went after & vilified Wycliffe & his followers as heretical.

Consequently, as earlier, so also during the 16th century, one of the weapons of thought policing later dogmas, & theocracy policies of the state run churches was to have the clergy withhold copies of the scriptures from the common peasantry, most of which couldn't read or understand Latin, & the other languages of scripture anyway. But in the event that some amongst them had learned to read somewhere, the lesser chances of there being copies on the loose, the lesser the chances of the common folk finding out what was in them. Another tactic was to claim ultimate authority to be able to interpret the scriptures "correctly," over any other common folks', & even learned folks' interpretations. The Roman Catholic church also employed their own commentaries, & rivals against the Reformers' & Protestants' interpretations. Thus, the Popish doctors appealed to their declarations of superior authority, & superior traditions, & to the authority of the holy fathers, as they usually style them. However, they didn't seem to have consulted the real doctrines taught by the sacred writers, & many at the church of Rome did put their own words into the mouths of the fathers to make them appear to back the interests of the court of Rome. Their interpretations were forced upon each passage of scripture with the use of 4 kinds of interpretive methods: Literal, Allegorical, Tropological & Anagogical, which ignorance, superstition, blends of paganism & philosophy tainted dogmas had first invented. Such interpretational methods produced what was to then become sacred, the acceptable "doctrine," & policies to be obeyed, because it was claimed to have been given by God to through the Popish authorities.⁴⁸²

But as the knowledge of the bible, if not by word of mouth, or from those who could read the scriptures, became more & more knowledgeable to the common folks, the more that the common people & other learned ones, began to see through the facade that was being created by these methods of interpretations, & the continual attempts to suppress the

scriptures from getting out in translations in the languages of the common folks' own countries text. Also, the obvious ever increasing gaps between what Christ & his apostles had taught, & what the church was enforcing as "doctrines" & practices, became more & more clearer. Also, the corruption, & the vast difference between what the church was then teaching, & what the scriptures said, shouted out for there to be reforms, & a return back to the original teachings & rituals. Thus, as the Roman church sought to suppress the scriptures, & claim the ultimate divine authority, as to how the scriptures should be interpreted, different ones began to rebel, & civically & religiously, sought to not follow the Roman pontiffs' decrees & canonical laws.⁴⁸³

By 4-4-1519, laws were also decreed that prohibited even making attempts to read the scriptures in English. In Coventry, England, a widow, 4 shoemakers, a glover, & hosier were burned at the stake for "...teaching their children and family the Lord's Prayer and Ten Commandments in English." A standard question, of the Inquisition of these dark times: "Have you read or do you own the scriptures in the common tongue?" Those caught with outlawed-parchments of prohibited translations of the scriptures into English, were burned with those copies hanging around their necks.⁴⁸⁴

The Council of Trent, started 1545, attempted to reinforce & regain their powers, & was a time when the Popes continued the practices of claiming to have superior interpretation abilities than the common folk, & thus sent forth decrees, canons, as to what the scriptures meant, but learned in languages claimed to know differently & as the scriptures got translated into the languages of the common folks, they also began to not differences too, for: "As soon as the popes perceived the remarkable detriment their authority had suffered from the accurate interpretations of the holy scriptures that had been given by the learned, and the perusal of these divine oracles, which was now grown more common among the people, they left no methods unemployed that might discourage the culture of this most important branch of sacred erudition. While the tide of resentment ran high, they forgot themselves in the most unaccountable manner. They permitted their champions to indulge themselves openly in reflections injurious to the dignity of the sacred writings, and, by an excess of blasphemy almost incredible,... [did dare] to declare publicly that the edicts of the pontiffs, and the records of the oral traditions, were superior, in point of authority, to the express language of the holy scriptures. But as it was impossible to bring the sacred writings wholly into disrepute, they took the most effectual methods in their power to render them obscure and useless. For this purpose the ancient Latin translation of the Bible, commonly called the Vulgate, though it abounds with innumerable gross errors, and, in a great number of places, exhibits the most shocking barbarity of style, and the most impenetrable obscurity with respect to the sense of inspired writers, was declared by the solemn decree of the council of Trent, an authentic i.e. a faithful, accurate, and perfect [note L] translation, and was consequently recommended as a production beyond the reach of criticism or censure. It was easy to foresee that such a declaration was every way adapted to keep the people in ignorance, and to veil from their understanding the true meaning of the sacred writings. In the same council, farther steps were taken to execute, with success, the designs of Rome. A severe and intolerable law was enacted, with respect to all interpreters and expositors of the scriptures, by which they were forbidden to explain the sense of these divine books, in matters relating to faith and practice, in such a manner as to make them speak a different language from that of the church and the ancient doctors [note M]. The same law farther declared, that the church alone, (i.e. its ruler, the Roman pontiff) had the right to determining the true meaning and signification of scripture. To fill up the measure of these tyrannical and iniquitous proceedings, the church of Rome persisted obstinately in affirming, though not always with the same impudence and plainness of speech, that the holy scriptures were not

composed for the use of the multitude, but only for that of their spiritual teachers; and, of consequence, ordered these divine records to be taken from the people in all places where it was allowed to execute its imperious commands [note N].”⁴⁸⁵

The Dark Ages, are named such, because there was a decline in not only spiritual light, due to illiteracy, but also a decline in morals, cultural, or educational pursuits. (2 Cor.4:4, Eph. 5:14, 1 Thess. 5:5, John 8:12, 1 John 1:5-6, gospel as a type of light. Isa. 60:2, Micah 3:6, John 9:4, loss of that light to darkness).

Had the church continued with the light, with a long line of true prophets, generation after generation, with new revelations, new visions, & had an open-canon of scripture producing spiritual gifts. The course of history would have been different. Instead of a Dark Age of illiteracy, there would have been educational & scriptural enlightenment & spiritual growth, with answers to controversies settled, rather than continual waves of one controversy after another, of which also didn't ever seem to get resolved, despite one church council after another, ran by Emperors & no true prophets, but contending church leader. There would have been fresh new scriptures, which like the old would again be profitable for doctrine, reproof, correction, instruction in righteousness, helping in perfecting them, encouraging them to all types of good works, (2 Tim.3:15-17). There would have been more freedoms, instead of serfdoms. Been more religious tolerance, instead of religious persecutions, & inquisitions' torture chambers & forced conversions. Spiritual music would have flourished, education, sciences, & peace would have helped combat sorcery & superstitions.⁴⁸⁶

When the spiritual light is lost, darkness follows, & so also declines in other aspects of life follow too. The scriptures suffer corruptions, & passages are manipulated to be made to appear to offer scriptural proof text that supports whatever dogmas dominate the times. Because, without true prophets & on going new revelations, or a clarifying voice from the divine source, the scriptures get interpreted in ways that those who misinterpret them want to have them mean, according to their dogmas. During a Dark Age, like that experienced in Christendom, the church also exercised an oppressive tyranny on the minds of the common folk & shackled them with their chains of false traditions. Ignorance, evil & superstitions prevailed during this age, & those who sought to retain what light they had, & put into good works, the love & charity that they wanted to do, were faced with the challenges that the darkness often brings down on saintly people.⁴⁸⁷

Another reason for suppression of scriptures could have been because many of the plain truths, moral teachings, & oaths & covenants had been removed, changed, taken out. Moreover, that passages & illustrations to earlier doctrines, later decreed heretical, forgotten, legendized & forbidden, were contained in earlier bibles. Found in also many bible illustrations, & Historiated Letters' art works, as part of the biblical texts. The word Testament is derived from oaths & vows, like in swearing oaths on the holy book that one's testimonial witness to an event, like in the later courtroom settings, are 'the whole truth & nothing but the truth!' In many earlier bibles, before 1611, there are a lot of Historiated Letters that are part of the texts, & that show such things as different aspects of pre-existent themes, the council in heaven, the war in heaven & the fall of the rebel angels, etc. Then, below them, included in the art work of the Letter being illustrated, are creation drama scenes, with hand & wrist grasping in bringing Adam into life, or Eve into life, as God pulls them into the realm of physical life by hand & wrist grasping covenant type grips. They are also depicted making oaths & vow gestures, & wedding covenants consisting of different types of hand & wrist grips, as God weds Adam & Eve, by joining their right hands together.

Consequently, with such covenants being depicted along with pre-existent themes, a belief later condemned, though parts continued on too, like the war in heaven themes, & post-fall from heaven activities of the fallen angels out tempting humanity, causing witchcraft, etc. Was it because of these types of doctrines & covenants were seen together, which many had retrogressed-away from in later centuries, that the later church of the 14th – 16th centuries, had therefore suppressed the later versions of the Bible, or had them not included such themes & art works as much? Or was it, that because many copies still did include such things, that they suppressed & held back the scriptures to those unauthorized to look at them. Because also, such things were still considered “sacred secret” covenants & mysteries, not to be made available to the “unworthy,” or un-initiated common folks, who hadn't been tested & found ready to know of such mysteries or ordinances?⁴⁸⁸

LETTERS FALLING FROM HEAVEN? As it was, the new scripture producing had stopped offering new revelations, because many believed that the heavens were sealed, no new real revelations could be reported, only false ones, such as the so-called “letters from heaven,” at least as early as the 6th century. Were the people so desperate for any word from heaven, that they started to manufacture alleged communications? Whatever might be the case, reports of a letter, that fell from heaven, about 583 in Iviza, the smallest of the Balearic Islands, caused a great sensation. It was read by the Bishop of Cartegena, who declared it to be a silly thing, inelegant in language, & unorthodox in doctrine. Vincent, the Bishop of Iviza, accepted the letter as genuine, & because he did, he was rebuked by the Bishop of Cartegena, & was later banished, for accepting the letter as “new scripture even after the prophecies of the prophets, the Gospels of Christ, and the letters of his apostles.”⁴⁸⁹

As if others got similar ideas, reports of other letters fallen from heaven, usually upon the altars of churches, and usually in some remote & inaccessible part of the world, started to turn up everywhere. The letters were of the same types, they began with a solemn attestation that the letter was written by the hand of Christ or from Heavenly Father, & not by any man. They contained discourses about such things as not working on Sunday, denounced wickedness & vice in the church, promised impending disaster unless the people repent. Some of the letters, boldly testified of being from Heavenly Father, & warned that those who resisted the letter would be cursed, if they should dare say the letter wasn't from Heaven.⁴⁹⁰

The news spread, ‘the heavens are open again!’ ‘Real’ communications from the Father & Christ were again given, as of old! So while the common folk welcomed the news, the Church fought against such trends, but in vain, for more letters from heaven were reported in other areas. This meant that the church couldn't control the monopoly on the word of God that they must have thought they had established in their church councils, in seeking to come to an agreement, which they couldn't, on what was to be in the canon of scriptures, for different canons of scriptures varied throughout Christendom, as to what was included & what was rejected as scriptures.⁴⁹¹

After the letters from heaven trend started, in every century after the late 6th century, these letters continued to circulate with great enthusiasm & general belief. As late as 1846, a letter caused great sensations in Bohemia, for not only did the uneducated receive it, but also churchmen did too. During the Middle Ages, a letter in Rome was said to be read in the temple of Paul. Before an assembled group of people, Theodoton, the assistant of the Roman patriarch, saw the letter first, hanging in the air, over the heads of the people, written on a tablet of ice. As the story goes, 47,000 people were overwhelmed with weeping, the day supposedly turned to night, the people put on white garments & purified their hearts. All the while, the “miraculous” ice letter, didn't melt, but finally descended

upon the mantle of the patriarch himself, who was so overcome that he couldn't speak. What did it say? What about these other letters? Some suspicious aspects to the stories suggest to scholars that they are forgeries. In many instances, for example, those who behold it are blinded with tears. If so, for how long? The message of the letters contain the same commonplace, unoriginal, little messages that displays lack of inspiration. But what gave them their overwhelming popularity through 14 centuries were the on going claims that they were reported to be a direct communication from God!⁴⁹²

By the 11th into the 12th century, the amount of which the bible was read in church, was falling away, readings from the bible, once a big part of the monastic experience, began to fade somewhat, & the biblical lessons everywhere, inside & outside the monasteries, were thoroughly disturbed by the interjection of special lessons for a large number of saints' day. Cranmer during the 16th century, deplored the state of affairs, which had already in the 12th become an established fact: "These many years past, this godly and descent order of the ancient Fathers [by which the whole Bible, or the greatest part thereof, was read over once every year] hath been so altered, broken, and neglected, by planting in uncertain Stories, and Legends, with multitude of Responds, Verses, vain Repetitions, Commemorations, and Synodals; that commonly when any Book of the Bible was begun, after three or four Chapters were read out, all the rest were unread." While in the colleges the biblical interpretations of the Fathers were collected, texts studied & commentaries made, & discussions of many kinds were done.⁴⁹³

About 1170–85, Peter Waldo, a wealthy merchant of Lyons, must have been rich enough to have a copy of the scriptures, or either commissioned a cleric from Lyons to translate the New Testament into the vernacular —the Arpitan (Franco-Provençal), or could have been involved in the translation. Another source says that he paid two of his friends, who were priests, to translate the New Testament from the Latin. After he studied, & then preached, a movement began, known as the Waldensians, & they caught the attention of the thought policing Roman clergy. 1179, Waldo with a disciple, at Rome were welcomed by Pope Alexander III and the Roman Curia, & their beliefs were heard before 3 clergymen, but eventually were rejected later by the Third Lateran Council, March 5—19th, 1179, attended by 302 bishops. Disobeying the Council, the group continued to preach according to their own understanding of the Scriptures. By the early 1180s, they were excommunicated and forced from Lyon & declared heretics. The group continued to preach & accepted as true only what they found in the Bible. They also took copies with them in their missionary efforts, despite extreme oppositions, as they traversed both Austria & Germany.

1545, the Waldenses were massacred at Cabrieres & Merindol. Many that remained joined in the movement of the French Reformation & furnished it the first translation of the Bible into French, a translation made by Oliverton, a cousin of Calvin.⁴⁹⁴

1200, Pope Innocent III, ordered a French Bible, current in Metz, to be burned.⁴⁹⁵

Late 12th early 13th c., neo-Manicheans, the Albigenses, also called Cathars, in southern France, rejected the Old Testament.⁴⁹⁶

By the end of the 1230s, a combination of forces raged against public access to the scriptures, such as papal letters, local conciliar legislation and the Inquisitors, for they all prohibited translations in the lay persons' languages. Some of the reasons for suppression were that sectarian biblical interpretations combated orthodox ones. Some rejected scholastic interpretations, & those of the Latin Fathers. Those with scriptures, based their

arguments on them alone. This annoyed those of the clergy who sought to continue to present to lay folks the Latin versions. Meanwhile, the lay folks were learning that there were becoming more and more available, translations they could understand in their own language, & thus hostilities grew towards Latin, which the people couldn't understand, but they still wanted to continued the traditions.⁴⁹⁷

However, different ones sought to change this, one of them was scholar & theologian, John Wycliff, (born about 1324 in Yorkshire), 14th century, who believed in the need for the common folks to have available to them an English Bible. In his *De Veritate Sacrae Scripturae*, he argued that Priests should teach from the bible & that it should be done in the language of the common people & everybody should study it. As Wyclif went against the papacy's effort to suppress the bible, he had the Latin Vulgate translated into English, (some suggest he translated it). Thus, the complaint made against him was that he had made the Bible available for the vulgar laymen. This move had gone against the church's practice that had gone on for centuries that regarded the Bible as a closed book, forbidden to be read by the common people.⁴⁹⁸ Thus, going against these policies, Wyclif & his followers, the Lollards, helped get copies of their version of the bible out to the common peasantry, noblemen & clergy. Despite on going attempts to suppress "unauthorized" translations from getting out, the flood of scriptural knowledge couldn't be stopped & continued with improvements in type setting & the printing press. One such attempt to suppress the scriptures was in 1408, when a council was held at Oxford, England that specifically forbade translations of the Scriptures into English. It also tried to make it so that the possession of an English bible had to first be approved by diocesan authorities.⁴⁹⁹

It should not be forgotten that "John Wycliffe had been accused of heresy by the Roman church for his English translation and that many Christian martyrs had been burned to death with Wycliffe's bible tied around their necks. They knew that their translation had been bought with blood. They also anticipated harsh criticism from those of their own nation and faith."⁵⁰⁰ Sure enough they got what they feared & expected, a lot of opposition in having the translation available, but also a lot who welcomed them too.

About 1454, Gutenberg, a German Craftsman, having experimented earlier with moveable typesetting & printing, released sample pages of his version of the Bible, called the Gutenberg Bible. But because the Bible had been translated, & printed about 1456, & because by 1500, printers at work in more that 250 European towns, had printed more than 90 editions of the Bible, some of the clergy & common folks that could read or heard what was read from the bible, noted how far the churches had gone away from scriptural basic beliefs. Thus, bibles, & the possession of bibles became an issue, they were suppressed & withheld by some of the clergy from being allowed to be mass produced through the printing presses invented.⁵⁰¹

John Huss, born 7-6-1369, at Husinee, a Bohemian village near Bavaria, & burned to death about 7-6-1415. Huss, influenced by the ideas of Wyclif, he also noted the abuses of the church, when he contrasted the teachings of the bible with the practices of the Catholic papacy. Huss also got in trouble with the suppression policies of the papacy, how that they were holding back the Bible from the common folks, & not allowing it to be available to the lay persons. How they'd forbade the Bible to be translated, (besides Latin), in "the vulgar tongue," or into languages of the common folks in different areas of Europe, so that the people could read & understand the Bible in their own languages. This, Huss was charged with doing this, of allowing the lay persons or common folks to hear & understand what was in the Bible, in contrast to what the

Catholic church had been forcing people to believe for years. Thus, he was condemned for it at their court hearings, & he was burned alive for his efforts to try to reform the church & point out its abuses.⁵⁰²

1440s, Johann Gutenberg improved & built upon printing concepts, the first effective printing-press that had a huge impact in Europe.

1453, onwards, with the capture of Constantinople by the Mohammedans, Greek scholars fled to the West, mostly Italy, & a revival of learning produced what is known as the Renaissance, that then eventually opened up the scriptures in the original Greek. It also enabled people, or those who had access to the scriptures to compare the church of the New Testament with the contemporary church with its class distinctions, relics pilgrimages, indulgences, & other practices & policies. To contrast the peaceful, loving teachings of Christ with the harsh & ruthless war like thought policing tactics of the papacy, as an absolute ruler, forcing obedience. A new movement was spreading abroad in the world, it opposed absolute authority, which prescribed the text of the scriptures to be read, the Vulgate version of the Bible, and prescribed the books not to be read, called the Index, and that dictated the opinions to be accepted on pains of excommunication & death. Out of this era was born the Reformation.⁵⁰³

1517, when Martin Luther began preaching against the Catholic abuses, after nailing his 95 objections, which later got printed up & distributed. The Catholic church "...allowed the Bible to appear only in Latin. That way educated priests could make sure they controlled how God's word was heard and interpreted by the illiterate masses. Luther and his fellow Protestants believed individuals should read the Bible for themselves in their own languages. Printing made this possible, and by 1500, printing presses throughout Europe had issued over nine million books of all sorts. The more Protestantism spread, the more people learned to read and used the press to spread ideas."⁵⁰⁴

1520, there were 18 German, 2 Dutch, 11 Italian & 4 Bohemian translations of the Bible. The printing press made it possible to distribute these translations out to into many different peoples' hands.⁵⁰⁵

1513–23 (reigned) Pope Leo X, in a bull contained the first prohibition, universally accepted, on books. 1542, the censorship, thought policing was taken charge of by the Inquisition. 1543, the first general Index of prohibited books appeared in print in Venice. During the reign of Pope Paul III, (1542–45), he also worked on counter Reformation efforts to include a rigorous censorship of books, & publications of the Index in 1545.⁵⁰⁶ Was it revised & enlarged?

1547–53, in England, The Statute of Six Articles, helped cause that all restrictions on printing and use of the Bible to be removed, at least in England.⁵⁰⁷

9-7-1558, Philip II ordered that all those who would buy, sell, or read prohibited books, even the Holy Books in the vulgar tongue, should be condemned to be burned alive.⁵⁰⁸ The Inquisition, having taken charge of censorship earlier, (1542), published the Index in 1559.⁵⁰⁹ Did they revise & enlarge that edition?

1555–59, (reigned) Pope Paul IV, earlier, (as Caraffa), led a group that insisted that the church should undertake to "suppress heretical tendencies with all the material force at her command."⁵¹⁰

1571, Pope Pius V, instituted a commission to assure the observance of the rule of the Index. These rules remained in force until Pope Leo XIII, for in 1897, he had them abrogated (or done away with, or formally repealed under a law or agreement). But to also replace them in a new form. So thought policing, censorship & suppression tactics continued.⁵¹¹

1611, the King James Bible translators, for the English bible & church of England, in a letter addressed to the King, & published as the preface in the King James bible, they rightfully anticipated being "traduced by Popish Persons." "So that if, on the one side, we shall be traduced by Popish Persons at home or abroad, who therefore will malign us, because we are poor instruments to make God's holy Truth to be yet more and more known unto the people, whom they desire still to keep in ignorance and darkness..."⁵¹²

MISINTERPRETATIONS, & MISUSE OF CERTAIN PASSAGES OF SCRIPTURES TO TRY & JUSTIFY EVIL, MURDERS & TORTURE:

During the Spanish Inquisition, & witch hunting era of the Middle Ages, a number of passages from the scriptures were used to try to justify the horrors, thought policing, religious intolerance, forced conversions, & tortures to get confessions from Jews, Conversos (those of Jewish heritage & descent that converted to Christianity, but were suspected of secretly practicing their Jewish faith). Plus, the Moors, (Muslims), also targets of thought policing too, by fanatical prejudice religious intolerant later Christians of the Middle Ages. Revelation 20:12–15, was used to justify burning non-believers. The Apocryphal preaching of St. Peter, (2nd century writing), was also used to justify burning those judged as blasphemers, & adulterous, etc. During the late 15th c., Spanish Inquisitor, Friar Hernando de Talavera, gave sermons that ignited the flames of hatred against the Jews in Spain. Matthew 10:11 was used to try to justify hunting out all the "unworthy" for questioning, thought policing, forced confessions, spying out on them suspected of practicing the Jewish "superstition," while appearing to be Christians. Those found out were treated badly in the name of Jesus, because they were accused of having rejected, mocked & blasphemed Jesus. Matthew 7:15, "Beware of false prophets, which come to you in sheep's clothing, but inwardly they are ravening wolves." This was also used to hunt down heretics, & Conversos, or those who were suspected of being apostates, or secret Jews. (Or ones pointed out during someone else being tortured to give intelligence to the Inquisitors about fellow accomplices. Or others secretly practicing "illegal" faiths, like Moors–Muslims, or the Jewish faith). These were considered the wolves in sheep's clothing, as acting like they were true sincere Christians, who appeared to be, but who accused or actually were secretly practicing, their original faith, after being forced to be baptized, & join the Catholic Christians. In other areas of Mediaeval Europe, the passage of Old Testament scripture, sometimes used to justify burning witches, or those alleged, & accused of being a witch & practicing the dark arts, was Exodus 22:18: "Thou shalt not suffer a witch to live." (Also, 1 Samuel 15:23, 'rebellion is as the sin of witchcraft,' also might have been used against those thought or accused to be "rebellious" against the Catholic church, & thus could suffer the same punishment as a witch might). During the late 15th c., in Spain, Friar Alfonso de Ojeda, of the Monastery of San Pablo, also an Inquisitor, used Matthew 25:31–32, in a twisted manner, thinking that they were acting out, in their Inquisitional purge & ethnic cleansing of Spain, an earthly version of Judgment Day. In that they were hunting out & separating the sheep (true Christians), from the goats, (or the false Christians, or those appearing to be Christians, but who were secretly practicing, & reverting back to the faith they were before being forced to convert to the Catholic faith).⁵¹³

PART 4: WHEN & HOW THE EARLY CHRISTIAN DOCTRINE OF THE PRE-EXISTENCE, FADED OFF INTO LATER LEGENDS & FABLES

One of the doctrines that suffered as a results of the legendization process during the Great Apostasy, was the

pre-existence of souls. Some modern scholars & current day Christians, who try to argue, reason, reinterpret, or get around the many early Christian texts on the pre-existence, will also have to face other areas where evidences are found. Plus, despite how other cultures' pre-existence themes blended in with early Christians' versions, from time to time, & place to place. Those blends still offer evidences for early Christians' own versions, backed by scriptures too. Critics also have to then try to deal with the monumental evidences in different types of art works all over Christendom. Then the evidences from earlier bible illustrations, & then the evidences still retained in legends, & traditions. It's also humorous to note how some modern critics of the pre-existence, will use pre-existence themes to try to demonize the doctrine as being Satanic! For when one starts to investigate where Satan comes from, one will start to run into pre-existence themes, how Satan is a fallen angel. How? Because of the war in heaven he helped cause? Again, pre-existence themes.⁵¹⁴ Moreover, the earliest Christian doctrine of the pre-existence, also answered many of the early critics' charges that the early Christians' god neglects those before the time of Christ, as noted already. Justin Martyr, Irenaeus, Eusebius the church historian, Athanasias, & many other early Christian Fathers told how Christ, his pre-existing spirit, before being clothed in flesh later during his birth to Mary, had appeared to all the prophets of old, & that the gospel was preached to & preached by Adam, Abel, Enoch, Noah, Abraham, Isaac, Jacob, Moses, & the prophets after him, to name a few, before the time of Christ.⁵¹⁵

Pre-existence themes also answered the ancient to modern critics' parallel hunting games, & claims that early Christianity was borrowed from the heathen & pagan nations that pre-date Christ.⁵¹⁶ The early & some later Christians answered by noting pre-Christian Christianity before Christ, in that the prophets taught many things that pointed to Christ & that sounded like Christ's gospel. Pico della Mirandola, when translating an apocryphal manuscript of Ezra, related with astonishment: "I see in it (as God is my witness) the religion not so much of Moses as of Christ."⁵¹⁷

Pre-existence themes, helped open the horizon of knowledge of what went on before earth life, & answers the origins of evil. Plus, it helps put in perspective the basic questions: Why are we here? Where did we come from? What is the whole point of life? However, the pre-existence doctrine is not reincarnation, or a recycling of births, deaths, & rebirths into different physical bodies along different life time lines.

The basic to this ancient doctrine was as follows:

1. We all existed as spirits before we were born into mortal bodies. (Gen.2:4-5, a number of earlier bibles start with pre-existence themes & illustrations).
2. We existed as part of a family in heaven with God. (Eph.3:14-15; Acts 17:29).
3. As angelic/spirits of God, we lived & grew in light, knowledge, truth, & love, etc. Were free to choose good or evil.⁵¹⁸
4. A plan was presented in a council in heaven.⁵¹⁹
5. In this council, the creation of the earth, & our mortal bodies, etc., was discussed. Job 1:6; 38:4-8.
6. For further growth, & experiences, we needed to enter into another realm of existence by going to a world to gain a mortal body. Thus, this earth was created for this very purpose. (Job 38:4-7, etc.). Pre-existence themes answer creation questions.
7. In the pre-earth life council in heaven. One of the subjects discussed there, was a plan that was presented concerning free-agency, that would allow the human family on earth to maintain the right to choose good over evil.

8. Because there was a great possibility that the human family would choose evil, rather than good, from time to time. But would later want to repent or change their evil ways, & turn-back to God. A Messiah was needed to come to earth to atone for the sins of the whole world.

9. Christ, as the "first born" spirit in this "family in heaven". Was chosen to become the Redeemer in earth life. While others were chosen to become prophets, & apostles in earth life.⁵²⁰

10. One of the other angel/spirit sons of God. Who later would come to be known by a number of names, such as Lucifer, satan, the devil, or "the evil one", etc. For he, as one of God's angel-spirits who would later become a "rebel" angel-spirit. And an "apostate" against God, & a "fallen angel." This spirit also presented a plan. (Job 1:6-7). But of which plan would have taken away our freedom to choose. He would see to it that we would all return back to our heavenly home, but by force, in turn he wanted all the credit, & glory. However, his plan was rejected. After which he rebelled & caused 1/3 of the angel-spirits to follow him. (Isa.14:12-19; Ezk.28:13-19; 1 Jn.3:7-11; Rev.8:10, 12:4-9; Jude 6; 2 Pet.2:4.)

11. Thus, there was a war in heaven. Michael (as the chief archangel), & his angels fought against the "dragon" & his angels. (The dragon was symbolic of the devil. Rev.12; Luke 10:18.) Those angel-spirits who also rebelled & followed Lucifer-- (satan- or the devil, etc.) They were cast out of heaven with the devil & thus also became apostate fallen angels. For they kept not their "first estate." (Isa.14:12-19; Ezk.28:13-19, Jude 6; 2 Pet.2:4; Jn.9:1-4).

12. These fallen angels were not allowed to be born into physical bodies. And thus, many of them have sought to enter into the bodies of different members of the human family from time to time. And in some cases, they have sometimes succeeded throughout the history of time on earth. (Luke 4:33-41, 11:14-22; Jude 9, Mark 3:11-12).

13. The Human family would come to earth to live & grow. With the memory of the life before life veiled or blocked off, so that we could have a fresh start, & learn to develop faith, etc. One of the ways that we regain some of the basic knowledge & understanding of this life before life is through the true prophets & apostles of God. They have, during different dispensations of time, revealed different bits of knowledge concerning the pre-earth life. Doing so, as they were & now are so moved by the Holy Spirit to reveal truths. (Amos 3:7, Eph.1:3-14, 3:3-15, 4:10-14; 1 Pet.1:19-21, 1 Cor. chap.12; Heb.10:14-22, 11:13-16.)

Thus, in having a fresh start, & a new beginning in mortal life, the human family could be tested to see how we would react to what little bits of knowledge we might have been given, or would obtain in earth life. As we grew, part of the test in mortal life was to attempt to discern between truth & error. Thus the many opposites in this life, which gives us the conditions upon which to make a choice from. And to see if we would choose good over evil. If we used what little bits of knowledge that we learn for good, rather than for evil. We would be able to obtain higher gifts of knowledge, & would continue to develop and grow. If, however, the different members of the human family should happen to choose evil, rather than good. These would retrogress, become like unto the fallen angels, if they refused to repent.⁵²¹

14. Pre-existence themes also include Satan, the devil, or lucifer's & the fallen angels-demons' post-fall from heaven activities amongst the human family to tempt, lure, seduce them, & try to possess human bodies, or animals at times. Such activities became legendized in later centuries & the subject of later traditions, lore, superstitions, art works, & stories about saints' battles & encounters with them. Further on, in later centuries, saint "magic" was

believed, along with relics, to keep demonic-forces away, or counter their evil doings.

15. Pre-existence themes, also includes how in the post-fall from heaven activities, the devil & his fallen angels were believed to serve a purpose in God's plan. They were to provide the opposition to God, thus creating the opposite path, choices, & settings to choose from. But they were to be limited in their powers, & abilities to tempt, lure & seduce, or that would make the test of physical life unfair. In the on going war between God and the Devil over the souls of the human family, God could not fairly use His omnipotence to deprive the Devil of the rights he had acquired over Man by Man's consent.⁵²² There were sort of rules of engagement, rules of justice that must be observed even in fighting the Devil. Or in the devil & his demons in fighting against God & the progress of the human family. If they were permitted, they would probably try to kill everyone, so there were guardian angels to keep them in check and allow the permitted levels of tempting to go on, which was that the fallen angels could only tempt the human family up to the levels that they could stand, but not beyond it, (1 Cor. 10:13). But to be fair, the good side, couldn't force the human family to be good either. Life was a test, & it was to be as fair as possible, & choices, (be they good or bad), & the sum of those choices made from the beginning would ripple down through the centuries & would create the good or bad environments, living conditions, good or bad families, plus other settings into which spirits would be born into. (Rom.4:15, 5:11-21, 8:38-39, 10:14-21, Jude 9, Eph.6:10-16, James 4:17, Luke 12:48, 2 Cor. 5:1-10).

16. Pre-existence themes in protective lore: In later centuries of Christendom & later pre-existence themes concerning the post-fall from heaven activities of the fallen angels, it was the saints, in addition to Christ, God, the Virgin Mary, St. Michael & other angels, that were called upon for help in different difficult situations. Such as in combating the many demons believed to be everywhere. For in much later superstitious minds of the Middle Ages & later on, many believed that some insect type little devil, or dark-devilish-creature, could be behind every eerie howl of the wind, bump in the night, strange unusual stirs of the water out on the lakes, & dark creatures in the shadows of the woods.⁵²³

EARLIER BIBLES CONTAINED MANY PRE-EXISTENCE THEMES: Jer.1:5, Rom.8:29, 2 Tim.1:9, John 3:13, 9:1-2, Eccles.12:7, Acts 17:28, Heb.12:9, Eph.3:15, Gen.2:4-5. The Ethiopian Bible in North Africa, includes the Book of Enoch, that contains many pre-existence themes. Earlier Bibles start with pre-existence themes, & historiated letters & arts: Genesis A & B, 7th & 10th c., Bible of William Devon, 1275, Bible of Robert de Bello, England S-E- Canterbury, 1240-53 A.D., (located in the British Library). Historiated Bible Guiard Des Moulins, 6 parts depiction, council in heaven, war in heaven, fall of the rebel angels, 1410 A.D. Bible Octateuch 1350s, (located in British Library), pre-existing Christ with Adam & Eve. Winchester Bible, 12th c., in letter B, pre-existing Christ casting out devils from heaven. In illuminated art of bibles are pre-existence themes, for example a 13th c., bible in Paris, shows angels falling. In the Burgundian Library at Brussels is a bible, 15th c., with miniatures illustrations of a crowned Lucifer grieving over becoming the Prince of Darkness. Also: The Shepherd of Hermas, (160 A.D.), in earlier Christian canons & read as scripture by many early Christians, talks of Christ pre-existence & being in the council in heaven, before the creation of the world.⁵²⁴

SINS DONE IN PRE-EXISTENCE BELIEVED TO AFFECT THE TYPE OF BODY THAT SOMEONE MIGHT BE BORN INTO:

One of the earliest Christian pre-existence themes, which might have been from other cultures' versions of the pre-existence, (Jewish, Greek, Roman?) Is the controversial belief that the good or bad choices made in the pre-existence, affected the type of body, type of good or bad conditions that one might be born in to. Case in point is in John 9:2, when Christ's disciples asked if the man or his parents sinned that he was born blind. Thus, it must have been believed by many, even if wrong, controversial & even including some of Christ's disciples. That birth defects, dark skin colors, or conditions, good or bad, that a person might be born into, are all based on the different types of pre-mortal life styles lived as a spirit, & that someone might have lived, while in the pre-existence. Be it a sinful, rebellious life, like some of the angels, before their fall, or a good life.⁵²⁵ An authoritative source that may have helped early Christians shape this belief, is Wisdom of Solomon, 1st or 2nd c., BCE. It was included in the first known listing of Christian canonical writings, the Muratorian canon of the 2nd c., AD, & was later considered a deuterocanonical book of the Bible (Apocryphal to the Protestants): "As a child I was naturally gifted, and a good soul fell to my lot; or rather, being good, I entered an undefiled body." (Wisdom of Solomon, 8:19-21).⁵²⁶ In later centuries, during the 6th c., this version of pre-existence themes, was one in many that was very controversial. It got passed down to later centuries, so that it became an issue during the Council of Constantinople, 553.⁵²⁷ By that time, in different areas where Christians were, many associated black skin races with devils. Satan & the fallen angels were depicted in many art works as black skinned devils. Thus, this later council tried to correct this view & anathema those who still held to the belief that pre-mortal sins as spirits, had thus cause such sinners to be born with black skins.⁵²⁸

William G. T. Shedd, D.D., wrote that the "...views of the Ancient Church concerning the origin of the soul ran in three directions; though not with equal strength, or to an equal extent. The three theories that appear in the Patristic period are: Pre-existence, Creationism, and Traducianism.... The theory of Pre-existence teaches that all human souls were created at the beginning of creation, - not that of this world simply, but of all worlds. All finite spirits were made simultaneously, and prior to the creation of matter. The intellectual universe precedes the sensible universe. The souls of men, consequently, existed before the creation of Adam. The pre-existent life was Pre-Adamite. Men were angelic spirits at first. Because of their apostasy in the angelic sphere, they were transferred, as a punishment for their sin, into material bodies in this mundane sphere, and are now passing through a disciplinary process, in order to be restored, all of them without exception, to their pre-existent and angelic condition. These bodies, to which they are joined, come into existence by the ordinary course of physical propagation; so that the sensuous and material part of human nature has no existence previous to Adam. It is only the rational and spiritual principle of which a Pre-Adamite life is asserted."⁵²⁹

The traducianism opinion & theory, that attempts to explain the origins of the human soul, is "...that this immaterial aspect is transmitted through natural generation along with the body, the material aspect of human beings. That is, an individual's soul is derived from the souls of the individual's parents."⁵³⁰ In that the spirit is created at the same time as the body is through earthly parents.

"The most commonly accepted theories of the origin of the spirit of man were: the Traducian theory, the spirit of man ...originates with the body from the act of procreation, and therefore through human agency...."⁵³¹

Most Christian churches believe that Christ existed as a spirit before his mortal life. Likewise, they believe that divine personages in the form of angels existed in the pre-earth life, & that Satan was a pre-mortal being. But they

don't believe that the spirits of mortals existed during this premortal realm. Rather, they believe that each person's spirit was created at the time of their mortal birth, (traducianism). Unfortunately, the doctrine of a premortal existence for the human mortal family "was banned by the on the on going church. The scriptures and some early Christian writers, however, teach the contrary."⁵³²

Celsus lumps the different early Christian sects into a sweeping generalization to mock the early Christians for their beliefs in a war in heaven in which "two sons of God" had been locked in combat with each other. Origen responded with his own views concerning the war in heaven, etc. He objected to how Celsus had used Marcion's war in heaven story, in order to generalize what "the Christians believed." However, Origen does not seem to object to the idea that 2 brothers had fought against each other in a war in heaven. For though he rejected to Celsus using heretic Marcion's opinion in this case, he does not argue against this element of the pre-existence story.⁵³³

According to many early to later Christian Fathers, one of the reasons why Satan fell from heaven, was because he was jealous of man whom God created. Tertullian, Justin Martyr, Irenaeus, St. Cyprian, and Gregory of Nyssa were among some of the Fathers who seem to have passed this Jewish element on among their Christian followers.⁵³⁴

In a Slavonic text, Eve against Satan asked him: "Why are you our enemy? Did we take away your glory? Yes, answered Satan to her great surprise, it is all your fault. Formerly I was one of the great angels. When Adam was created, the decree went forth that we must all worship him. Michael obeyed at once and summoned me to do likewise. But in my pride I refused to worship a young & inferior being, and the angels subordinate to me followed my example."⁵³⁵

We read that there is a spirit in each of us. (Job 38:4-8, 32:8). That we are the "offspring of God," (Acts 17:29). In the Book of Enoch we learn of this "Lord of spirits." (The Book of Enoch the Prophet, p.46-7, & Num.16:22, 27:16). We read how the spirit will return to God who gave it. Does not return mean to go back to a place, or in this case, realm, that we had been in before? (Eccl. 12:7). God made our spirits, (Isa.57:16). Or formed our spirits that are within us, (Zech. 12:1). We also read that we should obey the "Father of Spirits" (Heb.12:9). Jeremiah was chosen to be a prophet, & ordained as such, before he was formed within his mother's womb, (Jer.1:5). The Spirit itself bears witness with our spirits "that we are the children of God." (Rom.8:16). Certain things were promised "before the world began" (Titus 1:1-2; 2 Tim.1:9). But what did all this mean, in the times that they were written, & to those who wrote them? To those who later read it? Such as the earliest to later Christians sects, in the following centuries after Christ & the apostles?

Christ was also in the beginning before the creation of the world, He was a spirit before he gained a body, (John 1:1-14; Heb. chaps. 1-2). Before Christ had come to earth, He was with the Father in glory. While on earth in his body, Christ prayed that the Father would let Him obtain that same glory that He had with the Father, "before the world was." Christ repeatedly says that he would go back to the Father who is in heaven. Which was where he had come from. Such saying as these reflect the doctrine of the pre-existence. There are others to consider. Christ was loved by the Father "before the foundations of the world." Christ said that He came from the Father, & was now (at the time He lived on the earth), in the world, for He had been "sent into the world," but also, others had been sent from the pre-existence too, (John 17:18). Christ was not the only one who had been sent. For "...no man hath ascended up to heaven, but he that came down from heaven, even the Son of man which is in heaven." (John

3:13). Christ is symbolically called the "bread" of God which came down out of heaven to give life unto the world. (John 6:33 & 51-3). He came down out of heaven to do the will of the Father that sent Him. (6:38-40, 12:44, 49, 16:5, 20:21). He said that he had also "proceeded forth & came from God..." (8:42). He upset & shocked the Jews of his time by declaring that He was the "I am" of Moses, (the name which God had called Himself when Moses asked what He should be known by, (Ex.3:1-14). Christ had lived as the pre-existing spirit or angel of God that had appeared to Moses, but was also before Abraham. "Before Abraham was, I am." (John 8:57-59; Acts 7:1, 30, 38, Isa.63:9, 15-16, Heb. c.1). He asked them, "What and if ye shall see the Son of man ascend up where he was before?" (Jn.6:62). Later, He would go back to the Father. (Jn.7:28-33; 16:28; 17:5, 24). John symbolically identified Christ as the "Lamb" of the sacrificial law, thus Christ is the Lamb slain from the foundation of the world, (Rev.13:8).

One of the earliest Christian writings claimed to have been possibly written by Clement of Rome, A.D. 30-100, reads: "Our one Lord Jesus Christ, who has saved us, being first a spirit, was made flesh..." (2nd Clement, chap. 4:2, Philippians 2:6-8). Like the Shepherd of Hermas, & written by an unknown author, about the same time, 2 Clement also presents the pre-existence theme of the pre-existing church. For if we "do the will of God our Father, we shall be of the first church, that spiritual one, that was created before the sun and the moon." Also, noting that this pre-existence theme was in their books & was a saying of the apostles, he adds how Christ also pre-existed too, for "the books and the apostles say that the church not only exists now, but has done so from the beginning. For she was spiritual as our Jesus also was."⁵³⁶

One of the pre-existence themes that faded off into legends, stories, & fables are the post-fall from heaven activities of the fallen angels-demons, or the Devil & his fellow devils. When Christ was on the earth, the devils that encountered him knew who he was, but knowing that Jesus was the Son of God, didn't change their evil life style as demons, (Acts 19:15; James 2:19). Thus, these post-fall from heaven encounters with demons, is what later fables are filled with. These fables will be placed in the time line according to about the time when they were told by the common folk, in their folk-lore. But also, fables also mention the good angels helping, protecting, guiding, & teaching different mortals too, so this would be post-war in heaven themes & activities of God angels helping the human family.⁵³⁷

The Pre-mortal Council in Heaven

Another different reading of Psalms 82, is from the Qumran 11th cave fragment, in line 9-10, of Ps.82:1, 'God (Elohim) has taken His place in the divine council; in the midst of gods He will hold judgement'. This is said to be referring to Melchizedek. Line 25 ends by saying, 'Your God, that is....' the fragment cuts off at this point, but scholars think that the missing word is Melchizedek, in reference to his divinity.⁵³⁸ Thus, is he one of the "gods" taking part in the council in heaven?

The Shepherd of Hermas, tells us that the Son of God, is indeed more ancient than any creature; inasmuch that he was in council, with his Father at the creation of all things. Another version of The Shepherd of Hermas, [160 A.D.], reads: "This rock," he answered, "and this gate are the Son of God." "How, Sir?" I said; "the rock is old, and the gate is new." "Listen," he said, "and understand, O ignorant man. The Son of God is older than all His creatures, so that He was a fellow -councillor with the Father in His work of creation:" (Jn.1:3, Col.1:15-16), "for this reason is He old."⁵³⁹

The council of heaven is mentioned by Theophilus of Antioch, [A.D. 115-168-181], in response to an early anti-Christian named Autolycus. The Word or Christ, is God

the Father's Son. "For before anything came into being He had Him as a counsellor, being His own mind & thought. But when God wished to make all that He determined on, He begot this Word, uttered, the first-born of all creation, not Himself being emptied of the Word [Reason], but having begotten Reason, & always conversing with His Reason. And hence the holy writings teach us, & all the spirit-bearing [inspired] men, one of whom, John, says, "In the beginning was the Word, & the Word was with God," showing that at first God was alone, & the Word in Him...."⁵⁴⁰

Clement of Alexandria, [153-193-217 A.D.], wrote of Christ's pre-existence & mortal existence in these words: "...The Spirit calls the Lord Himself a child, thus prophesying by Esaias: "Lo, to us a child has been born, to us a son has been given, on whose own shoulder the government shall be; and His name has been called the Angel of great Counsel." Who, then, is this infant child? He according to whose image we are made little children. By the same prophet is declared His greatness: "Wonderful, Counsellor, Mighty God, Everlasting Father, Prince of Peace; that He might fulfil His discipline: and of His peace there shall be no end." (Isa. 9:6). Here Clement used the words of Isaiah to show the pre-existence of Christ. Christ is called "the angel of great Counsel." And one of his titles is "Counsellor."⁵⁴¹

In another translation of Clement of Alexandria, we read: "For ignorance touches not the Son of God, who was the Father's counsellor [Job 15:8; Isa. 40:13; Rom.11:34] before the foundation of the world, [Eph. 1:4] the Wisdom in which the Almighty God rejoiced. [Prov. 8:22—30] For the Son is the power of God, as being the original Word of the Father, prior to all created things: and he might justly be styled the Wisdom of God [1 Cor. 1:24] and the Teacher of those who were made by him."⁵⁴²

Apocryphal book of Ecclesiasticus (Wisdom of Jesus Son of Sirach), the personification of Wisdom, has pre-existence themes, in that Wisdom moves from a pre-mortal existence to embodiment amongst Israel: "Before the ages, in the beginning, he created me, and for all ages I shall not cease to be." Other writers have suggested that Wisdom is personified as a personal being that raises her voice in the council of God, & enters into existence in the beginning of time.⁵⁴³

In the Clementine Recognitions 1st – 4th centuries? One of the earliest Christians who is said to have known & talked with Peter, was Clement, not Clement of Alexandria, but an earlier Clement. "...One of the first things Clement asks Peter upon being introduced to him, in the Clementine Recognitions, is, "Shall those be wholly deprived of the kingdom of heaven who died before Christ's coming?" Clement could have been thinking of his own family line before him. Peter's answer, answered also the ancient critics' charge of neglect: "...Christ, who always was from the beginning, has visited the righteous of every generation (albeit secretly), and especially those who have looked forward to his coming, to whom he often appeared. Still it was not yet time for the resurrection of bodies that perished then,... but those who pleased him and did his will were translated to paradise, to be preserved there for the kingdom, while those who were not able to fulfill the complete law of justice, but had certain traces of carnal weakness in their nature, when their bodies died went in the spirit to be retained in good and happy places, that at the resurrection of the dead each might be empowered to receive an eternal heritage for the good he had done."⁵⁴⁴

PRE-EXISTENCE THEMES ANSWERED CREATION QUESTIONS: Different pre-existence themes, that developed over the years in earliest Christianity, sought to answer the reasons, whys & main points about the creation of the universe, stars, earth, & all types of life forms, plus the human family. Beyond the

arguments about how the creation was done, be it by different modes, creation out of nothing, (creation ex nihilo), as some argued. Or creation by organizing already existing-matter in the universe, as others argued.⁵⁴⁵ The creation drama was connected in many ways to pre-existence themes. For examples: In numerous art works, & moral-mystery plays,⁵⁴⁶ creation themes follow pre-existence themes, with depictions showing the council in heaven, war in heaven, the thrusting out of Satan & the rebellious angels. Then, the creation of Adam & Eve, in sequences of events. In some cases, angels instructing Adam & Eve about the war in heaven, & other pre-existence themes, as though they had forgotten what happened, & thus needed to be reminded of it in order to put into perspective why they were on the earth, & who to watch out for. Thus, post-war, post-fall from heaven activities of the Satan & the fallen angels in tempting Adam & Eve & attempting to teach them counterfeited-mysteries & has Adam & Eve worship Satan as "god." Satan is exposed, as the fallen angel that he is, & his monstrous form & darkness is detected by Adam & Eve. Adam & Eve, are promised, by the pre-existing Redeemer, that he will redeem them. He promises to descend & rescues them from death & resurrect them, & brings them back to their former state of glory & regain their former brightness, but only after the Redeemer has become incarnated, live his own life on earth, dies, descends to them & resurrects them out from their underworld grave. Then they will return to their former state of glory, or the pre-existence, the heavenly realms they came from.⁵⁴⁷

RETURN TO GLORY ON A GARMENT: Pre-existence themes & types were seen in what happens to the heavenly garment or robes. The soul's return back into the place of origin, or the return home to God, & the ascension of the soul back into heaven, is where the soul is often clothed in a garment or robe.⁵⁴⁸ Or rides-up on a white garment, or are clothed in ones, like his pre-mortal spirit was clothed in a physical body in being sent down from heaven. In The Pearl, from early Christian Syriac writings, the hero returns home to his heavenly house, his mission accomplished. Thus, the hero is returning back to his pre-mortal existence.⁵⁴⁹

In the Pistis Sophia, we read of a garment that belonged to a certain "hero" "...It is the garment which belonged to you in the pre-existence, from the beginning, and when your time is come on earth, you will put it on and return home to us." This garment is also said to have five symbolical marks on it.⁵⁵⁰

The Shepherd of Hermas symbolically calls the pre-existing Church "an old woman". "Old", because of how the Church dates back before the world was created. For "she," the Church, was created first of all. The same early Christian writer also hints to hand clasps, & garments, & color symbolism to suggest the degree of sins, or the degree of righteousness of those who are clothed in different colors of garments.⁵⁵¹

"...The garment also represented the preexistent purity of the initiate, and as such is represented blessings stored up in heaven to which souls returns. In The Pearl, that all-important early Christian work, the soul is reared in its preexistent palace of glory but it must leave behind this glory in order to sojourn on the earth for a period of probation. Upon his leaving the preexistent palace, says the poet, "they removed from me the garment of light which they had made for me in love, they also removed my purple robe, made exactly to fit me."⁵⁵²

One of the beliefs that caused Origen to be rejected by other Christian Fathers was how that he believed that eventually, "all beings, including the devil himself, would be reconciled and restored to God."⁵⁵³

"Often the Devil appears monstrous and deformed, his outward shape betraying his inner defect. He is lame because of his fall from heaven..."⁵⁵⁴

In a German work, the creation story of Genesis doesn't start with the creation of light, the heavens, etc. It shows different events in the pre-existence, such as the fall and demonification of Satan and his angels who are seen falling out of heaven to the earth below.⁵⁵⁵

An Old English poem, *Christ and Satan*, the story goes into the moment "...when the fallen angels find themselves established in hell...." Satan tells his followers. "...We have lost our glory,...and exchanged it for the shadows of hell, bound in torment among fires that give no light. Once we sang amid the joys of heaven; now we pine in this poisonous place. The other cruel spirits blame their lord for leading them into the disastrous rebellion. You lied, they complain, in making us think that we could become our own lords and not serve the Savior. Well, here you are now, an outlaw bound fast in fire, and we your followers have to suffer with you...." ⁵⁵⁶

Satan rehearsing the reasons why he rebelled says to his followers, now in hell. "...I used to be a high angel in heaven, he mourns, but I plotted to overthrow the light of glory. Now God has thrust me down here; very well: he has merely confirmed me in my hatred. There is no place in this deep darkness for us to hide from God, for though we cannot see him any longer, he can see us. It would be better had I never known the brightness of heaven, which is now taken from me and give to Christ...." Satan is allowed, at times to ascension from the prison to tempt the human race. The 2nd portion of *Christ and Satan* deals with the harrowing of hell, where the holy dead await the time of Christ's descent into hell, at which time they were set free.⁵⁵⁷

During the Middle Ages, in some cases the Devil in literary works, in the theater, in mystery & miracle plays, the chronology of the Devil's activities from his creation to his final ruin were considered. In one of these plays God is said to have made 9 orders of angels & created Lucifer the highest angel of the highest order. In this particular case Lucifer was "...second in glory only to God himself. "I make you closest to me of all the powers, master and mirror of my might; I create you beautiful in bliss and name you Lucifer, the bearer of light." When God appoints Lucifer the "governor" of the whole host of heaven, the bright angel's grouped around it singing their songs of praise. When God rises and proceeds to exit, Lucifer contemplates the vacant throne and muses upon his own glory: Aha, that I am wonderous bright... All in this throne if that I were, then I should be as wise as he."⁵⁵⁸

Lucifer, after he scorned the angels for praising God, bids them to look at him instead & behold the beauty of his glory. He then seeks to have the angels to worship him instead of God. The good angels refused to do this, saying that they would not go along with Lucifer & his pride. Lucifer sought to take over God's throne, & said that he would sit in God's throne. Lucifer's accomplice, the angel Lightborne, encouraged Lucifer further with flattery. "The brightness of your body clear is brighter than God a thousandfold." The good angels again, for the last time, attempt to stop Lucifer in pride. Lucifer, however, ascends to the throne. In his pride he speaks of his own glory & brightness. And then says: "...I shall be like him who is highest on high." Lucifer, now upon God's throne, & in his shining brightness, he invites the angels to come forth and worship him on bended knee. The good angels refuse, but the weaker ones fall at his feet. Satan, Beelzebub, Astaroth, and the others welcome him as their leader. It seems that in these accounts, the different names of the Evil One are considered as if separate characters, when they perhaps represented the negative characteristics of the one being.

Lucifer, upon the throne, says that when God returns, he would not leave, but rather, he would sit there before God's face. This blasphemous attitude of Lucifer sealed

his doom. For when God appeared he was furious. He asked Lucifer who had set him on his throne while he was gone? He asked him how could he have offended him when he had made him his friend? Why now must you become my foe by offending me because of your pride? God then tell him that because of this attitude, he would fall out of heaven into hell. Plus all those who took part in this too. Never again would they be allowed to dwell in bliss with me, God says. During Lucifer's fall & expulsion from heaven, he is transformed from a beautiful angel into a ugly fiend. Thus, some of these plays, etc., hint to the demonification of lucifer during his fall.⁵⁵⁹

God proceeds to fashion the material world while the fallen angels in hell, shocked by their sudden ruin & demonification, mourn over their fate. They are horrified at looking at themselves to discover that they have lost their former glory as angels of God, & now have turned into "black fiends." One of them lamenting says: Look at us now, lucifer, how could you have fallen? We were once angels so fair, who sat so high above the air. Now look at us, we have become as black as coal, & is ugly, etc.

In the Devil's view, God had acted unjustly against them when, He hurled them from heaven & then had created the human family to eventually fill or take their places & ranks in heaven. God had also added to the insult when he planned to made humanity in his own image & take on human form rather than that of the angelic form. Satan complained: Why would God do this, we were fair and bright, it seems to me that he ought to have planned on taking on that shape, but instead he plans to be of human-shape!

The fallen angels gathered in hell & in an infernal council they discuss their predicament & plan revenge. They planned to bring about the destruction of the new creation, (Adam and Eve), by tempting them with jewels. One of the demons is chosen to go forth to tempt them. In most of these versions it is Satan who is chosen. And the post-war in heaven, & post-fall activities of the Devil & his angels are presented in different ways in these plays.

Another infernal council is gathered in hell, when the demons had discovered that the annunciation by the angel to Mary had just taken place. They gathered together to discuss and argue about what it all meant.⁵⁶⁰

There is a "psalm" said to have come down to us from St. Francis. It was for Christmas day at Vespers, from a portion a translation by Father Paschal Robinson, Christ's pre-existence is hinted to in the words: "Our King, before ages sent His Beloved Son from on high, and He was born of the Blessed Virgin, holy Mary." St. Francis makes reference in music to Christ as "our sweet little brother." In this case it may be that he may (and may not) have had in mind the concept of Christ's pre-existence in the heavenly family. Another hints to the eternal Lord of all things who came down from heaven, again hinting to the pre-existence of Christ. Another song during the Advent services hints to the pre-existence & ascension of Christ out of the spirit prison too. "Drop down, ye heavens, from above, and let the skies pour down the Righteous One. Let the earth open, and let her bring forth the Saviour."⁵⁶¹

In *The First Book of Adam & Eve*, we read of how Adam & Eve had lifted up their hands in prayer to God. God answered their prayer by sending them the Word, (Jesus Christ) to explain to Adam & Eve why they had been banished from the garden & had been deprived of their bright nature. They learned that it was because they had not followed the commandment with regards to the forbidden fruit. Adam and Eve are then told about "...the wicked Satan who continued not in his first estate, nor kept his faith; in whom was no good intent towards Me, and who though I had created him, yet set Me at naught, and sought the Godhead, so that I hurled him down from heaven,..." he was the one that had tempted you to eat of the forbidden fruit.⁵⁶²

This narrative goes speak of a covenant which God made with Adam & Eve. They are taught about their pre-mortal bright natures before their fall. Their bright nature was withdrawn, & they were left with the abilities to see things after the ability of one who is in the body. Later in the narrative, Adam is told that while he was under God's command he "...wast a bright angel,..." & didn't need water to sustain his life.

Later in the narrative, the pre-existing Christ is said to have promised Adam that there was a way back for them, for they would be able to be restored once again to their former state of glory if they would keep the covenant that they had made with God after the time that they had been banished from the garden. The way back into the garden, the abode of light was made possible because Christ would come into the world and would "...become flesh of thy seed, and take upon Me"— [says the pre-existing Christ to Adam], the infirmity from which thou sufferest, then the darkness that came upon thee in this cave shall come upon Me in the grave, when I am in the flesh of thy seed.⁵⁶³ These are just small samples of pre-existence themes that run throughout historic Christendom.

CHRONOLOGY OF LEGENDIZATIONS TOWARDS LATER FABLES ABOUT THE PRE- EXISTENCE

1ST CENTURY A.D.: "Blessed is he who was before he came into being" (Logion 17).⁵⁶⁴ New Testament references to the devil call him "ho diabolos" ("the slander," "false accuser") 37 times, "ho Satan" ("the adversary") 35 times, & Beelzeboul 7 times. While in the Synoptic Gospels, Satan is the prince or chief of demons or evil spirits in the kingdom of evil. He tempts Christ, (Mark 4:15). He is the one who sows tares (Mark 4:15). He entered into Judas, & sought after Peter, (Luke 22:3, 31). Eventually he will be thrust down into the eternal fire with his angels. (Matt.25:41). Satan caused Ananias to lie to the Apostle. (Act 5:3). In Paul's writings satan is the "tempter", the "god of this world", "Belial", "the prince of the power of the air", & "the spirit that is now at work in the sons of disobedience", & the "evil one." (1 Thess.3:5; 2 Cor.6:15; Eph.2:2, 6:16.) In Peter's writings, Satan is like a lion on the prowl. (1 Pet. 5:8). A number of other passages, mentions his fallen angel & warn us of him.⁵⁶⁵

60–80 AD? One of the polemical situations that John⁵⁶⁶ is said to have responded to was early Gnosticism that was on the rise. Some early Christian Gnostics heretics, used the writings of the Old Testament & had claimed that Jesus was the messenger sent from the supreme god who would teach them how to pass by the inferior god of the Old Testament, the god of the Hebrews, and avoid the heaven that that "god" had planned. These types of selected misinterpretations of the Old Testament were accepted by many, & thus caused conflicts in certain areas of the early church. These Gnostics interpreted the Old Testament god, to be mean, angry, jealous, etc. While in the teachings of Jesus, they found, a loving, kind, forgiving, merciful God. John is said to have written in response to such views by pointing out that Christ had pre-existed, & had been the same God of the Old Testament, the creator who had come down to earth to take upon himself a body. In contrast, many Gnostics' doctrines were anti-body, they looked upon the physical body as a type of prison for the spirit.⁵⁶⁷ "The Wisdom books represent the relation of Sophia to God as his spouse and the Messiah as his son. Many Gnostics used the terms Sophia, Pneumsa, and Logos as names for the second person of the Deity, who represented the divine motherhood of the God-man. But during the first period of the development of the Christian Church, the ideal of a God-mother was abandoned, the Logos was identified with God the Son, who now became the second person of

the Trinity; and the name Pneuma or spirit was alone retained for the third person. The Gnostic Trinity-conception, however, left its trace in the Christian apocrypha, for the "Gospel according to the Hebrews" Christ spake of the Holy Ghost as his mother."⁵⁶⁸

"...Some biblical scholars are of the opinion that the Gospel of John was written to destroy this argument, as well as that of the Docetists. [They believed that matter was inherently evil because it was the creation of an evil or inferior god.] In his first chapter John declares that the pre-existing WORD (Logos) had been the creator of the world and all that was in it. He then declared that this same WORD had become flesh and dwelt on earth and it was he who had been baptized by John the Baptist. For the true follower of Christ there could be no Gnostic interpretation. Jesus was identified as the pre-existing creator, not as one who had come to save mankind from an evil or creator god."⁵⁶⁹

Ever Wondered Who You Were, As a Spirit, Before You Were Born? The Veil of Forgetfulness: The New Testament shows the continued feud between the forces of Satan— together with his fallen angel-demons, against Jesus & his followers! A feud that began at the foundation of the world, or in the pre-existence. In the New Testament, Jesus recognizes the adversary, & the adversary recognizes Jesus as being each others' rival and old opponent. Jesus also seems like he doesn't want the devils he casts out of people, to give it away that he, Jesus, is the Son of God. Testimonial witnesses from demons, & his true identity, with them about to give more details, must have been because they had not had a veil of forgetfulness blocking their memories of the pre-existence, especially about them knowing & remembering who had fought against them in the war in heaven. Those spirits were now then mortals, or in each their own physical body. Those then living had something blocking, or causing them to forget their pre-existence self, if not they would have remembered who & what they were, before they were born into each their own physical body. Who they were &, the choices they made as a spirit son or daughter of the Divine Parents.⁵⁷⁰ Did the physical body have some type of memory loss? Blocking off the memory? Or, as some have suggested, the spirit had passed through the veil of forgetfulness? Or as other pre-existence themes attempt to answer this, we had taken a drink of forgetfulness. But because demons-devils (the fallen angel), were not born into each their own physical body, or not permitted to. Was this why they sought to possess a body, even numerous ones at the same time? But, when in such a body, did they still remember whom different ones' spirits were, before they were born? Did Jesus know that the demons-devils also would remember? Thus, was this why, or at least one reason why Jesus told the demons to not talk about how they knew him, & who he was, plus other details that they remembered?⁵⁷¹

An early question that must have been asked back then, as now, is: Why would the demons be able to remember who Jesus was, but not the spirits having physical experiences in each their own mortal or physical body? Or the people around Jesus during his life time. Why do most of us not remember anything about a pre-existence? How these questions were answered in ancient times may have been more than these following examples: As mentioned, our memories of the pre-mortal existence, were blocked by a veil of forgetfulness. In rituals, in the mysteries, cloth veils were hung to block off seeing into other places that represented other realms of existences. In passing through these veils, it was like going into another realm of life.⁵⁷² Thus, a veil is passed through from the pre-existence, through birth, into a mortal-physical body, where the body forgets the pre-existence, who we were before we were born, & what they did. One of the early beliefs that was said to offer clues as to the type of life that one lived, be

that pre-mortal life good or bad, was the belief held by even some of Christ's disciples. How that each of the different types of bodies that different ones were born into reflected the types of pre-existence life that each one had lived, good or bad. Case in point was the man born blind. Christ was asked if the man sinned, or his parents, that the man was born blind, (John 9:2). This was a controversial question that would disturb & be debated over for centuries, & later rejected by later Christians. But, because the veil had blocked off the memory of good deeds done, it had also blocked off sins to be judged by, like there was to be a judgment after mortal life too. Thus, it was reasoned, even though perhaps not a true or correct belief, that if a person was born with defects, or with a black skin, or in areas not as favorable as others, then such conditions suggested that the person had done things in their pre-existence that merited the type of body or condition, they were born into. Many, however, had issues with these aspects of the pre-existence themes, & argued that the spirit was pure before entering into the physical body, or being "clothed" in a body. By the time of the bishop of Hippo, St. Augustine, 354–430, this view still troubled many, including this bishop who wrote against it. Then, later during the Council of Constantinople, 553 A.D., the Emperor, Justinian, thought policed the later church, by threatening to anathematize anyone who said that those born into black skinned bodies were because of sin done in the pre-mortal existence.⁵⁷³

Irenaeus, 120–202 A.D., objects to the different answers given by the Greek version of the pre-existence, as to why we can't remember the pre-existence. Instead of a veil of forgetfulness, there is suppose to have been a drink of oblivion that was administered by a demon, before the soul entered mortal life, which upon drinking, made it so that the soul forgets the pre-existence. However, Irenaeus reasoned that if they could remember the demon & drink, then they ought to have remembered other details. The whole answer might have been a legendized one that had been handed down from different sources, such as the Egyptians, to the Greeks, at least, it was used by Plato in attempting to answer the question.⁵⁷⁴ Whatever caused the forgetfulness, what was the point of it? Was this so that the human family could have a fresh new start, as part of the tests & lessons of mortality?

Gnostic versions of the pre-existence mention both a veil of forgetfulness, &, or, the drinking of the water of forgetfulness. But then, having moments in mortal life of a shock of recognition. This is where the mist of drunkenness of darkness that is blocking the light of memory, like a veil, is suddenly at times removed. But only for a moment of remembering. It may be triggered by seeing something, like in the case with Adam, upon seeing Eve's beauty. According to the Gnostic Secret Book of John, Adam is said to have had a shock of recognition, like sobering up from the drunkenness of darkness. He remembered something about Eve, as though having a flash back about the pre-existence.⁵⁷⁵ Did this version of the pre-existence themes, filter down to later 14th–15th centuries? Or was the following metaphorically presented & liked unto later mysticism, or a vague or ill-defined religious or spiritual belief about likening divine love under the image of drunkenness, & memory loss, after a time of drunkenness? Whatever might be the case, Jan Brugman, a popular Dutch preacher, compared "...Jesus, taking human form, to a drunkard, who forgets himself, sees no danger, who gives away all he has. 'Oh, was He not truly drunk, when love urged Him to descent from the highest heavens to this lowest valley of the earth?' He sees Him in heaven, going about to pour out drinks for the prophets, 'and they drank till they were fit to burst, and David with his harp, leaped before the table, just as if he were the Lord's fool'." ⁵⁷⁶

We note in John, other possible passages that hint to the pre-existence of Christ who came down from heaven to live on earth, (John 1:1-3, & 14, KJV). John the baptist was perhaps one of the ones who was pre-ordained to be the prophet to bear witness of Christ. "There was a man sent from God, whose name was John." (John 1:6, KJV). John was "sent from God" in that he came down from the heaven, having also preexisted too.

"He [Christ] was the true Light, which lighteth every man that cometh into the world." (John 1:9). The words "cometh into the world" suggest that mankind had also, like Christ, like John the Baptist, had also been sent from God, & thus had pre-existed. John goes to write about how Christ came into the world but many have not known who He really was & is, for He came unto his own & was not received by many. "...But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name: Which were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God" (John 1:12-13).

Hebrews 12:9: "Furthermore we have had fathers of our flesh which corrected us, and we gave them reverence: shall we not much rather be in subjection unto the Father of spirits, and live?" (KJV). Portions from other versions read: "submit ourselves to the Father of our spirits and live" (RHM). "willingly be under subjection to our Spiritual Father,..." (Lam). "yield submission to the Father of souls,..." (TCNT). "be under the authority of the Father of spirits, and have life" (Bas).

Hebrews 11:13-16, where the Elect are referred to as "strangers" and "pilgrims," searching for their heavenly home (for, as 2:11 pointed out, their origin was in One, ex henos, God the Father)....⁵⁷⁷ Heavenly home, suggest pre-existence themes & types.

The Odes of Solomon, Syriac text, 1st, 2nd–3rd c., has other pre-existence themes, Ode 22:1, 3, 5: "He who brought me down from on high, also brought me up from the regions below... He who scattered my enemies had existed from ancient and my adversaries... He that overthrew by my hands the dragon with seven heads: and thou hast set me over his roots that I might destroy his seed."

"All those will be astonished that see me. For from another race am I: For the Father of truth remembered me: He who possessed me from the beginning:... The Son of the Most High appeared in the perfection of His Father; And light dawned from the Word that was beforetime in Him; The Messiah is truly one; and He was known before the foundation of the world, That He might save souls forever by the truth of His name..." (Ode 41:7-9, 14-17). "He who created me when yet I was not, knew what I would do when I came into being." Ode 8: "And before they had existed, I recognized them; [says the Lord to his people], and imprinted a seal on their faces [and] I fashioned their members." ⁵⁷⁸

"...By the first century of the Christian era the evil spirits usually went by the name of daimonia. "demons." This Hellenistic classification would lump Satan with the other evil spirits in the category of daimonia...." [There were other concepts that were blended, for another] "...source of blending was the late Hebrew tradition of the fallen angels. The Hebrew malakim or angels occupied a space in the chain between God and humanity, just as the Greek daimonia did. The blending of malakim with daimonia was encouraged by the Septuagint's translation of a wide variety of Old Testament words for evil spirits into the Greek daimonia. Finally, Apocalyptic literature was beginning to perceive the Devil as the head of the host of evil angels. Christianity adopted that tradition for itself and made the Devil the prince of the fallen angels in their struggle against God (Matt.9:34, 12:24-28, 25 41; Mark 3:22-26; Luke 11.14-15, 13.16; Acts 10.38; 2 Cor.5.5, 11.4, 12.7; Eph. 2.2, 6.12; Col. 1.13)." ⁵⁷⁹

APOSTOLIC FATHERS, ON ASPECTS OF PRE-EXISTENCE, 1ST-2ND CENTURIES

Who were the Apostolic Fathers? These were some of the earliest Christian writers that we know of, who lived & wrote during the first 2 centuries of Christianity. Some of them, it is said, knew some of the apostles. One of the versions of 1 Clement, chapter xvii: 5, makes reference to: "The Creator and Father of spirits, the Most Holy..."⁵⁸⁰ Another hint to the pre-existence is found in the words: "He that made us, and formed us, brought us into his own world; having presented [note 6- "Prepared for..."] us with his benefits, even before we were born."⁵⁸¹ (1 Clement XVII:40). Christ's pre-existence is also noted, "being first a spirit, was made flesh," or was clothed in a body through birth, (2 Clement IV:2).⁵⁸²

"The gospel and the church were planned before the creation of the world. From the Apostolic Fathers it may be seen that this was the belief of the early church: "She (the church) was created the first of all things... and for her sake was the world established." [The Shepherd of Hermas, Vis. ii. iv. 1.] "And moreover the books of the apostles declare that the Church belongs not to the present, but has existed from the beginning." [II Clement, XIV.2.] "Thus, brethren, if we do the will of the Father, God, we shall belong to the first Church, the spiritual one which was created before the sun and the moon." [II Clement, XIV, 1).⁵⁸³

In the writings of Ignatius, 30–107 A.D., we see hints to the war in heaven concepts. Ignatius may have also been a fellow-disciple with Polycarp under St. John. In his letter to the Ephesians, Ignatius wrote: "...Nothing is more precious than peace, by which all war, both in heaven and earth is brought to an end." Another longer version reads: "...Nothing is better than that peace which is according to Christ, by which all war, both aerial & terrestrial spirits, is brought to an end. "For we wrestle not against blood & flesh, but against principalities and powers, and against the rulers of the darkness of this world, against spiritual wickedness in heavenly places." (Eph.6:12).⁵⁸⁴

Ignatius, on Christ's pre-existed, & later physical birth: "...For the Son of God, who was begotten before time began ["before the ages,"] and established all things according to the will of the Father, He was conceived in the womb of Mary, according to the appointment of God,..."⁵⁸⁵ Ignatius, to the Magnesians, wrote how Christ was with the Father before the beginning of time, or before the ages. Another version tells how Christ, being begotten by the Father before the beginning of time, or before the ages, was God the Word, the only-begotten Son, and remains the same for ever; for of His Kingdom there shall be no end.⁵⁸⁶

Ignatius to the Philadelphians: Mentions the war in heaven, according to a longer version of this letter, calling one of the rivals against early Christianity, a false teachers of Judaism, as having "...the apostate dragon dwelling within him." This reminds us of the words of John's 12th chapter in Revelation. Satan is considered an apostate fallen-angel, symbolized as a dragon, who caused war in heaven in the pre-existence.⁵⁸⁷

"One could not express more energetically than does Ignatius ... the unity of the divine plan of salvation from the beginning of the world and the central place occupied in it by Jesus."⁵⁸⁸

In a rather questionable & possible "spurious" letter, believed to have been fabricated, a letter to the Philippians, Ignatius wrote again about the war in heaven, & the apostate angels. Plus, of Satan's audacity towards Christ. And how Satan, a spirit more wicked than other wicked spirits, had tempted Christ. Satan's fall "as lightning" (Luke 10:18), was mentioned earlier. Also,

how the Lord has "trodden down under" his feet, the apostate angel-serpent Satan. What had been the negative traits, that helped cause Satan's fall? Satan's own appetite, vain-glory, avarice and ambition all had brought him to dishonor & thus to draw away others to ungodliness. "Thou, O Belial, dragon, apostate, crooked serpent, rebel against God, outcast from Christ, alien from the Holy Spirit, exile from the ranks of the angels, reviler of the laws of God, enemy of all that is lawful..." [did tempt the Christ to worship you!]? In Christ's reply he says that He was "...acquainted with the only [Lord] from whom thou [Satan] hast become an apostate." Christ said, speaking of himself, how that he is not an enemy to the Father, & thus, he would not give into the temptations of an apostate, rebellious & fallen-angel, that Satan had become. The "trodden down under" feet is a symbol of victory, often seen within early to later Christian art works of the militant Christ, of also of his descent into hell.⁵⁸⁹

2ND CENTURY: BARNABAS, writing about A.D. 100-118? The Epistle of Barnabas, the work of an unknown author, was written about 118 in the Jewish-Christian community of Egypt. Barnabas wrote from the perspective of the Hellenistic, allegorized Jewish thought that the rabbis tended to reject. He hints to the doctrine of the "two roads" the 2 ways. The Evil One was also symbolically called, "the Black One," color symbolism in use, with white being symbolic of purity, & black, symbolic of evil, & negative traits.⁵⁹⁰ Those who followed the evil one, or the Black one, would find they're on the side of evil darkness, cut off from Christ. "...Barnabas made the explicit symbolic connection between evil, darkness, and blackness, symbolism that was to have a long and sinister history in Christian civilization."⁵⁹¹

One version of Barnabas presents the pre-existence theme in that God the Father had said to Christ, before the beginning of the world, [Gen.1:26] "Let us make man after our own image and likeness."⁵⁹²

Mathetes to Diognetus, 130, the "anonymous" writer, is said to have been a "disciple" of the Apostles: "...The immortal soul dwells in a mortal tabernacle; & Christians dwell as sojourners in corruptible [bodies], looking for an incorruptible dwelling...in the heavens...."⁵⁹³

In later centuries, perhaps this aspect of the pre-existence, that of sojourners and wanderers on the earth, was passed onto wandering pilgrims, who went on long pilgrimages. Whatever might be the case, it is still interesting to note how some have suggested that "all of earthly life was rightly to be seen as a pilgrimage, reflecting the Patriarchs' view that we are but wanderers & pilgrims on this earth rather than permanent sojourners here."⁵⁹⁴

PAPIAS, 70-155: Blends pre-existence tradition themes of the early Christians, in with the Jewish Apocalyptic story of the Watchers angels. Thus, suggesting that God appointed angels to govern the earth and its nations, with each nation having its ruling angel, but these angels had abused their power and fallen under the sway of the evil prince of this world, a circumstance that explains the warfare and persecutions of the nations. Many of these angels failed in their commission, so this blend goes. There is also a possible hint to war in heaven themes, or "the arraying of the evil angels in battle against God."⁵⁹⁵

Gnostics' & Apologists' Pre-existence

"Towards the end of the 1st century, and during the 2nd, many learned men came over both from Judaism and paganism to Christianity. These brought with them into the Christian schools of theology their Platonic ideas and phraseology, and they especially borrowed from the philosophical writings of Philo. [Hellenistic Jewish philosopher who lived in Alexandria, in the Roman province of Egypt.25 BCE – c. 50 CE.] As was very

natural, they confined themselves, in their philosophizing respecting the Trinity, principally to the Logos; connecting the same ideas with the name λόγος [the uttered word] as had been done before by Philo and other Platonists. Differing on several smaller points, they agree perfectly in the following general views, viz.: the Logos existed before the creation of the world; he was begotten, however, by God, and sent forth from him. [Emphasis added.] By this Logos the Neo-Platonists understood the infinite understanding of God, belonging from eternity to his nature as a power, but that, agreeably to the divine will, it began to exist out of the divine nature. It is therefore different from God, and yet, as begotten of him, is entirely divine....”⁵⁹⁶

During these early centuries, as Greek philosophies, Hellenistic world views, & their strange interpretations of the prior world of spirits. Plus, philosophized man-made attempts, answers to the purpose of mortal life. Plus, their anti-matter views were spread into early Christian communities, or already were rooted in the areas that early Christianity spread too. It was inevitable that Christ’s warnings, & the prophesied spoiling & contaminations of pure early Christian doctrines became a problem for many early Church leaders to deal with, & counter, (Matt.24:9–15, 24, 2 Pet.1:16, 1Tim.4:7, 2Tim.4:3-4, Col.2:8, Eph. 4:10-14).

During the 1st into the mid-second century, & after, Christendom suffered from dissension within, & also attacks from non-Christian outsiders, from without, as noted earlier. Many Gnostic Christians that split off from the main churches, or started up on their own, rejecting the authority of early church leadership, were considered to be heretics, apostates & false teachers by many of the early Christian fathers. Gnosticism, it was noted, were blending Greek thought or were being Hellenized, becoming more ever mythologized, and more radically dualistic. But so was the main church, it was starting to become contaminated by cultural blends in the areas to which it spread to, especially when the apostles & prophets were martyred.⁵⁹⁷

In the case with different Gnostic sects, what fragments of pre-existence themes, that they blended in with their strange versions, had become so distorted, by 150 A.D., & later, that they were beyond simple understanding & easy comprehension. Pure pre-existence doctrinal themes were easy to understand & explain, when presented by divinely inspired prophets & apostles, or by Christ himself, such as during post-resurrection 40 day teachings. Through the simple clear & pure doctrine of the pre-existence, the church could offer many answers to many of the polemics of the times raised by early anti-Christians, honest investigators & new converts. The doctrine opened up the horizons concerning the whole bigger picture of the purpose & reasons for mortal life, by understanding each aspect of the whole journey of souls through different realms of existences. This was especially the case with understanding the prior spirit realm before mortal life. It answered the question as to: What was the whole point for pre-existing spirits to be born into each their own physical body? It answered, as noted already, what happens to those whom critics said were neglected, but who weren’t, because they did get to hear the gospel, in other nations, because Christ pre-existed, & visited the prophets of old, & in other nations, before the time of Christianity. But, in Gnostics’ claims to also having that prior earth realm chapter in the whole journey, it created more rivalry between those who also claimed to have the true teachings too. Different Gnostic sects claimed that they had the authentic 40 day sayings of Jesus as taught to Thomas, John, Philip & other apostles. These claims, were of course, challenged by other early Christian sects, each competing with their own claims to having the correct & pure teachings of Christ &

his apostles. As it was, during those first few centuries, any type of an official canon of scriptures was not yet decided upon, or near being settled, that would have to wait till about the 4th century, & still wouldn’t ever be agreed upon or settled by the different sects who came up with their own versions of conical lists of sacred books for what would later become different versions of The New Testament.⁵⁹⁸ But, even though some of the Gnostic sects might have been in possession of some authentic sayings of Jesus, despite this, it was what their Gnostic teachers then did with such ‘sayings,’ that shows us that they were uninspired & without the spiritual gifts needed to keep the teachings pure, & undefiled from cultural contaminations. For what they ended up producing were pre-existence stories, & other themes, that were to eventually become so garbled that they lost their simplicity. The garbled, & at times, incomprehensible nonsense that came out of the results of Gnostic teachers’ blends of Greek philosophy, & other Hellenistic world views. Plus, some adding Roman religious thought from their mystery religions & pagan versions, some adding some aspects from Jewish pre-existence themes too. That they ended up making such a mess of the once simple doctrine, that they were no longer recognizable to be purely the earliest Christians’ doctrines about the pre-existence.⁵⁹⁹ Thus, it was no wonder that other early Christians named them as heretics, false teachers, false prophets, & the predicted wolves that had entered into the churches to devour the sheep, or new converts.⁶⁰⁰ As different Gnostic sects’ teachers took what they would, from the different schools of thought, & mystery religions of the different areas they were in. They came up with such distorted blends that it must have been difficult, at times, for new converts & outsiders, to attempt to distinguish between official earliest church doctrines, & Gnostics’ counterfeits. While in other cases, it was not only shockingly obvious to those more informed, but obviously confusing as to what aspects of their doctrines were supposed to mean, perhaps even for insiders. While outsiders must have been wondering what to make of the garbled mess created by different Gnostic sects & their renegade apostate leaders.⁶⁰¹ What had been created in the confusions, were man-made & incomprehensible distorted versions of pre-existence themes, which caused the more simplified pre-existence themes to start to fade out of their sects. The results of such apostate settings, & cultural contaminations, combined with other negative aspects, created by the apostasy, resulted in faster legitimizations processes of doctrines quickly morphed into strange fables, far removed from their simple doctrinal themes. This process is faster, in contrast to the much slower processes of other areas of Christendom. For although they were suffering from what stages of the earlier falling away of others’ can produce. Not enough time had gone by required to cause many things to have been completely lost, or turned to fables. Moreover, there still were many whom, despite what they inherited from others’ earlier apostasy, they were determined to hang on, endure with what spiritual light they had & knew to be true. They were also inspired by Christ’s teachings, to do their best to shine forth with as much light of spiritual goodness that they gleaned from the best spiritual gift of all, charity, (1 Cor. 13). Despite how wicked the world got around them, & despite what negative conditions got produced during dark ages of apostasy, there always seems to be a few throughout Christian history, that seem to be able to hold on to many good traits that their conscience reminds them to follow. Plus, what truths they retained, taught them to do. Thus, as they enjoy the benefits of what charity, kindness & other positive Christ like traits produce, & the problems that get solved before they get started, by so living good lives, despite their human weaknesses too. It was amongst these gifted saints throughout Christian history, & in the different sects, that we see many of the

different aspects of the doctrines being preserved, to a certain extent, though they varied too. For even during the Great Apostasy, there still were pockets of spiritually gifted saints, who were also dedicated to preserving their own limited spirituality by following what they knew of Christ's, & his prophets' & apostles' moral teachings. For although they no longer had the spiritual gifts that could produce scriptures, like apostles & prophets, they still could at least do their part to preserve their earlier teachings in manuscripts, books, art works & monuments. Thus, much credit is due to those early to later Christians who did what they could to preserve what they had inherited from their fore-fathers & good faithful leaders, & saints. We have to give much thanks to all the artists that preserved many aspects of many of the basic doctrines put to art, including pre-existence themes.⁶⁰² These writers, artists, manuscript makers, stone carvers, monument makers, stone-masons, & good clerics, & other faithful Christians amongst the different sects, that sought to improve themselves, in contrast to those who didn't. These good people are thus to be credited for creating rich supplies of thousands of art works, that tell & depicted most every aspect of the whole basic stories, behind pre-existent themes, plus other doctrines we shall consider in these time-lines. But sadly, they also had to admit that with the loss of the Apostles & prophets, the heretics were polluting the simple & easy to understand teachings of Christ, plus other doctrines, besides the pre-existence. They noted the on going distortions of the gospel message going on by many in positions of power & authority. They noted & mourned over the moral-decay, especially amongst those who permitted & even taught all kinds of vile immoralities, that their critics, the early to later anti-Christians kept track of, & had noted too. Which collections of long lists of alleged, or real crimes committed by extreme apostate heretical "Christian" sects, were used to vilify also the good early to later Christians, as if they were part of what the renegade heretical sects were reported to be doing. During all these polemical settings, the pure doctrines of Christ & his prophets & apostles were bound to become distorted even further, which is what happened to different versions of different sects' pre-existence themes, later deposited in much later scattered Christian legends.⁶⁰³

The Gnostics blended the Mazdaist view of a cosmic battle between spirits with the Orphic view of a struggle between goodness of spirit and the evil of matter. The human body was considered by them to be a prison created by satan. Evil spirits were called archons or eons. They believed that sense matter was created by evil, the creator "god" of the physical universe in the Old Testament must have been the devil. This view was one of the interpretations that many other Christians rejected. The Gnostics believed that originally humans were created as pure spirits by God, but the Evil One entrapped these spirits into physical bodies. Christ was sent to teach us of our true being, origin, & destiny.⁶⁰⁴

Some of these gnostic heretics were, Marcion, leaders of Marcionites. Valentine, was another. Some Gnostic tell how the spirit had descended at birth into a gross body that became its physical prison. Both worlds, the one of humanity, the other of the cosmos, are battle grounds in the war between the good spirit of light and the evil spirit who rules matter. Originally humans were pure spirit, but, entrapped by the evil eon, they became earthly creatures imprisoned in matter, or each their own physical body. Evil spirits feel it to be their opposite duty to tempt us to abandon our spiritual heritage and to pursue gross material pleasures.⁶⁰⁵ In these versions of pre-existence themes, are hints to the war in heaven, and the role of evil spirits in the pre-mortal, but on going cosmic battles. These anti-body beliefs, as noted earlier, would later influence other early to later Christian doctrines, such as

the resurrection, Christology issues & controversies about the nature of Christ's physical body, if he had been born at all, or not. Or was even resurrected into a physical body, or not, or if he needed a body at all, or not. If he was born of sex as Mary's & Joseph's son, or not. If he was a mere man, who was adopted as Son of God, because of his righteousness, thus it was also argued that he didn't pre-exist before his birth. But, as others argued, if he did pre-exist, & was divine, & was the Son of God, then Joseph wasn't his father. These were the types of issues that rival early Christian sects argued over & asked questions about during the Christological controversy of the 2nd & 3rd century. Plus, different versions of deification, the purpose of life questions, & the nature of God the Father, Christ & controversies over the Godhead.⁶⁰⁶

Gnostic pre-existence themes of the post-war in heaven, post-fall from heaven, activities of the fallen angels-devils, is seen in how they viewed matter, the physical body as a creation of the devil, to which spirits are imprisoned in at birth.⁶⁰⁷

The challenge with many different documents, books, & fragments of ancient writings, that have been found, is for different scholars to try to classify them, according to the different diverse sects that they think they belonged to: "If we attempt to classify a document by its teachings we run into a hopeless situation for half the Gnostic teachings— the pre-existence plan, this world as a place of probation, eternal progression, the spiritual creation, the withholding of certain teachings from the world, the divine parentage of man, the pre-existent glory of Adam, etc.— were held by the Primitive Church."⁶⁰⁸

2nd c. text from the Nag Hammadi, the Gospel of Truth, tells how, "each one will speak concerning the place from which they have come from, and to the region from which they have received their essential being they will hasten to return again and receive from that place, the place where they stood before, and they will taste of that place, and be nourished, and grow."⁶⁰⁹

Other Gnostic texts talk of pre-existence themes, & because they often did, their rival Christians, that polemically wrote against them, called the Gnostics' versions as heretical. These rivals sought to vilify the Gnostic Christian sects to discourage others from joining them, & to defend their own versions of what they understood was the true gospel. Moreover, because of how reports of these extreme sects activities, their alleged sexual perversions, & distorted mysteries, beliefs & practices were giving the regular Christians a bad name, amongst non-Christians, & early anti-Christians. The distancing continued to widen further, as different early Christian apologists wrote to the civil & state authorities of the Roman government about what true early Christians believed. Thus, at times, in their polemical zeal, they misinterpreted, misunderstood & mis-stated Gnostics' variable beliefs in their polemics against them. Just as early anti-Christians had, sometimes generalizing & mixing up Gnostics' variable beliefs with their rivals' variable versions, to argue against the early Christian "cult," in general. For example, one belief made fun of by the early anti-Christian Celsus, (about 170-80 AD), was pre-existence themes, the war in heaven between two divine sons, & another aspect, the fallen angels, how it was said that they were punished with chains, after their fall. Origen complained that Celsus had mixed in Marcion's version with his rivals' versions,⁶¹⁰ when he should have made distinction between the rivals' beliefs, but didn't. What Celsus might have had available to him, when he wrote about 170-80 AD, or heard reports of, by word of mouth, or obtained copies of their confiscated books, is questionable. He was one to boast that no better arguments against the early Christians could be found & made, than from citing their own books. So the question would then be: Did he also have copies of Marcion's & other rival Christians' writings? Perhaps even Gnostic texts? If he did, to what extent might he have been

honest, & willing to sort out all of the conflicting & strange versions of the same variable doctrines & beliefs, from one sect to another? Or would he have not bothered to, & in fact took advantage of the polemics between different sects? Used their rivalries, & strange versions of different beliefs, like Gnostic pre-existence themes, to his advantages, adding his own vilification methods, & twists in vilifying early Christians in general?⁶¹¹

But, as polemics went amongst rival Christian sects, they continued distancing themselves between each other in not only doctrinal themes, but their ritualistic counterparts. The rivalry sometimes got real heated too, as rival Christian sects, thus competing for converts, widened the gaps between each other. Moreover, these polemics might have been one of the reasons why pre-existence themes, because they were popular with the Gnostic sects, fell into disfavor with later Christian church fathers, the Gnostics' rivals. Plus, one of the reasons why about the 3rd–6th c., or so, the rivals against the Gnostics, started to questioning their own versions of pre-existence themes, such as the meanings about how spirits lived in the pre-existence? While others got rid of many of their own pre-existence themes, while retaining, others aspects. Others tried to talk their fellow later Christians out of their beliefs in what had survived & was becoming another faded version of a once pure & simple doctrine, which by those later centuries, late 4th into the 6th c., were in the process of becoming more sounding like fables & taking on more legendized forms. Thus, the later church fathers, who wrote against Gnostic "heresies," distanced themselves from popular Gnostic pre-existence themes, & their strange versions, by making their own versions of the pre-existence to become more & more unpopular, & questionable. These anti-pre-existence themes could have thus been started with the good intentions of trying to sort out versions that contained too many Gnostic elements, as different ones went back & forth between the rivals sects, like Tertullian, 155-240, did. He was a notable early Christian apologist in the Latin west, from Carthage in the Roman province of Africa, & had polemically argued against heresy & contemporary Christian Gnosticism. Tertullian, being of the beliefs of traducianism, (that the spirit didn't pre-exist, but was created at the same time as the body). Was one of the apologists who must have argued against Gnostic pre-existence themes, & others in other sects that did believe in the pre-existence of souls.⁶¹² However, he did leave the church sect he once belonged to, to join the Montanists. Thus, he is one example in many of those who went from one sect to join another. Thus, there might have been some exchanges between different sects' members becoming dissatisfied with the teachings of one sect, to then try another, like what goes on today. Gnostics could have left, to join other Christian sects, bringing with them, what they thought was the good from their former faith, & visa versa. As it was, former pagans brought with them some similar beliefs & blended them with the Christian sect they joined, while Christians also became "apostates" from early to later Christianity, to become pagans again. Jews converted to Christianity, & visa-versa.⁶¹³

The results of these types of exchanges, blending, & their bringing in Hellenistic influences, as the Gnostics also had done, with pre-existence themes, etc. It ultimately resulted, (as other areas of early to later Christendom), in cultural contaminations of the doctrines, rituals, & customs. An aspect of the apostasy, which Christ & his prophets & apostles tried to counter, knowing already, as they prophesied, that the contaminations of their teachings were already underway in their days, & would speed up, once they were gone. Which is why they continued to warn against, & wrote letters against the contaminations from false teachers, philosophy, & heretics, (Matt. 24:21-24, 2 Pet. 1:16, 1

Tim. 4:7, 2 Tim. 4:3-4, Col. 2:8, Eph. 4:10-14, etc). But, now that they were gone, the flood gates of blending was open even more, despite efforts being made to try to stop the blends & keep the doctrines, rituals, & traditions, purer. Under these on going conditions, many beliefs suffered cultural blending contaminations, & pre-existence themes were one of the doctrines that suffered, as different versions developed.⁶¹⁴ But, before this, the earlier Christians still retained many beliefs in many basic elements about the pre-existence. However, there were those who felt they had to be talked out of it, & felt the need to so distance themselves from Gnostic radical versions of the pre-existence, that the whole doctrine that the church still held to, should be abandoned. Especially Origen's version, for some reason, during the anti-Origenists' movement of the 6th c., his version of the pre-existence became unpopular to believe in, & so different clergy tried to stamp out Origen's interpretations, while many of the same ones who did, still retaining other aspects of pre-existence themes in their later Christian teachings, art works & rituals.⁶¹⁵

Other Gnostic texts, The Gospel of Philip, & ones like A Valentinian Exposition, also, the Apocryphon of John, plus, the Revelation of Adam, contain numerous pre-existence themes, blended with the journey of the soul themes, & the earthly test themes, plus the rewards for passing the tests in mortality, that of the return to glory B̄N̄it's descent from heaven to start his human experience, after being clothed in a mortal body, or formed from the dust of the earth. A possible example of Adam's spirit's descent from heaven is in an art work that depicts him passing through the mandorla symbol, an almond shaped passage way, in the shape of, & attributed in other cultures as a female's genital-vagina.⁶¹⁶ () Adopted by historic Christendom, it became the popular symbol for suggesting other realm travel, birth & re-birth, resurrections, descents, ascensions, etc., for they are often seen in realm traveling cases in art works all over historic Christendom, (Adam's descent to life through mandorla, 14th c., Filippo Rusuti, The Creation).⁶¹⁷ Another example, is of the baby Jesus, depicted in a mandorla type pattern of light that radiates from & around what could perhaps be the spirit of Christ, he having descended from heaven into his mother to be, into Mary's womb, ("Christ in the Virgin's Womb," German carved & painted wood, ca. 1400).⁶¹⁸

Pre-existence themes continue on, even in creation themes' hand & wrist grips, for God the Father, or the pre-mortal Christ, or a three-faced one body trinity, or trinity with three heads on one body, (as in other cases, still suggesting fragments of Christ's pre-existence, being there as part of the creation, & in the traditional trinity). They, with hand & wrist grips, pull Adam out of the dust of the earth, then later, Eve out of a sleeping Adam's side. Then, there are scenes of baptism by different modes, & baptism's ritualistic counterparts, the white garment, or other colors of garments or baptismal robes. Then baptismal ritualistic types: Christ's descent into hell, the resurrection, which again have their own hand & wrist grasping, like in also Christ's ascension back into heaven, where he is depicted as having descended down from.⁶¹⁹ In some cases, art works were unveiled, during special occasions, to present their holy messages, or, as in later centuries, radiate their relic-magic type powers, so some believed.⁶²⁰ All these images, types, & ritualistic counterparts, helped with illustrating different aspects of the whole journey of the souls. Thus, the journey of the soul included the unveiling of sacred knowledge about the pre-existence, physical life, & where the spirit goes after physical life. At least the mysteries did, like amongst the Gnostic Christians, & in other Christian sects that rivaled each other, on down to later centuries. But then, when pre-existence themes began to be discontinued, argued against, rejected & dropped, they started to fade out of the

ritualistic dramas, to a certain extent, except in mystery plays. In many areas, they also started to fade off into later legends & myths, after Emperor decrees, like those of Justinian, who outlawed different aspects of pre-existence themes, during the Council of Constantinople, 553 A.D., as we shall see. Having passed through to the other side, by different types of hand & wrist grips, illustrated in thousands of art works, the initiates or those ascending, are on their way towards understanding the whole journey of their souls from the pre-existence, advancing towards deification. Thus, in art & monuments, the hand & wrist grips sometimes symbolize the assurance that loved ones, married couples will be together again, & that they will greet each other in the after life realms, as depicted on old grave stones. They also are greetings between angelic guides, in some cases, hand & wrist grips done with Christ, or also God the Father's extended hand, or helpful protective saints, like St. Peter at the door to paradise, welcoming souls on Christ's right hand of judgment. Or of being raised up out of the fires of purification, during descents into the lower realms & rescues out of them. They can also symbolized advancements towards deification, like in the resurrection themes of the Anastasis, in iconography. While in pre-existence themes, they can represent the final part of the journey, of going back of the worthy souls, to where their spirits came from, thus, a return to glory. The ultimate reward for enduring the trials, tribulations, tests, sufferings, & as the martyrs' rewards for having endured to the end while going through the mortal tests in each clothed spirits' own physical-body in mortality. The return to glory themes were also passed into the Gnostic Christians' versions of pre-existence theme of the return to glory too. For example, "the presence in man of a divine 'spark' [or spirit, pneuma]... which has preceeded from the divine world and has fallen into this world of destiny, birth and death and which must be reawakened though its own divine counterpart in order to be finally restored." The Gnostic version of return to glory themes are tainted with their anti-body beliefs, in that their pre-existence themes are tainted with a version of the spirits' descent from the divine world to have fallen into matter. Their true origin, their pre-existing god-like status, is what has to be re-awakened in them. They must arrive at a point where they find out their close relationship or kinship with the Highest God, & the spark of divinity within themselves, that they'll return to. In another version, God first produces man as a heavenly being of a nature like himself, who then becomes the pattern for the earthly being. In each their own worthless body, they have to struggle out of that prison to be restored again back to their divine origins. The pre-existence themes, blended with deification themes, in the return to glory, after the souls experiences the hard lessons of mortal life, is also in the Hymn of the Pearl.⁶²¹

Like in other branches of Christendom, these different versions blend two concepts, & is also found all over historic Christendom, though in fragmented forms, as time went by. For different pre-existence themes with deification themes, became topics of debate, rejection by many later Christians, & were influenced by the Christological Controversies.⁶²² Also, the symbolical hand & wrist grasping in connection with the return to glory themes, that blends pre-existence themes & deification themes, are a big part of the ritualistic, artistic & theatrical dramas for initiates into early to later Christian mysteries. They are also amongst Gnostic Christians' versions of the whole drama, as strange & distorted as they might get from one Gnostic sect, to the next: "Primitive Christianity had its grip, passwords, & degrees of initiations. The innumerable Gnostic gems & amulets are weighty proofs of it. It is a whole symbolical science..."⁶²³ Some of the early to later Christian mysteries & ritualistic types take

place, during passing through veils, curtains, or canopies, or in some cases, doors or gates, or in the parting of clouds, like in the case with art depicting many ascensions into heaven.⁶²⁴ The hand of God, or Christ extends his wounded hand down to not only to receive, but to give, such as blessings, & other finger language symbols. Extends also, if not in receiving souls, then perhaps in art, rare cases of giving pre-existing souls might exist somewhere in historic Christendom. Like the handing down of the law, to Moses, where just a hand extends a book, or tablet.⁶²⁵ The other areas of the churches, or ancient temples' holy areas, on up to the holy of holies, had curtains to separate different areas being used for further training & enlightenments, of the initiates, & for the prophet-seers.⁶²⁶ But there were areas that were being blocked off from the unworthy, or from those not doctrinally instructed with the basics & not ready for the higher knowledge, until they had proven themselves more ready to receive the higher instructions in the mysteries. (1 Cor.2:7-10, 3:1-3; 4:1-5, Matt. 7:6, 13:10-13, 16-18, John 16:12, 25).⁶²⁷ But, upon being proven worthy to thus become part of those initiates who join in knowing more about the pre-existence, the mysteries were also to present the whole-journey of souls, to answer, as the Gnostic versions tried to, to a certain extent, the questions about: Where we came from, why are we here & where are we going after death, & what is our divine potential? The reasons for not remembering the pre-existence, varies, so also do explanations as to the ways & how those memories were blocked off, when spirits entered each their own physical body. In some versions, such as those influenced by the Greek versions of a pre-mortal existence, there's a memory block through a drink of oblivion, or drink of forgetfulness.⁶²⁸ In other versions, each spirit that descends from heaven to mortal life, passes through a veil of forgetfulness. This is like in ritualistic versions, also illustrated in thousands of art works, of passing through curtains, canopies, doors or gates, or a combination of curtains to come to a door to be knocked on, in ritualistic realm travels. Be they descents down from heaven of spirits who have not yet been born. Or returning spirits going back. Or descents into the lower regions, such as Christ's, prophets, 'angels,' John the Baptist's, the Virgin Mary's & saints,' descents into hell, hades, limbo, purgatory, the Anastasis.⁶²⁹ These veils, curtains, doors, clouds, etc., represent the divisions of different realms of existences. While different types of hand & wrist grasping are symbolic of passing through those divisions from one realm into another, with sometimes hand symbols giving the pre-existing soul, as in a few modern examples, of heavenly hands giving the baby spirit, & the same hands, receiving the spirit at dead. Or of heavenly hands hand clasping small hands of a child, symbolic of handing down the pre-mortal soul to those in mortal life.⁶³⁰ Or receiving back the returning soul at death, as in ancient to modern examples, such as hand symbols on grave stones. Couples greeting each other again, symbolized by hand & wrist grips, in the after life realms, as seen on thousands of hand clasping tomb stones & funeral monuments all over historic Christendom. But, the forgetting process, as far as I know, is for souls, not yet born, whom upon entering mortal physical life, forget their pre-existence self, as to whom they were before they were born. Where as returning souls, upon having a life review of choices, call the encounter with deeds, or weighing of souls in the scales of Judgement, have a recall of all the memories of their mortal life, & perhaps even might recall the memories of their pre-existence life too. As to the reasons for this memory block, or loss, it is done so that it gives us mortals a fresh brand new start, as infants, in a new life, a new school type experience, a new test. For even Christ, our example, also was an infant, & increased in wisdom & stature, & in favor with God & man too, which suggests

that even the Son of God, as an infant, had to also learn who he was before his birth, & what his mission was in being born too, to this earth. (Matt. 1:23, Luke 2:40, 52).⁶³¹

Mid-2nd c., Gnostic teacher, Theodotus, taught that the Gnostic meaning of one who “knows” is one who has arrived at knowledge of “who we were, and what we have become, where we were or where we were placed, whither we hasten, from what we are redeemed, what birth is and what rebirth.”⁶³² Some Gnostic versions of the whole journey of the soul through different realms of existences, thus lays out for their initiates the full range of the soul’s history, from pre-mortal realms in the divine presence, through imprisonment in a degrading tabernacle of flesh, (their anti-body views), and on to a sublime reintegration into the heavens. The whole pre-existence theme, the mortal test—(punishments?). Plus, the eventual deification themes are found in the texts & teachings of different Gnostic sects, even though somewhat distorted, blended with other cultures’ versions. And yet, in their various forms, somewhat strange, they still retain, to a certain degree, fragments of themes about the divine nature of the human family, our origin, & our ultimate destiny towards eventual deification, this was their knowing.⁶³³

These ancient Gnostic texts, like the Revelation of Adam, or Apocalypse of Adam, John’s Apocryphon, the Exegesis on the Soul, the Hypostasis of the Archons, show how prevalent & popular pre-existence themes were interwoven with deification themes too, all with in different Gnostic sects: A multitiered, or several levels & layers of a cosmology of different dominions & areas, are said to be peopled by preexistent angels & eons, or supernatural entities emanating from the Supreme Being. Adam explains how they (Adam & Eve), came from the eternal realm, where they resembled the great eternal angels. Different pre-existence scenarios have some of the angels being cast out of the pre-existence to become descendants of Cain, while others that followed Adam & Eve in their fall into mortality, become descendants of Seth. Even amongst some of the damaged texts, some present pre-existence themes in the ideas that various groups of spirits fall into mortal bodies, & to gain their own experiences in their own good or bad lives in the lineages that they become descendants born into. Keeping in line with Platonic thought & influences, the Gnostic types with pre-existence themes in metaphorical examples of how harsh the soul’s fall into a mortal body can be. How degrading it is for the spirit to be incarnated, for it’s like it had lost its protection from being harmed, for as long as the soul was alone with the Father, she remained a virgin. But once fallen into a body, into this mortal life, fallen amongst many robbers, she was defiled, & eventually prostituted herself, giving into one & all. But the Father taking pity on her, & helps her regain & become again as she formerly was. In the Hypostasis, an archon, one in many, learns that she, together with her offspring, are from the Primeval Father, from above, for out of the imperishable Light, that is where their souls had come from. As in other Gnostic texts, the underlining themes are the whole journey of the soul, descent from the pre-existence, challenges, sins, trials of earth life, the cleansing with divine help, to get ready for the return to glory, to return to the former state of deification, Gnostic styles! Again, pre-existence themes blended with deification themes.⁶³⁴

About 200, or later, text, possibly from Greek, translated into Coptic, & like other Gnostic accounts of the fate of the soul. The Exegesis on the Soul, from The Nag Hammadi Library: “Now it is fitting that the soul regenerate herself and become again as she formerly was. The soul then moves of her own accord. And she received the divine nature from the Father for her rejuvenation, so that she might be restored to the place where originally

she had been. This is the resurrection that is from the dead. This is the ransom from captivity. This is the upward journey of ascent to heaven. This is the way of ascent to the Father.”⁶³⁵

From the Nag Hammadi Library, comes the Gospel of Thomas, “Blessed are the solitary and elect, for you will find the Kingdom. For you are from it, and to it you will return.”⁶³⁶

By the 3rd c., the pre-existing church theme, had been assimilated by Christian Gnostics, as was by other earlier Christians too. As different versions of the pre-existence themes developed in different branches of early Christendom, it became one in many points of contentions & rivalries between orthodoxy & Gnostics’ definitions & descriptions that competed for acceptance in their textual forms & traditions that were polarizing different ones who came in contact with the different versions, down through the centuries.⁶³⁷

Gnostic versions of the pre-existence were tainted with all kinds of influences & strange interpretations, which upset their rivals, who felt they had distorted the teachings, & made up their own sayings of Jesus, counterfeiting & substituting the truth for apostate “knowledge.” The reason for birth, in Gnostic thought, was almost like a descent of the spirit into hell to be imprisoned in “evil matter,” the body. Their abhorrence of physical matter, of the physical body, tainted all the physical aspects of Christ’s teachings about his own pre-existence, his own physical birth, his physical resurrection, & physical deification. For many Gnostic Christians had argued against all the physical aspects of Christ’s & his apostles’ teachings, by distorting the meaning of their physical aspects into non-physical, & by distorting their counterpart reminders in the rituals, into their own non-physical symbolism. The physical aspects were interpreted as being spiritual, or illusionary, allegorical, not literal, so that Christ only appeared to have descended from the pre-existence into a body, because in their beliefs, the divine can’t be corrupted by taking upon evil matter, or a physical body. Thus, they distorted Christ’s incarnation into claiming that it was only a phantom type bodiless form, appearing to be a man, but not one clothed in a physical body.⁶³⁸ The Old Testament God, in Gnostic views, was an demiurge, or the creator of the evil physical world, and those who became awakened through gnosis were redeemed: “In a Gnostic ritual designed to declare independence from the demiurge, the initiate reads: “I am a son of the Father—the Father who had a pre-existence.... I derive being from Him who is pre-existent, and I come again to my own place whence I came forth.”⁶³⁹ There are also Gnostic versions about a female producing all things, the spirits of the universe. But in Gnostic writings, like the Great Announcement, mentioned by Hippolytus, in writing against the Gnostics, in his Refutations of All Heresies, there is a male-female power of some kind. The diversity of Gnostic teachers’ twists & distorted interpretations, didn’t clear up matters of doctrine & beliefs either, but only added to the contradictory confusions. If any, it sounds like fragments of pre-existence themes of the divine parents of a family in heaven concepts were warped into a Father-Mother combined sharing in universal governance & creation. This “divinity,” is said to be consisting of a “god” both male-female power. But there are amongst the Gnostic teachers such diversity of interpretations that it gets so confusing & clouded as to what is meant, & what is not meant, what is literal, & what to others was metaphorical. For some say that the divine is to be masculofeminine—the great male-female power. While others claim it’s metaphorical, because the divine is neither male nor female. While still another adds to the confusion by suggesting that one can describe the primal Source in either masculine or feminine terms, with the divine to be understood, (if it even can), in terms of a harmonious,

dynamic relationship of opposites, (whatever that means). In all this Gnostic mess & confusions are fragments of pre-existence themes, even though blended & distorted amongst their various versions of pre-existence themes' interpretations. Which is further evidences of what happens to doctrines, beliefs, & their ritual counterparts, when different heretics rejected church authority, & there was no living apostles & prophets to keep in check & counter false doctrines, or variants of true ones being distorted by those who have entered into the churches. Or have went off on their own, drawing away disciples, into extreme practices & rituals, that also allowed further misunderstandings of basic pre-existence themes to become strange blends of nonsense, to be retrogressed further on their ways to becoming further legendized beliefs & myths in later centuries! (Eph.4:10-14; 1 John 2:18-26, 1 Cor. 11:18-19; 3:3-5, 2 Pet.1:16, 2 Tim. 4:3-4, 1 Tim.1:4, 4:7, Titus 1:14, Jude 1:4, Col.2:8).⁶⁴⁰

End of 3rd beginning of 4th c., probably composed in Alexandria, a text from Codex II, & parallel text from Codex XIII, a tractate with the modern title of: On the Origin of the World, is another garbled Gnostic blend, suspected of being influenced by all kinds of cultural contaminations & influences of the area & times it is said to possibly be from. The blend of influences includes: Jewish thought, Manichaean motifs, Christian ideas, Greek or Hellenistic philosophical and mythological concepts, magical and astrological themes, and elements of Egyptian lore, which may have been where the original Greek text was composed. Its from an unknown Gnostic sect, but tainted with reminiscences of Sethian, Valentinian, and Manichaean themes. Some of the possible garbled pre-existence themes here blend so much from different cultures, that it becomes difficult to figure out where one culture's influence begins, & another is mixed in to run along side the theme, or end it. There are references to light's triumphs over darkness. Of immortals and those who came into being after them, like what is above, which is a veil which separates men and those belonging to the sphere above. Whatever that's supposed to mean, but it seems some possible veil lore might have been thrown into the mix. Slight fragments of possible war in heaven themes with one Yaldabaoth, thinking & boasting he's the only god & that no other exists. Almost arriving at a coherent pre-existence theme of like how Satan sought to take over God the Father's throne, this Gnostic concoction has the First Father exalted himself, and was glorified by the whole army of angels. And all the gods and their angels gave him praise and glory. And he rejoiced in his heart, and he boasted continually, saying to them, perhaps gathered around as if in a council not mentioned, that he didn't need anything. He boasts that he was god & no other existed. In saying this, it was a sin against all of the immortal imperishable ones, and they protected him. Pistis Sophia spoke up angrily, "You err, Samael," she goes on to point out that there is an enlightened, immortal man who existed before him, & that will this will appear in "your molded bodies." Thus, possible hints to a fragment of a pre-existence theme, if this immortal man existed before appearing in molded bodies. Or is representing humanity, then the immortal spirits of humanity existed before their bodies were molded. She goes on to warn that he will be trampled by him & will go down to his mother in the abyss. Further on a sort of garbled fragment of a war in heaven is hinted to in that some get jealous of others light & powers, so they made a great war in the seven heavens. Pistis seeing the war sent seven archangels from her light to one Sabaoth, who had received light & great authority. The results of the victorious are the establishments a kingdom & changes in ranks amongst the gods, some now lower than before. More creations take place, supposedly in an eighth heaven, & amongst different creatures & animals are

formed, is what sounds like a hint to the pre-existent church, (thus, from early Christians contributions into this who mix). For its "an angelic church— thousands and myriads, without number, (belong to her)— being like the church which is in the eighth [heaven]. And a first-born called "Israel" i.e. the man who sees god," and (also) having another name, "Jesus the Christ," who is like the Savior who is above the eighth, sits at his right upon an excellent throne...." On his left is the virgin of the holy spirit. They are surrounded by 7 virgins and holy spirits & 30 other virgins, and all the armies of angels that glorify him with praise and musical instruments. So the assembly is like a possible fragment to the pre-existence theme, that of the council in heaven. A somewhat clear creation of Adam & Eve theme, is included, & yet also containing blends from other cultures. Another fragment of pre-existence hints is in the closing line: "For it is necessary that everyone enter the place from whence he came. For each one by his deed and his knowledge will reveal his nature,"⁶⁴¹

JUSTIN MARTYR, 110-65 A.D., attempts to explain to the Rulers of the Roman Empire, that evil demons had misrepresented early Christians' doctrines, etc., because the demons had counterfeited the divine things of God. He went on to argue how Christ's mission was predicted by the true prophets, & the predictions were also counterfeited by the demons, or fallen angels.⁶⁴² "And these things were said both among the Greeks & among all nations where they [the demons] heard the prophets foretelling that Christ would specially be believed in; but that in hearing what was said by the prophets they did not accurately understand it, but imitated what was said of our Christ, like men who are in error, we will make plain."⁶⁴³ Note that the demons-fallen angels (pre-existence themes), counterfeited the prophecies & what was said by the true prophets among all nations! There were prophets in other nations, & they had foretold of Christ, thus other nations weren't neglected! If those fallen angels had counterfeited what the true prophets said, & set up counterfeits of their own, then that's why there were parallels to the true things the true prophets preached, & what Christ later restored, during his earthly ministry. Consequently, these were the answers to at least a few early anti-Christian charges: The charge that Christ neglected other nations. That other nations didn't have prophets. Plus, that early Christianity was but a copy of pre-Christian time paganism that sounded similar in many ways to what Christ did.⁶⁴⁴ Hence, Justin's use of pre-existence themes in other areas too, has him amongst the early Christian fathers that supported the beliefs, although some have suggested that his ideas about the human soul are difficult to determine. Having been schooled in philosophy, he admires Plato's version of the pre-existence, & accepts his doctrine that "the soul [is] also divine and immortal, and a part of that very regal mind." Some modern sources refer to Justin as one of the "pre-existiani," or supporters of the belief in human pre-existence."⁶⁴⁵

In his 2nd Apology, addressed to the Roman Senate, Justin wrote about the fall & transgressions of some of the angels of heaven. Justin reflects rabbinical ideas in some of his comments about the fallen angels who had demons from captive women on the earth. He wrote that the demons had set up magical arts, & perverted the human family evil works. Justin also suggests that Christ is the first born of all creation. He pre-existed, & was a 2nd God, but not above the Father, for the Father was the Most High God. An early anti-Christian Jew named Trypho couldn't accept this early Christian doctrine that Christ had pre-existed, had talked to their prophets of old, & had then come to earth. Justin cites from the scriptures to show how this was so. Christ's atonement makes it possible for them to be able be healed of the ill effect of sin, & thus the soul would be restored to the realm from which it came from,

or would be able to return to God who gave it. Justin mentions the fallen angels again, & then later suggests that the "Us" mentioned in the scriptures (Gen.1:26), showed a plurality of Gods in a literal way, & not in a symbolical way as others had suggested. He also says that it shows that the pre-existing Christ was involved in the creation of our first parents.⁶⁴⁶

Toward the end of his Dialogue With Trypho, Justin wrote that God, made men and angels free. But he wrote of them as having "...not existing formerly, [but] do now exist..." There is no indication that Justin was teaching Traducianism, the belief that the soul & body were created at the same time, thus, no pre-existence for the soul. However, if he was, then he was like other early Christian fathers, like Tertullian, who taught other aspects of pre-existence themes, while suggesting that the spirit was created at the same time the physical body was.⁶⁴⁷ For, Justin, if one, he is like other Traducianism early Christian Fathers, who go on with other aspects of the pre-existence themes: Men & angels are therefore free to choose, & sometimes they sin. In which case they will be judged accordingly, thus teaching the aspect of the pre-existence about free-agency.⁶⁴⁸

Justin, like Irenaeus, Tertullian, & a few others, believed in many aspects, sometimes having differences of opinions on different aspects. However, in the case with Justin, instead of Traducianism, does he mean that the angels & the souls of men do not exist in the pre-existence until the time that they were created by God, in that pre-existence? Whatever might be the case, it's a reasonable question when we also considered other themes about the pre-existence that is found in his & other Traducianism early Christian fathers. Such as how that Christ is often called "the first born." This is understood to mean that he was the first born spirit to be born before all others in the family in heaven.⁶⁴⁹

In other areas of Justin's writings, he at least, indicates that he was contemplating the possibility of the soul's existence before mortal birth: "If the world is begotten, souls also are necessarily begotten; and perhaps at one time they were not in existence, for they were made on account of men and other living creatures, if you will say that they have been begotten wholly apart, and not along with their respective bodies" (ANF, 1:197).

Reflecting Rabbinical traditions, Justin Martyr wrote in his 2nd Apologia, that: "God confided the care of men and of things terrestrial to angels. But the angels, violating this order, had commerce with the women and had by them children who are the demons."⁶⁵⁰

"...God, when He had made the whole world, & subjected things earthly to man, & arranged the heavenly elements... [God] committed the care of men & of all things under heaven to angels whom He appointed over them. But the angels transgressed this appointment, & were captivated by love of woman, & begat children who are those that are called demons; & besides, they afterwards subdued the human race to themselves, partly by magical writings, & partly by fears & punishments they occasioned, & partly by teaching them to offer sacrifices, & incense, & libations, of which things they stood in need after they were enslaved by lustful passions; & among men they sowed murders, wars, adulteries, intemperate deeds, & all wickedness. Whence also the poets & mythologists, not knowing that it was the angels & those demons who had been begotten by them that did these things to men, & women, & cities, & nations, which they related, ascribed them to god himself, & to those who were accounted to be his very offspring, & to the offspring of those who were called his brothers, Neptune & Pluto, & to the children again of these their offspring. For whatever name each of the angels had given to himself & his children, by that name they called them." Justin also wrote that it was by the name of Jesus, the

Christians had exorcized demons out of people who were possessed. He went on point out that even though the demons had opposed the work of Christ, they will eventually be shut up in the eternal fire, as the prophets had predicted.⁶⁵¹

Justin's The Discourse To The Greeks: The soul upon making its pilgrimage to earth life, had become ill because of sin. But that the Word, Christ, drives these ills out, & other negative vices of sin, to the point where the soul becomes calm & serene. And in being thus set free from these ills, the soul "returns to Him who made it. For it is fit that it be restored to that state whence it departed, whence every soul was or is."⁶⁵² The return to glory themes is a common theme in ancient Christianity that blends pre-existence themes in with deification ones. For, the soul would be glorified with the glory which it had "before the world was" (John 17:5) As in the case with Christ? Plus, as in the case with Adam & Eve, who are told that after Christ comes to rescue them, & lift them up by hand & wrist grasps, out of the underworld, they would be restored to their former state of glory, being bright glorious beings before their fall.⁶⁵³

Ecclesiastes 12:7: "Then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it." Later, Origen, (3rd cent. A.D.), wrote in his response to Celsus, about the total destruction of evil, & a restoration to righteousness of every soul. This was one of the beliefs that got Origen in trouble with later Christians.⁶⁵⁴

Christ prayed to the Father that He would restore Him to His former state of glory that He had step down from, while in the earthly body of His birth to Mary, (Phil. 2:5-15). Thus, the glory that Christ had before his birth, & while in the pre-existence, would be restored. "And now, O Father, glorify thou me with thine own self with the glory which I had with thee before the world began." John 17:5.

Justin Martyr, Hortatory Address to the Greeks, Justin points to parallels between the Greek traditions. Plus legends, writings, & that of the sacred scriptures. Justin attempts to show the Greeks that they had similar beliefs. Thus the Greeks should not be so quick to reject Christianity, or they would also have to reject some of their own beliefs as well. He argues that some of their Greek stories and legends are imitations of the things found in scripture. During Justin's time on into the early centuries: "The Greek gods were regarded as demons by the early Christians, but the ideas which found expression in the mythology of Greece, in the tales of Greek deities and heroes, were retained and Christianised. The old Greek saviours changed names and became Christian saints, or at least contributed important features to the legends of their lives."⁶⁵⁵ Justin notes parallels already in existence, between early Christian beliefs, pagans, & Greeks, etc., but used pre-existence themes, when he attributes them to post fall from heaven activities of the fallen angels. Consequently, the demons had set up the counterfeits. They'd been working themselves in as counterfeit gods amongst the Greeks & other nations where they'd heard the true prophets preaching, & thus counterfeited what was said by them.⁶⁵⁶ After giving some parallels as examples, Justin wrote: "And the same holds good regarding the enemy of mankind who was cast out of heaven, whom the Sacred Scriptures call the Devil, a name which he obtained from his devilry against man, & if anyone would attentively consider the matter, he would find that the poet, [Homer] though he certainly never mentions the name of "the devil," yet gives him a name from his wickedest action. For the poet, calling him Ate, says that he was hurled from heaven by their god, just as if he had a distinct remembrance of the expressions which Isaiah the prophet had uttered regarding him. [Isa.14:12-20]. He wrote thus in his own poem:-- "And, seizing by her glossy locks the goddess Ate, in his wrath he swore that never to the starry

skies again, & the Olympian heights, he would permit the universal mischief to return. Then, whirling her around, he cast her down to earth. She mingling with all works of men, caused many a pang to Jove."⁶⁵⁷

Justin compares the writings of Moses with Plato,—an early Greek Philosopher, claiming Plato borrowed from Moses. Thus, the Greeks' versions of the pre-existence were derived from Moses: "God created the heaven & the earth." An "...earth which we perceive by the senses, & which God made according to the pre-existent form.... And so also concerning man: Moses first mentions the name of man, & then after many other creations he makes mention of the formation of man, saying, "And God made man, taking dust from the earth." (Gen. 2:7). "He thought, accordingly, that the first so named existed before the man who was made, & that he who was formed of the earth was afterwards made according to the pre-existent form."⁶⁵⁸

Trypho the Jew, rejecting Christ's pre-existence, said to Justin that their (Trypho's) teachers had taught them that the early Christians utter "...many blasphemies, in that you seek to persuade us that this crucified man was with Moses and Aaron, and spoke to them in the pillar of the cloud; then that he became a man, was crucified, and ascended up to heaven, and comes again to earth, and ought to be worshipped."⁶⁵⁹

Justin: Christ "...was before the morning star and the moon, and submitted to become incarnated, and be born of this virgin of the family of David, in order that, by this dispensation, the serpent that sinned from the beginning, and the angels like him may be destroyed, and that death may be condemned, and forever quit, at the second coming of the Christ Himself, those who believe in Him and live acceptably,... shall exist in freedom from suffering, from corruption, & from grief, & in immortality."

Justin later on: "...He pre-existed, and submitted to be born a man of like passions with us, having a body, according to the Father's will in this last matter alone is it just to say that I have erred, and not to deny that He is the Christ, though it should appear that He was born man of men, and (nothing more) is proved (than this), that He has become Christ by election."

Justin, further on: "...this Offspring, which was truly brought forth from the Father. Was with the Father before all the creatures, and the Father communed with Him; even as the Scripture by Solomon has made clear, that He whom Solomon calls Wisdom, was begotten as a Beginning before all His creatures and as Offspring by God, who has also declared this same thing in the revelation made by Joshua the son of Nave (Nun)." (Josh. 5:13 & 6:1-2).

Justin testified: "...this [Christ] existed before the sun, and those of your nation who are saved shall co-endure with the sun, and before the moon unto all generations; and so on until, 'His name endureth before the sun, and all nations shall call Him blessed.... [By David] it is declared that He would come forth from the highest heavens, and again return to the same places, in order that you may recognise Him as God coming forth from above, and man living among men; and (how it is declared) that He will again appear, and they who pierced Him shall see Him..."⁶⁶⁰

The Wisdom of Solomon also seems to reflect the idea that a person's pre-mortal life can influence how they enter mortal life. If they had sinned in the pre-existence, they might enter into less favorable conditions & circumstances in mortal life. Just like how what one does in this life has a say in the conditions & outcome of what happens in the next life. "As a child I was born to excellence, and a noble soul fell to my lot; or rather, I myself was noble, and I entered into an unblemished body..." David Winston, in his commentary, says that "we

must conclude that the words "I entered an undefiled body" are meant to suggest the preexistence of souls of varying spiritual capacities, and that in the case of Solomon it was a noble soul that had taken the initiative of entering an undefiled body."⁶⁶¹ The comment is made concerning verse 19 that: "This is as clear a statement of the concept of preexistence souls as one could wish, and there is no need to explain it away as many commentators have done."⁶⁶²

Though this might not be a correct belief, it still was one held by even some of Christ's disciples, as noted, for some believed that the conditions of different body types, such being born blind, (John 9:2), reflected the types of sins done in the pre-existence. Justin Martyr follows this line of belief too when he suggested that the "fallen angels have grosser bodies than do good angels."⁶⁶³

Later, Origen wrote about this same type of belief, and then later at the council at Constantinople, 553 A.D., this issue about the type of body, dark skinned fallen angels, was rejected by this council. The belief, by this time was so wide spread that thousands of art works depicting demons, often showed them as dark skinned, often black skinned monstrous subhuman type creatures, especially as beliefs faded off into later fables.⁶⁶⁴ Justin say that the reason why some of the angels fell from grace, was because they had misused their free will.⁶⁶⁵

Trypho charge of the many "blasphemies" against the early Christians was that they "...assert that angels sinned and revolted from God."⁶⁶⁶ Justin gives numerous scriptural examples, from Zechariah, Job, & David, to illustrate pre-existence themes found in Jewish scriptures about how the angels came to stand before the Lord, and the devil came with them. Here is reference to the common pre-existence theme of the council in heaven, sometimes depicted in numerous early to later Christian writings, art works & mystery plays.⁶⁶⁷ All of these examples were mentioned to show how the wicked angels sinned & had fallen because they had revolted against God.⁶⁶⁸

Justin: Christ's pre-existence as "...the first-begotten of all creation [who] should become incarnate by the Virgin's womb, and be a child..."⁶⁶⁹ Trypho wonders how early Christians maintain that Christ can be demonstrated to have been pre-existent, who is filled with the powers of the Holy Ghost, which the Scripture by Isaiah enumerates, & could be born a man to the Virgin. Justin mentions the 'free will' that both the human family & angels were endowed with. Thus, making reference to another pre-existence theme, free-agency. But in having free-will to choose, they would also be judged according to their choices, as with all. Satan, having chosen to become an apostate angel, was thus named Satan, which means the apostate.⁶⁷⁰

Justin goes on to present more evidences for the case, that Jesus pre-existed, was "the angel of the Lord," Son of God, who ministered the will of God the Father. How Christ, was born of the Virgin, conversed with Moses, & thus pre-existed. He was the divine messenger from the presence of the Father. Christ is the Word, who carries the tidings of the Father. How that there was more than just one God involved in the creation, for the Father was one of the Gods, & the Son Jesus Christ was the 2nd God. In the Genesis account of the creation drama, the Father was there, but also the Son Jesus Christ was there too. He interpreted the Genesis account, (Gen.3:22), as being literal, & not figurative as "the sophists" claimed. In citing this scripture, Justin builds his case for the pre-existing Christ, as being one of the "Us" mentioned, in that the plurality of the wording suggested a plurality of Gods. From the Book of Wisdom, he shows not only the pre-existence of Christ, but to also show that Christ was numerically distinct from the Father who had begotten Christ, before the creation of the world. Justin used Proverbs 8:22 as scriptural proof text to testify that Christ

was before the earth was formed & before other things on it were made. Justin followed with: "When I repeated these words, I added: "You perceive, my hearers, if you bestow attention, that the Scripture has declared that this Off-spring was begotten by the Father before all things created; and that that which is begotten is numerically distinct from that which begets, any one will admit." For Justin, "wisdom" was one of the titles for the pre-existing Christ. Hinting to the war in heaven drama, he charged the Jews & Trypho as being part of the "...host of the devil, through the aid ministered to them by you..."⁶⁷¹ Justin believed that the when the early Christians died in the faith, they go "...to fill up the heavenly ranks left vacant by the fallen angels."⁶⁷² Some later Christian artworks, depicting the council in heaven, show vacant seats, & some angels in the process of falling out of them, others falling, others crashing down into the world to crash through into the underworld. One belief was that God created the human family to fill the vacancy created by some of the angels' fall from heaven.⁶⁷³

Different early church fathers argued that the Greeks had taken many of their concepts from the Hebrew scriptures, which is why they had their own version of the pre-existence. "So Numenius of Apamea (fl. 150 CE) could implicitly suggest that his teachings, like the doctrine of the soul's descent into the world, while found in Greek philosophy, were actually biblical in origin."⁶⁷⁴

More on ancient Gnostic Texts. Other world or realm pilgrimages & travelers are often mentioned in ancient documents as descents, ascensions, passers-by, pilgrims, strangers, wanderers, & seeds, etc. Because souls came from another world, they are only "passersby" in the present one (Gospel of Thomas, Log. 42). The soul's descent into a body emerged as one of the leading themes in the newly-discovered Nag Hammadi library, found in Upper Egypt in 1946. They give us some samples of Gnostic versions of early Christian doctrine during the early second through fourth centuries. The Gospel of Philip 140 A.D., says: "Blessed is he who is before he came into being. For he both was and shall be" (Saying 57). The Gospel of the Egyptians says that the souls of the Elect are from "the great incorruptible race which has come forth through three worlds" (60:25– 61:1). Together with their offspring, they "are from the Primeval Father; from Above, out of imperishable Light, their souls are come" (Hypostasis of the Archons 96:19-22). "They came forth from the Father like children who are from a grown man" (Gospel of Truth 27:12-15). In other documents, those that get to learned of their pre-existence, say: "...I am from the Pre-existent Father, and am a son of the Pre-existent One... (I go) to the place from which I have come; there I shall return" (1st Apocalypse of James 33:21-34:19).⁶⁷⁵

In ancient ritual settings of both Gnostic, early Christianity, & Jewish versions, what happens to ritualistic garments, are types of what happens to the soul & body. In some cases, the garment being a type of pre-existence soul that is clothed upon in a body, when it descends from the heavenly realm. Keeping the garment clean, or if soiled by sins, but washed clean, such things are types of keeping the soul unspotted, or if spotted by sins, thus cleansed. Thus, the different types of washing rituals, & often, the white-garments, as types of purity.⁶⁷⁶

The Gospel of Philip: Mid second to third century, in Greek, possibly in Syria, the Coptic translation, found in the Nag Hammadi Library, contains New Testament passages with Gnostic Valentinian notions. Thus, the pre-existent form or type of body preserved in the Chamber of Creation, with which the spirit is invested when about to go down into life earthly, is similar to the form of the physical body. However, the spirit is said here to be "winged." There are two classes of spirits, "the spirits that have been created and have returned" and "the spirits that

have not yet been created".⁶⁷⁷ "The light and the darkness, life and death, right and left, are brothers one for another."⁶⁷⁸ The two extremes, two ways, of battles between heavenly & earthly family members: Or between brothers, sisters, fathers & mothers. Some choosing the light, other the darkness, some going down the right path, others the left. These ancient themes show up in not only Gnostic versions of the whole pilgrimage of the souls of the family, through different realms of existences, but also in early to later Christianity. The war in heaven was between pre-mortal life family members, a war that continues in mortal life & other realms too.⁶⁷⁹

The second century Gnostic heretical sect, the Elcesaites: At its head was one Saturninus of Antioch, who was one of the first Gnostic chiefs. But its founder was one, Elxai, a Jew, during Emperor Trajan's reign, 98–117 A.D. Whatever might be their leadership, as a Jewish or early Christian Gnostic sect, their pre-existence theme blends Platonic anti-body type dogmas in with different pre-existence themes from other questionable sources. Like others, who rejected the physical birth of Christ as being real, the Elcesaites' version has the pre-existing Christ being sent down into a body that only appeared to be a real human body. According to Saturninus, this Being was sent to destroy the empire of the material principle. Saturninus was said to have preached these sorts of things in Syria, but mainly at Antioch, during the 2nd c. A.D.

Thus, Saturninus of the Elcesaites Gnostic heretics: "...He held the doctrine of two principles, from which proceeded all things ; one a wise and benevolent deity ; and the other, a principle essentially evil, which he supposed to be under the superintendence of a certain intelligence of a malignant nature." The world and its first inhabitants were (according to the system of this raving philosopher) created by seven angels, who presided over the seven planets. This work was carried on without the knowledge of the benevolent deity, and in opposition to the will of the material principle. The former, however, beheld it with approbation, and honoured it with several marks of his beneficence. He endowed with rational souls the beings who inhabited this new system, to whom their creators had imparted nothing more than the mere animal life; and, having divided the world into seven parts, he distributed them among the seven angelic architects, one of whom was the god of the Jews, and reserved to himself the supreme empire over all. To these creatures, Whom the benevolent principle had endowed with reasonable souls, and with dispositions that led to goodness and virtue, the evil being, to maintain his empire, added another kind, whom he formed of a wicked and malignant character ; and hence arose the difference observable among men. When the creators of the world fell from their allegiance to the Supreme Deity, God sent from heaven, into our globe, a restorer of order, whose name was Christ. This divine conqueror came clothed with a corporeal appearance, but not with a real body ; he came to destroy the empire of the material principle, and to point out to virtuous souls the way by which they must return to God. This way is beset with difficulties and sufferings, since those souls, who propose returning to the Supreme Being after the dissolution of this mortal body, must abstain from wine, flesh, wedlock, and, in short, from every thing that tends to sensual gratification, or even bodily refreshment." Saturninus taught these extravagant doctrines in Syria, but principally at Antioch, and drew after him many disciples by the pompous appearance of an extraordinary virtue."⁶⁸⁰

IRENÆUS, 120-202 A.D. Anti-heretic & early Christian Apologist, wrote Against Heresies, 182--188 A.D. He presents his own versions of the pre-existence. He, like Tertullian, seems to have believed some aspects of the stories of the pre-existence, while rejecting other aspects, & those versions as told by some of the Greeks, & other rival Christians whom he considered to be heretics.⁶⁸¹

Dr. Hugu Nibley notes that "...the editors of the *Patrologiae Graecae* note that various fathers of the church represented every interpretation of the doctrine, [the pre-existence], from absolute acceptance to absolute denial. Most of the fathers temporized somewhere in between. Again, this is a good indication that we are dealing with an authentic teaching of the early church, since the early fathers are all for it. The later ones don't know; they are not so sure."⁶⁸² If the later Christian fathers started to not be so sure about the interpretations about the pre-existence, what might the later Gnosticism & other heretics might have done to further legendize their different blends of the beliefs?

Irenaeus wrote of "...the angels who transgressed & became apostates, together with the ungodly, & unrighteous, & wicked, & profane among men,..." Again, the fallen angels are called apostates.⁶⁸³ Later on in his first book, Irenaeus objects to other rival Christians' interpretations: "...And they instruct them, on their reaching the principalities & powers, to make use of these words: 'I am a son from the Father -- the Father who had a pre-existence, and a son in Him who is pre-existent.... For I derive being from Him who is pre-existent, & I come again to my own place whence I went forth.'..."⁶⁸⁴

Gnostics' versions claim that: "...I derive my being from who was pre-existent, and I go again to that which is my own, whence I came from."⁶⁸⁵ Irenaeus, opposed to the gnostic views, replaced the demiurge by the Devil, of which he thought was "a rebel angel, having fallen by pride and arrogance, envying God's creation" (*Adv. Haer.*, No. 40). But, he agreed with them on other points, that the Devil had claims on the human family because of our sins. Jesus, however, having paid the debt, has power to redeem us from the Devil's clutches. This judicial system, of Christ paying the debt, & bailing souls out of the spirit prison, was to become a popular theme in thousands of art works. Satan & the demons, often dishonest & corrupt wardens of the spirit prison, try to tip the judgment scales, sometimes by hanging on the left hand side of them, in their post-fall from heaven activities. They failed in their attempts to keep Christ out of hell, for his atoning blood tips back the scales fairly, & thus the soul gets a fair judgment of deeds done, good or bad, when the soul encounters its works. Also, the doors or gates of the spirit prison are kicked down, or burst asunder before Christ glorious presence, when he harrows hell & liberates the spirit prisoners that he's ransomed, or paid their bails. He grasps their hands & wrists & pulls them out of the clutches of the demons, many of which retreat down into the darkness, but can't because Christ's power & brilliance is like unto a thousand suns, lighting up all of the spirit prison.⁶⁸⁶

Irenaeus believes, or at least taught some aspects of the doctrine of the pre-existence, such as how Christ was the first born spirit in a family in heaven. The war in heaven & the fall of Satan & his angels, etc. While at the same time rejecting the interpretations of rival Christian sects. How well did Irenaeus know the doctrines of the rival sects he was writing against? Was he fair in his presentation? Or was he biased? Further evidence of how wide spread the doctrine of the pre-existence was in those days, is seen in how Irenaeus objects to the versions of the Ophites & Sethians. Creation dramas of angels coming down from heaven to fall in love with the first humans on earth, & to eventually have children by the women. Hints & fragments of the story of the fall of the angels, is blended in with what might be rabbinical Jewish elements, of the Nephilims, sometimes spelled Nefilims.⁶⁸⁷

Pre-existence themes had been blended in with others' versions, and were probably added with early Christians' versions to form strange versions of the creation drama. Thus, Adam & Eve were cast out of paradise, Eve is

sought after by Ialdabaoth who wants to have children by her. But his wish was opposed by his Mother who secretly emptied Adam & Eve of the light which they had been sprinkled, in order that that spirit which proceeded from the supreme power might participate neither in the curse nor opprobrium, caused by transgression. Irenaeus continued to note how the authors of these heresies, "also teach that, thus being emptied of the divine substance, they were cursed by him, & cast down from heaven to this world." Such a version is said to reflect rabbinical conceits & follies. Irenaeus continues to present these heretical versions: "But the serpent also, who was acting against the father, was cast down by him into this lower world; he reduced, however, under his power the angels here, & begat 6 sons, he himself forming the 7th person, after the example of that Hebdomad which surrounds the father. They further declare that these are the 7 mundane demons, who always oppose & resist the human race, because it was on their account that their father was cast down to this lower world."⁶⁸⁸

Irenaeus objects to what he must have thought was some of the old Greeks' myths & their versions of the journey of the soul into earth life, from a pre-existence: "We may subvert their doctrine as to transmigration from body to body by this fact, that souls remember nothing whatever of the events which took place in their previous states of existence." Irenaeus was of the opinion, that the spirit & body were created at the same time. But, should he thus be included amongst others that held to the traducianism opinion & theory, that the spirit & body was generated at the same time, by the earthly parents?⁶⁸⁹ This version, that sought to answer the origins of souls, as being generated by mortal parents, that the human soul is transmitted from the parents to the children. Such a view, if held by Irenaeus, as it was by Tertullian & Apollinaris, & even some heretics, were not held by other early Christian Fathers that taught the pre-existence of souls, or spirits.⁶⁹⁰ Irenaeus elsewhere adds to the evidences of his traducianism type views when he suggests how "the soul was not anterior to the body in its essence, nor, in regard to its formation, did the body precede the soul: but both these were produced at one time."⁶⁹¹ Consequently, although many pre-existence themes were still intact by the mid 2nd & early 3rd century, many others aspects wouldn't be for long, for the legendization process of turning doctrines into fables was already underway by the second century. But so also was the abandoning of many basic pre-existence themes too. The questions about the lengths of the life of the soul were being challenged, for some thought it couldn't have been like God, who had lived from all eternity before, & would live from all eternity after. As to the soul, then, even though it was believed by different ones like Irenaeus that it could live forever after being created at the same time as the body. It was doubtful that if the soul was immortal before. Only God had a monopoly on the immortality before.⁶⁹²

The immortality of the soul, then, must have been one of the questions of the ages. Where does the soul come from? Was it born to the gods? Was it created at birth, or at the same time as the body? Was it created before birth, living with Divine Parents who created or gave birth to a new being, a spirit son or daughter of those Divine Parents, thus living with them in their glorious heavenly realms, before that spirit was later clothed in a mortal body? Clothed in a body, on some world, as on other inhabitable worlds throughout the universe? Was that which was taking place on this world, also taking place on other far away worlds? Was this why Christ was called the "first born," because he was the first born in a family in heaven? These might have been some of the questions that different early Christians, & others, in other cultures that had pre-existence themes, probably asked, though we now might

not have all those types of questions, except a few here & there in the ancient records.

Irenaeus also noticed that his rivals were using the lack of memory of any pre-existence, as evidence for a pre-earth life. In response to this, Irenaeus suggested that the lack of memory, is really "evidence" against the idea of a pre-earth life. Irenaeus must have known that there were some people, who we might speculate, could have been asking during his day, the logical question: 'If the soul had a pre-existence, or lived before birth, why can't we remember that pre-mortal life?'

Irenaeus: "...For if they were sent forth with this object, that they should have experience of every kind of action, they must of necessity retain a remembrance of those things which have been accomplished, ...for the mere union of a body [with a soul] could not altogether extinguish the memory & contemplation of those things which had formerly been experienced... & especially as they came [into the world] for this very purpose.... For if that which is seen only for a very brief space of time, ... is remembered after she has mingled again with the body, & been dispersed through all the members, much more would she remember those things in connection with which she stayed during so long a time, even throughout the whole period of a bypast life."⁶⁹³

Irenaeus wasn't alone in dealing with the pre-existence theme of souls being require to forget their pre-mortal life, when clothed in a mortal body. For Tertullian, also part of the opinion of traducianism, also tackles the difficult questions about memory loss. "I cannot allow that the soul is capable of a failure of memory." Tertullian argued. He then goes on with a series of objections as to why. His questions are logical, like those of Irenaeus. Tertullian asks, if the soul is eternal, how can its passage into mortality make it suddenly subject to the passage of time and its vicissitudes (a difficulty or hardship attendant on a way of life), which forgetfulness implies? How & why does the soul forget, only to remember again? Tertullian continues with wondering how the body might impede recollections. How can forgetting be universal amongst the human family, & yet children are said to have the best memories of some aspects of the pre-existence, being "fresh, unworn souls," but then, Tertullian asks: Why is it to philosophers that Plato imputes the greater power to recollect pre-existence memories?⁶⁹⁴ Centuries earlier, some of the Greek writers had attempted to give an answer to these questions, but of which answers were clouded in mythical stories. Irenaeus challenged these views in a logical manner, reasoning that the spirit would communicate to the body any knowledge or memory of a pre-earth life. He charged that Plato couldn't give a real good answer, & so he invented the notion of "...a cup of oblivion, imagining that in this way he would escape this sort of difficulty. He attempted no kind of proof [of his supposition], but simply replied dogmatically [to the objection in question], that when souls enter into this life, they are caused to drink of oblivion by that demon who watches their entrance [into the world], before they effect an entrance into the bodies [assigned them]. It escaped him, that [by speaking thus] he fell into another greater perplexity. For if the cup of oblivion, after it has been drunk, can obliterate the memory of all the deeds that have been done, how, O Plato, dost thou obtain the knowledge of this fact (since thy soul is now in the body), that, before it entered into the body, it was made to drink by the demon a drug which caused oblivion? For if thou hast a remembrance of the demon, & the cup, & the entrance [into life], thou oughtest also to be acquainted with other things; but if, on the other hand, thou art ignorant of them, then there is no truth in the story of the demon, nor in the cup of oblivion..."

"...If, therefore the soul remembers nothing of what took place in a former state of existence, but has a perception of those things which are here, it follows that she never existed in other bodies, nor did things of which she has no knowledge, nor [once] knew things which she cannot [now mentally] contemplate. But, as each one of us receives his body through the skillful working of God, so does he also possess his soul. For God is not so poor or destitute in resources, that He cannot confer its own proper soul on each individual body, even as He gives it also its special character...." Though Irenaeus seems to not believe other aspects of the pre-existence, such as how the soul did not "previously exist." In the case with Christ, he did believe Christ pre-existed. If so, then a logical question would be if Christ's memory of his pre-existence life as a spirit, was veiled, blocked off, or forgotten? If so, was it so that he would have to also learn of it, & have to find out who he was, as the first born spirit of our Divine Parents, before he was born in a physical body to Mary? Plus, so that he too would also have to "increased in wisdom and stature, and in favour with God and man"? (Luke 2:52).⁶⁹⁵

Irenaeus: Christ, "...the Word, who existed in the beginning with God, by whom all things were made, who was also always present with mankind, was in these last days, according to the time appointed by the Father, united to His own workmanship, inasmuch as He became a man liable to sufferings, [it follows] that every objection is set aside of those who say, "If our Lord was born at that time, Christ had therefore no previous existence." For I have shown that the Son of God did not then begin to exist, being with the Father from the beginning; but when He became incarnate, & was made man, He commenced afresh... the Word of God, descending from the Father, becoming incarnate, stooping low, even to death, & consummating the arranged plan of our salvation,..."⁶⁹⁶

Irenaeus: "He [Christ] had a pre-existence as a saving Being, it was necessary that what might be saved should also be called into existence, in order that the Being who saves should not exist in vain."⁶⁹⁷ Irenaeus, like many others, accepted the portion in the pre-existence drama, that speaks of the war in heaven & Satan's apostasy, the doctrine of the "2 ways," & "the left hand path." Irenaeus cites scriptures when he also wrote how the "...Lord also says in the Gospel, to those who are found upon the left hand: "Depart from me, ye cursed, into everlasting fire, which my Father hath prepared for the devil & his angels... [Matt 27:41] who is chief of the apostasy, & for those angels who became apostates along with him..."⁶⁹⁸

Irenaeus: Christ defeated his enemy "the dragon," and the "serpent," of which enemies Christ had trampled down under His feet. This theme also shows up in early to later Christian art works with pre-existence themes carried over into Christ's descent into hell dramas, where Christ's old enemies are trampled, or seen under his feet, during the harrowing of hell, hades, limbo, purgatory, the Anastasis, which are based on a number scriptures also.⁶⁹⁹

Irenaeus: The devil is one of the angels that became apostate, who was an enemy on the day when he became jealous of God's creature and sought to get Adam to go against God. He is of the angels meant for the air, they raised up counterfeit mysteries & doctrines amongst the heretics, such as the Valentinians.⁷⁰⁰

Irenaeus: Christ, the Son, administering all things for the Father, works from the beginning even to the end, antecedently to Adam, but also before all creation, & is the Word. He cites Enoch's mention of the angels, when they had transgressed, fell to earth for judgment.⁷⁰¹ Before, during & after Christ's time, ancient scriptures cited to support the early to later Jewish & Christians' versions of pre-existence themes, later Christ's pre-existence, were from the writings of Enoch, & books known as the Pseudepigrapha: "And their dwellings were with the righteous and holy and elect. And at that hour that Son of

Man was named in the presence of the Lord of Spirits.... [Thus has] He been chosen and hidden before Him, before the creation of the world and forever more."⁷⁰² Another source for Irenaeus on Christ's pre-existence was Proverbs 8:22-31.⁷⁰³

Irenaeus: The human family & angels have free will to choose obedience to God or not. Matthew 13:38, about tares amongst the wheat, was used by Irenaeus as a type of how there were tares, or apostate angels amongst the obedient angels. Thus, eternal fire is prepared for all those who are the tares-children of the wicked ones, who freely choose to follow the devil & his angels' disobedient apostasy.⁷⁰⁴

Irenaeus: The fallen angel-Satan, led Eve astray, so that she fled from God when she had transgressed His word. He claims the name Satan in Hebrew signifies an apostate, who was exposed by Christ, the Word, who showed the apostate angel's true colors, (probably black, as ancient color symbolism of black was often symbolic of negative traits, of the devil & his fallen angels, of death, & of evil deeds). Thus, the apostate angel was destroyed by God's voice, The Word, who vanquished him by keeping God's commandment. For as in the beginning the Devil enticed man to transgress his Maker's law, & thereby got him into his power; yet his power consists in transgression & apostasy, & with these he bound the human family who disobeys God to himself. The Devil, an apostate angel, who caused the apostasy of the angels, also thus darkens the hearts of those who would endeavor to serve him, & gets them to forget the true God, as the Devil has the darkened to adore him as God.⁷⁰⁵

In the Lost Fragments of Irenaeus: Again, he hints to possible disbelief in a "previous existence," for the human family. While other fragments hint to Christ's pre-existence, who proceeded from God as first-begotten of every creature, & how Christ existed before Abraham.⁷⁰⁶

As different beliefs spread & collided, or blended with each others' in the polemics of different early Christian sects, the different aspects of pre-existence themes also were contrasted & thus caused different questions. One issue was the chronology of Satan's fall from heaven.⁷⁰⁷ When and how some of God's angels fell; the sequence of events was different and varied among different early Christian sects. Some believed that the fall of the angel took place before the creation of the world, others, say it took place because Satan was jealous of Adam, hence, it was after the creation. Others believed that some angels fell when they lusted after the daughters of men, and when they had sex with them and produced a race of giants. Others, like Irenaeus, said that other angels fell, at the time of Noah.⁷⁰⁸

Other Fathers on Pre-existence Themes

PASTOR OF HERMAS, 160, considered scriptures by many earliest Christians, & even bound with the New Testament in some codices,⁷⁰⁹ has this on pre-existence themes: "The holy preexistent Spirit which created the whole creation, God made to dwell in flesh that he desired." [Similitude V.6:5]. "And elsewhere he identifies the Spirit with the Son of God." [Hermas, IX.I:I]. Thus, Hermas believed in the preexistence of Christ as the 2 Clements, Barnabas & others did. Thus, "...the preexistent Son of God is identified with Christ...."⁷¹⁰ Shepherd of Hermas, metaphorically calls an "old woman" as being the church that was created first of all, & for her sake the world made. Hinting to the pre-existent church, as noted earlier. Also, Christ's pre-existence as being in the heavenly council with his Father, before the creation of the earth, was noted earlier too. There, God's plan for the future human family was presented, in midst of great glory and rejoicing.⁷¹¹ Carl Gustav Adolf von Harnack,

(May 7, 1851 – June 10, 1930), a German Lutheran theologian & prominent church historian. Upon noting pre-existence themes in early Christianity, as such themes were also found in the writings of Greek & Jewish Apocalypstists, before earliest Christians, wrote: "...The idea of a kind of pre-existence of the people of Israel... We can still see this process of thought very plainly in the shepherd of Hermas, who expressly declares the world was created for the sake of the Church. In consequences of this he maintains that the Church was very old, and was crated before the foundation of the world."⁷¹² During the time of the Shepherd of Hermas, the creation out of nothing, dogma, had crept into the teachings of the early Church, & was blended with pre-existence themes too. Thus, in one of his visions, a beautiful lady appears & tells the Shepherd to hear the words of God, who dwells in the heavens & made out of nothing the things that exist. What is pointed out here, is how the church has its roots in the pre-existence, & the type explained is that the Church, (typed as an old woman), was created first of all. On this account is she old, and it was for her sake, or the pre-existing Church, that the world was made.⁷¹³

TATIAN, THE ASSYRIAN, 110-72: In writing to the Greeks, he wrote, God the Father is a spirit which did not begin to be in time. The Father alone is without beginning, and He Himself is the beginning of all things, & is the maker of spirits, & of the forms that are in matter. The Spirit that pervades matter is inferior to the more divine spirit; and this, even when assimilated to the soul, is not to be honored equally with the perfect God. God was in the beginning, the power behind the Logos. The Logos is the first-begotten for before him, no creature was yet in existence. As for the human family, it had not existed before birth. In the case with the Logos it was a different matter, for the Logos had pre-existed with the Father, & been the Framer of angels who were also made free to make choices. Some supposed, (some of the Greeks?), & regarded Satan as the first born, & had declared him to be God, though he was resisting the law of God, then the power of the Logos excluded the beginner of the folly and his adherents from all fellowship with Himself. Was Tatian noting other versions of the pre-existence of his time? He goes on to point out how Christ was made in the likeness of God, since the more powerful spirit is separated from him, becomes mortal. While the first-begotten one, in this case not to be confused with Christ whom Tatian said is the first-begotten. Thus, those whom Tatian suggest think that Satan was the first-begotten? Did they also have a version of the pre-existence where Satan, through his transgression and ignorance becomes a demon? Also, they who imitated him, his illusions, are become a host of demons, and through their free agency to choose, have been given up to their own infatuation.⁷¹⁴

"God was in the beginning ; but the beginning, we have been taught, is the power of the Logos. For the Lord of the universe, who is Himself the necessary ground (ὁπδστασις) of all being, inasmuch as no creature was yet in existence, was alone ; but inasmuch as He was all power. Himself the necessary ground of things visible and invisible, with Him were all things ; with Him, by Logos-power... the Logos Himself also, who was in Him, subsists.... by His simple will the Logos springs forth; and the Logos, not coming forth in vain, becomes the first-begotten work of the Father, Him (the Logos) we know to be the beginning of the world. But He came into being by participation, not by abscission ; for what is cut off is separated from the original substance, but that which comes by participation, making its choice of function, does not render him deficient from whom it is taken.... [Thus] the Logos begotten in the beginning, begat in turn our world, having first created for Himself the necessary matter, so also I, in imitation of the Logos, being begotten again, and having become possessed of the truth, am trying

to reduce to order the confused matter which is kindred with myself. For matter is not, like God, without beginning, nor, as having no beginning, is of equal power with God ; it is begotten, and not produced by any other being, but brought into existence by the Framer of all things alone.”⁷¹⁵

Tatian wrote that there is a spirit in the stars, angels, plants, waters, men, animals, each with their own differences. He also wrote that at death the ascending spirit enters into union with the Divine Spirit, is no longer helpless, but ascends to the regions whither the Spirit guides it. He also warned the Greeks about the demons who would attempt to interrupt their ascension because they were accustoming themselves to follow demons as if they were mighty. For just as a robber seeks to overpower those on a journey, so the demons, going to great lengths in wickedness, have utterly deceived the souls among you Greeks which are left to themselves by ignorance and false appearances. The demons, according to Tatian, set up deceptive scenic representations in order to trick the spirit, & cause the spirit to go down the wrong path during the spirit's ascension & migration to heaven at death. Thus the demons attempt to disable the spirit from rising to the path that leads to heaven. The demons had lost their wings as former angels of God because they had sinned. Like nestling that flutter out of the nest they fall to the ground. Having left the heavenly companionship, it hankers after communion with inferior things. Thus, they were driven forth to another abode & were cast down from heaven. It seems that Tatian believed certain aspects of the pre-existence, while not accepting other aspects.⁷¹⁶

Theophilus Of Antioch, 115-168-181 A.D., wrote in response to an early anti-Christian named Autolycus, that God created all things out of nothing. "...God, then, having His own Word internal... within His own bowels, begat Him, emitting... Him along with His own wisdom before all things. He had his own Word as a helper in the things that were created by Him, and by Him He made all things." Thus, the pre-existing Christ, is called governing principle, because he rules & is Lord of all things fashioned by Him, he being Spirit of God, & power of the highest, who came down upon the prophets & through them, spake of the creation of all things and the world. Theophilus suggests that though the prophets "were not when the world came into existence," [as to their physical bodies, or as spirits, before each their own mortal birth?] But, Christ the Word was, being Spirit of God. Does this mean that he didn't believe, like other Fathers, that the prophets pre-existed, but that Christ did pre-exist? Proverbs 8:27, & writings of Moses became scriptures that Theophilus used to point out how Christ was the pre-existing Word of God that spoke to & through the Prophet Solomon, & Moses, for examples.⁷¹⁷ Suggesting, what other early Christian Fathers thought of, God the Father, as not being contained in a single place? But suggesting that it was the pre-existing Christ that was the Word, through which all things were made & who upon assuming the person of the Father and Lord of all, went to the garden of Eden, in the person of God, and conversed with Adam.

"...But what else is this voice but the Word of God, who is also His Son ? Not as the poets and writers of myths talk of the sons of gods begotten from intercourse [with women], but as truth expounds, the Word, that always" exists, residing within the heart of God. For, before anything came into being He had Him as a counsellor, being His own mind and thought. But when God wished to make all that He determined on. He begot this Word, uttereds the first-born of all creation, not Himself being emptied of the Word[Reason], but having begotten Reason, and always conversing with His Reason, And hence the holy writings teach us, and all the spirit-bearing [inspired] men, one of whom, John, says, " In the

beginning was the Word, and the Word was with God," showing that at first God was alone, and the Word in Him. Then he says, " The Word was God ; all things came into existence through Him ; and apart from Him not one thing came into existence." The Word, then, being God, and being naturally produced from God, whenever the Father of the universe wills. He sends Him to any place ; and He, coming, is both heard and seen, being sent by Him, and is found in a place." [Naturally produced is said, in the foot note 7: "That is, being produced by generation, not by creation."]⁷¹⁸

Thus, Theophilus seems to suggest that Christ was a counselor to the Father, before the creation of all things, & was first born, a doctrine that was taught, as noted, by other early Christian Fathers, as were hints to God the Father not being contained in one place. Does he mean that God the Father is a divine spirit without a body, like later Origen suggests?

Early Christian father, Quintus Sepimus Florens Tertullianus, or TERTULLIAN, 145-220 A.D., of Carthage, believed that "...our spirits had no pre-mortal existence, but are propagated, like our mortal bodies, by our mortal parents." Thus, he was amongst the early Christian fathers that believed in Traducianism, that the spirit & body are created at the same time, no pre-existence for the soul.⁷¹⁹ The "...Traducian theory, the spirit of man ...originates with the body from the act of procreation, and therefore through human agency... it is decidedly suitable to the doctrine of original sin; and hence, since Tertullian, it has been adopted by most western theologians in support and explanation of that doctrine."⁷²⁰

Tertullian's reading of Genesis suggests that other pre-existence themes seen later, in Bible illustrations, would be topics that he'd agree with, but only up to a certain point, like the war in heaven & the fall of the rebellious angels. But as to souls' pre-existing? No! For Tertullian, Adam's soul began when God breathed on Adam, it was then that Adam became a living soul, for Adam's soul "originates with the breath of God" and dates to the birth of the body; at the same time, "all souls are derived from one." Adam alone received his soul from God, while on down the line, Adam's descendants' souls, from their parents, both soul & body being created at the same time.⁷²¹ Later art works that show Adam coming down from Heaven in the mandorla symbol, the realm travelers' symbol, would have been rejected by Tertullian if he had lived in later centuries, for he argues & refutes all those who "suppose that they came down from heaven" or that "the soul had formerly lived with God."⁷²² Yet, Tertullian's inconsistencies in his own teachings of some aspects of the pre-existence, while rejecting others, what he rejects suggests that even in his rejections, we still have evidences for such themes going around Christendom, in order for him to reject their versions. In his *The Soul's Testimony*, Tertullian seems to note the strengths & weakness of those who present the soul's prehistory, as to "...whether thine existence begins with that of the body, or thou art put into it at a later stage."⁷²³ However, like others early Christian Fathers, he also believed other aspects of the story of the preexistence themes, accepting the writings of Enoch, as restored through Ezra, to be scripture. Thus, he make references to the apostate angels, who transgressed against God, & who became the fallen angels, or "rebel angels". These demons also set up counterfeits against the divine things of God, by counterfeiting baptism & the sacrament, etc.⁷²⁴ Thus, Tertullian is amongst those, who like in later centuries, wrote about pre-existence themes, that of the post-war in heaven, post fall from heaven activities of the fallen angel-devils at work doing different things amongst the human family. Such as counterfeiting the divine things of Christ, amongst the people of earth, in order to confuse, & discredit, in many minds,⁷²⁵ the divine true ones

revealed by the Prophets, Apostles & Christ. Plus, these apostate angels, notes Tertullian, & others, were attempting to pass their own demonic counterfeits as the "true" ones, & had thus been able to draw away different ones to their devilish counterfeit mysteries, as taught in heretical immoral versions, & secret societies. Tertullian noted that some Christians before & during his time were blending pagan philosophy and scriptures and encouraged adamantly a separation from this type of blend. Consequently, because pre-existence themes were being thrown into the mix, certain aspects of the pre-existence also was rejected by Tertullian. Even the questions people must have been asking, because Heretics had their own versions of the answers, by bringing in their own versions of the pre-existence, to explain the origins of the soul, Tertullian questions their questions. Those who asked about the origins of the soul & in what way does the soul arrives into existence, were asking the very questions that make men heretics. Heretics like Gnostics & their versions of pre-existence themes, such as those of Saturninus, the disciple of Menander, Carpocrates, & Apelles, & Valentinus. Their versions of pre-existence themes, reports Tertullian, were inspired from Plato, who suggests that they came down from heaven. While others tell of how souls were enticed by earthly baits to descend down from their super-celestial abodes, & that a fiery angel did the enticing. Again, deification themes & pre-existence themes also got thrown into the Gnostic mix, for the soul is fortified with divine Wisdom & can recognize in earthly objects echoes of deific powers, or aeons.⁷²⁶

Tertullian must have noted this theme of counterfeits, in his study of the Enoch literature available to him during his time. But debates were underway during Tertullian's time & onward, that eventually rejected many pre-existence themes, while preserving other aspects, especially ones about fallen angels & their activities on the earth in tempting the human family.⁷²⁷

Jeffrey Burton Russell notes how that the early Christian "church fathers moved decisively in the direction of defining the Devil as a fallen angel. But this definition left other questions open. To what extent was God responsible for the evil actions of this angel whom he had created? To what extent did God order Satan's activities and to what extent merely tolerate them?"⁷²⁸ Tertullian notes that even though God had created the Devil, he cannot be blamed for evil, because the Devil had first been created good in his nature. "God created an angel; that angel made himself into the Devil. By his own act he became corrupt."⁷²⁹

Eventually, Tertullian left the early church to join an early Christian sect, to adopt the philosophy of Montanus, who made claims to the spiritual gifts of revelations & prophecies. "The ironic coda of Tertullian's own career in the church was that, having placed himself on the right side (historically speaking) of the pre-existence controversy, the scourge of heretics was himself later denounced as a heretic for joining the Montanist sect in North Africa, then broke with that group to found his own variety of ascetic Christianity."⁷³⁰ In Tertullian's *The Apology*, dated between about A.D. 198–204, & written to the rulers of the Roman Empire: Christ was the first-begotten Word that pre-existed as a Spirit. Then Christ's spirit descended into a certain virgin, and was made flesh in her womb. "...We have been taught that He proceeds forth from God, and in that procession He is generated; so that He is the Son of God, and is called God from unity of substance with God. For God, too, is a Spirit...." Tertullian, being one of the early Fathers to dogmatically write of the Trinity & their oneness, also suggests that Christ's spirit descends into a certain virgin, and was made flesh in her womb. In this, his birth, God and man were united. The flesh formed by the Spirit is nourished, grows up to manhood, speaks, teaches, works, and is the

Christ, who is the Logos of God, that primordial first-begotten Word.⁷³¹

Later Tertullian acknowledged the fact that certain spiritual essences exist. He notes how the philosophers acknowledge there are demons too. Socrates for example waited on a demon's will. An evil spirit is said to have attached itself to Socrates even from his childhood. The poets were all acquainted with demons too. The common people frequently use the demons for cursing, calling upon Satan, the demon-chief. Plato knew of the existence of angels. Also, those who practice magic come forth to witness that there are 2 types of spirits.⁷³² However, in the pre-existence controversy, that effected Tertullian's & other later Christians' acceptance or rejection of different aspects of the different pre-existence themes, one of the popular surviving aspects agreed upon by many early to much later Christians, concerned the origins of demons as being fallen angels, though the chronology times of their fall varied.⁷³³ However, though demon-evil-spirits existed, Tertullian wasn't willing to admit that the human soul existed prior to the body, for in his stand against Greek philosophy that suggested that souls did pre-exist before each their own physical body, that aspect of pre-existence themes, Tertullian rejects & counter argued against. This he did in different areas of his writings, even though Tertullian also uses Greek philosophers for the parts of the pre-existence that he looked for supportive sources for, in other areas of his writings. Thus, Tertullian opposed Plato's doctrine of pre-existence, when Tertullian wrote his work on the Resurrection, about c. 208. His anti-pre-existence traducianism views had him again suggesting that the flesh & soul had a simultaneous birth, both generated in the womb at the same time, for they are so entirely one, that neither is before the other in point of time.⁷³⁴

Tertullian also wrote elsewhere: "...We are instructed, moreover, by our sacred books how from certain angels, who fell of their own free-will, there sprang a more wicked demon-brood, condemned of God along with the authors of their race, and that chief we have referred to. It will for the present be enough, however, that some account is given of their work. Their great business is the ruin of mankind. So, from the very first, spiritual wickedness sought our destruction. They inflict, accordingly, upon our bodies diseases and other grievous calamities, while by violent assaults they hurry the soul into sudden and extraordinary excesses...." Tertullian: Demons or fallen angels bring about the ill-effects in nature, killing different fruits as they grow, they spread poison around in the air, etc. Both the angels and demons are able to travel from place to place, & the world is as one place to them, because of their wings. The demons, upon hearing the readings of the true prophets, take & use those words to set up counterfeit & rival imitations of the things of God. For "...they gather them still from their [the true prophets'] works, when they hear them read aloud. Thus getting, too, from this source some intimations of the future, they set themselves up as rivals of the true God, while they steal His divinations." They had counterfeit miracles too, in so doing this, they attempt to pass themselves off as "gods" when they are not.⁷³⁵

More pre-existence themes about the fallen angels, make up Tertullian's version: Those who consult astrologers, soothsayers, augurs, and magicians, are delving into the arts made known by the angels who sinned, arts forbidden by God, which early Christians do not even make use of in their own affairs.⁷³⁶ In *An Answer to the Jews*, Tertullian wrote to the early anti-Christians amongst the Jews how that Christ, the Son of God, pre-existed, for he spake to Moses. The "angel" that went before the people of the exodus, who protected them, was the Christ.⁷³⁷ He equated Lucifer with Satan in his *Against Marcion*.⁷³⁸

Father Louis Coulange notes that many early Christian fathers, did not think of enlightening us as to the state of Satan before his fall. And that those who did pay attention to this subject, indicated, that Satan was, in the beginning, the first of the angelic spirits. Tertullian saw a type of Satan in the King of Tyre, mentioned in Ezekiel 28:12. How the Devil was born the wisest of all the angels, was good, but became evil by his will, before being the Devil. Hence, before his fall, Satan-the Devil, according to this type was full of wisdom and perfect in beauty, because he was the most eminent of the angels, even the chief of the angels, the wisest of all. But, acting out of Free will, or free agency, & choosing evil, he fell. Many other early Christian Fathers saw a type of Satan in the King of Tyre too.⁷³⁹

Minucius Felix, 150–210 A.D., towards the end of the second century, was a rhetorician and lawyer at Rome, who drawing upon Platonism, blurred the distinctions between classical Greek versions of demons, & the versions of the early Christians. The philosophers, like the Christians, recognized the existence of unclean and wandering spirits degraded from their heavenly status by earthly filth and lust.⁷⁴⁰ Another belief, that was a controversial one, but of which shows up in later art works, is the one that illustrates what happened to the angels when they fell from heaven. “When the evil angels fell, they lost their simplicity of substance and took on a substance half-way between mortal and immortal.”⁷⁴¹

PRE-EXISTENCE THEMES REJECTED, ABANDONED, & AFFECTED BY DIFFERENT CONTROVERSIES

Over the centuries that followed, the doctrine of the pre-existence, with different pre-existence themes, would be met with different levels of acceptance, modifications, & rejection. Especially, as different early to later Christian sects sought to establish their versions, & widens the gaps between those they called heretical, (each calling the other heretical, apostate, false & against the truth, (their versions of truth). Some also allowed themselves to be polemically influenced to not only abandon some aspects of the pre-existence, to widen the gap between their sect & their rivals. But allowed even the removal, altering, & rewording of the different New Testament manuscripts (in the Greek & Latin), to counter their rivals’ versions of Christological concepts. Some changes were made to dogmatically defend Christ’s divinity & pre-existence. While other changes were made to claim he was not divine, didn’t pre-exist, but was a mere man, born to Joseph & Mary, but was adopted later, because of his unique righteousness, as the Son of God, (either at his baptism or resurrection), as “Adoptionists” argued.⁷⁴²

During the first two centuries, the pre-existence themes, or of “sent ones,” or being “sent down,” or “he went down,” from heaven, (all pre-existence themes),⁷⁴³ crashed into Christological issues, such as the anti-body dogmas. Thus, phrases that conflicted with anti-body themes, were changed: “Phrases like “he saw” or “he went down” were changed to “he revealed himself”. For the ascetic reformers must have reasoned & asked: ‘How or why would God need to go “down” if he is already everywhere, without shape or form of a man?’⁷⁴⁴

Pre-existence themes were inseparable with the understanding that God is a personal being, as taught & defended by the earliest Christians. While in contrast, with later Christological controversial issues: A God who is a spirit essence can hardly be the Father of spirit children in any but the most mystical of senses. Consequently, “when the one doctrine [anthropomorphic deities] is lost, the other [pre-existence] will be lost also. In its place came the notion that each individual spirit

was created from nothing at or about the time of the creation of the physical body of the infant in its mothers’ womb.”⁷⁴⁵

Moreover, both the *Christology* & later *Trinitarian* controversies affected deification & pre-existence themes, in that what Christ was believed to be like, & how one might become like him, was viewed differently, according to the answers that the different Christian sects might give to what Christ’s nature, in relationship to the Father, was like. Or if Christ actually had a body, or only appeared to have one. Or if Christ was actually resurrected, or not. Or if there was 2, or 3 or 3 in 1 & only 1 God in the Godhead, & what their bodies, if they did have ones in human form, were like. For would the early Christians therefore become like them, when being deified themselves, or not? Or was there just a spiritual-resurrection, & not a physical one. The controversy over Origenism (late 4th c. & 543 & 553),⁷⁴⁶ also affected pre-existence themes, for as Origen was a big supporter of the pre-existence, to accept the pre-existence as doctrine, could mean to many that such a one must also be accepting Origenism, or even heretical Gnosticism.⁷⁴⁷ Thus, different church fathers got talked out of abandoning many pre-existence themes, as they rejected Origenism & Gnostic sects, in general too.⁷⁴⁸ During Augustine’s day, (354–430), as bishop of Hippo, issues over grace & works were also part of the preexistence controversy & Origenism, as Augustine dealt with the Pelagian heretics about free will issues, God’s grace & pre-mortal merits acquired, or lack thereof, were counted towards souls’ diverse mortal conditions, that were because of pre-mortal free will choices made in the preexistence, be they good works or sins. Consequently, they were assigned different lots, or conditions in life according to the merits or punishments assigned them by God’s justice. Thus, part of the controversy was over Grace, works, God’s mercy & Justice, & punishments or forgiveness, as different ones attempted to solve different issues over different preexistence views & themes. Ones that sought to answer why different members of the human family are born into such diversities of good or bad circumstances. Another controversy blended in with the preexistence controversy was Augustine’s “original sin,” issues, in that if the original sin of Adam & Eve tainted the human family, could also all mortal, including babies, there by be tainted by their pre-mortal sins? These were some of the issues knocking against each other, as many others were too.⁷⁴⁹

As the mixture of philosophy and revealed religion spread through the early Church, the first generation of early Christian scholars & writers struggled to juggle the blends that came out, & to elaborate what was ‘heretical,’ what was doctrinal & what was speculative, or what was what they’d been taught, but of which was not according to what was then being accepted. Thus, as with other doctrines, the doctrine of the pre-existence, depending on who was writing, would be placed under different categories: 1. Doctrine. 2. Speculative. 3. Clearly outside the pale or norm, & thus to be discarded, abandoned, or rejected.⁷⁵⁰

Ironically, we see different early Church fathers accepting & writing about some clearly pre-existence themes, (such as Tertullian, Irenaeus & others), while rejecting other aspects. One of the dogmas that challenged some pre-existence themes was the concept that somehow, God held the monopoly on immortality. Thus, it was believed by many early Christians that the doctrine of the pre-existence had to be abandoned, rejected, & argued against, because for the spirit to have lived before the creation of the body, (rather than both being created at the same time at birth, as Tertullian & others argued), meant that God wouldn’t hold that monopoly. It meant that the human family would also have to be immortal, if they had an eternal past, for: “A preexisting soul, like an eternally subsisting one, can be seen to threaten that monopoly....

Irenaeus, a generation older than Tertullian, had found these arguments convincing enough to decide conclusively against preexistence.⁷⁵¹ Another similar concept that got in the way of the acceptance of different versions of the pre-existence of souls is that God was believed to hold all divine sovereignty. "The battle against preexistence turns recurrently on the implications of the doctrine for God's sovereignty." God was not born, the human family are, for the soul & body come into existence at the same time at birth, argued Tertullian & others. If the human family preexisted, this meant that God couldn't hold supreme divinity and absolute sovereignty. Tertullian thus refutes also the pre-existence theme that the soul came down from heaven, & that the soul had formerly lived with God. Augustine, was "...less prone to see in human preexistence a threat to divine sovereignty."⁷⁵²

RECOGNITIONS OF CLEMENT [First Four Centuries? Variable dates have been given for when this important writing should be place in the time lines of historic Christendom]⁷⁵³ This early writing is said by scholars to be "erroneously" attributed to Clement of Rome,⁷⁵⁴ 3rd successor to Peter, believed to be the 1st "bishop," although Peter was an original Apostle to Christ, higher in rank than a bishop. Clement, born in Rome, had questions about the origins of life in the universe, life after life, and even wondered "whether I did exist before I was born."⁷⁵⁵ After Barnabas introduced him to Peter, he remembered how that Peter had answered many of his questions. Some of the elements of the pre-existence story are the ways that Peter had revealed to Clement about the decree that God made in "the presence of all the first angels." How they were governed by laws, but who also had free will because they would be eventually be judged according to the choices they made, and thus awarded accordingly. Some "souls" were to be "consigned to eternal fire for their sins" while those souls who did good works would be rewarded with eternal gifts. This might remind us of the passage in the New Testament, said to be written by Peter, about the angels that sinned (2 Peter 2:4).⁷⁵⁶

In answer to how that God had created many things, among which he "made man, on whose account He had prepared all things, whose internal species is older, and for whose sake all things that are were made, given up to his service, and assigned to the uses of his habitation." Footnote 1, after the part that says that the human family is the "internal species" which is "older" than the other things created, says: "That is, his soul, according to the doctrine of the pre-existence of souls."⁷⁵⁷ Thus, the reason why the human family is the older species, is because that species pre-existed before the creation as the angels in heaven. Clement remembered what Peter said about some of the choices that these angels had made, how that "righteous men, who had lived the life of angels, being allured by the beauty of women, fell into promiscuous and illicit connections with these".⁷⁵⁸ Hence, like Justin Martyr, A.D. 110—165, and others, this version of the fall of angels, seems to be derived from, or have elements of Jewish influences.⁷⁵⁹ Christ pre-existed, because he is "the true Prophet" who appeared to, and talked with Abraham, Moses and many others, before Christ's incarnation among mortals.⁷⁶⁰

In the Clementine Recognitions, the world has existed through the ages "so that the spirits destined to come here might fulfill their number, and here make their choice between the upper and the lower worlds"⁷⁶¹ Another source puts it this way: "...And on this account the world required long periods, until the number of souls which were predestined to fill it should be completed." Following the post-descent to earth, pre-existence-themes, of earth being testing ground for spirits clothed in physical bodies, & after which, the deification theme of

their return to glory: "Following a period of testing, "the souls of the blessed, being restored in their bodies, should be ushered [back] into light." The two ways theme, "...but the souls of the wicked, for their impure actions being surrounded with fiery spirit, should be plunged into the abyss of unquenchable fire, to endure punishments through eternity."⁷⁶²

Clement asks Peter: "...If those shall enjoy the kingdom of Christ, whom His coming shall find righteous, shall then those be wholly deprived of the kingdom who have died before His coming?" Then Peter answered by saying: "Know then that Christ, who was from the beginning, and always, was ever present with the pious, though secretly, through all their generations; especially with those who waited for Him, to whom He frequently appeared."⁷⁶³ Note here that a portion of Peter's answer to Clement's question, includes the idea that Christ had pre-existed, had talked or appeared unto the pious, throughout the generations of time before Christ's own birth in the flesh to Mary. Thus, the people of pre-Christian times could be saved too. Upon answering Clement's question, Peter goes on to mention paradise & hints to those who would eventually be able to escape the fires of hell too. (1 Peter 3:15-22, 4:5-6).

Clement of Alexandria, [153-193-217 A.D.], Origen's teacher. As noted earlier, Clement wrote about a number of pre-existence themes, such as how Christ's soul pre-existed & was in the council in heaven.⁷⁶⁴ Christ is called "the angel of great Counsel," & entitled a "Counselor."⁷⁶⁵ Clement, like Origen, were influenced in their schooling by Platonic ideologies & philosophies that tainted their blending of Greek pre-existence themes, with Christian versions that were still surviving, but becoming more & more faded by their times, & in different areas, while being preserved in other areas of Christendom, as noted here in sources presented. Clement, then, as Augustine later, were not wholly committed to a doctrinal position of human-pre-existence, as with also other doctrines they were taught. Like others, these early to later Christian Fathers, inheriting from those who went before, what was the result of what was left over, as to beliefs, from who had lost the spiritual gifts, & that no longer had true prophets & apostles heard of in existence amongst them. In such religious environments, they began to have reservations about different beliefs passed down to them, & different versions of them, as time went by, & as the old beliefs faded out, in favor of whatever cultural contaminated versions that were taking their places. Such as how Greek philosophical versions, that became more dominating than the earliest church doctrines about the pre-existence, Christ's descent into hell & Christological issues, etc. All these factors, plus more, were all affected by later versions of the other doctrines & their ritual counterparts that were developing in these later centuries. Each schism, issues, & dogmatic struggles between different sects in the different spread out areas that Christendom was spreading to; all played a part in the different types of versions of doctrines that were created, including different types of pre-existence themes.⁷⁶⁶ In fact, the Greek pre-existence themes, as with other Hellenistic thought, were considered by Clement to be like the Hebrew law, both were schoolmasters, preparatory to bring people towards the truer Christian version revealed through Christ. However, Greek thought, Clement suggests, was derived in part from even barbarian thought, & thus Clement notes: "For according to Plato, "they think that good souls, on quitting the supercelestial region, submit to come to this Tartarus, and assuming a body, share in all the ills which are involved in birth, from their solicitude for the race of men." From this, some scholars suggest that Clement was one amongst many other early Christian fathers tainted by ancient Greek philosophers, that shared a belief in the pre-existence of humans'

souls.⁷⁶⁷ Clement continued to use pre-existence themes, backing his version up with Greek philosophical pre-existence themes & blends in even Egyptian versions, in responding to & in refutations of the Marcionites, & to the Pagans. With Heretical versions of the pre-existence then being argued against, & with other Christians, like Clement, seeking to distance themselves from their versions, Clement claimed to have the "true Gnosis," & though it was becoming so tainted with Greek philosophical versions, he still retained many aspects that still were manageable, although also almost impossible to separate what was blended in from Greek versions. Still considered a supporter of the doctrine of pre-existence, Clement clouds the beliefs at times with vagueness, but then offers fragments of pre-existence themes in hints, such as in interpreting Jeremiah 1:5 as being likened unto early Christians who are likewise "destined in the eye of God to faith before the foundation of the world."⁷⁶⁸

Clement, in his Exhortation to the Heathen, he uses pre-existence themes, as he reminds the Heathens about the post-war in heaven, post-fall from activities of devils amongst the people. He illustrates, in types, how Christ, the Word, was before David, hinting to Christ's pre-existence: "And He who is of David, and yet before him, the Word of God..." Clement goes on to liken Christ unto a new song that drives away demons, like David's music did. So the pre-existence theme of protection is used to point out how Christ the Word seeks to do a lot of good things, including driving away demons, & protecting people from them: "The Lord pities, instructs, exhorts, admonishes, saves, shields, and His bounty promises us the kingdom of heaven as a reward for learning; and the only advantage He reaps is, that we are saved.... And do not suppose that the song of salvation [Christ, the Word] to be new, as a vessel or a house is new. For "before the morning star is was;" [Psa. cx. 3] and "in the beginning was the Word, and the Word was with God, and the Word was God." [John 1:1] Then further use of pre-existence themes, Clement confidently suggests that the Phrygians, Arcadians, and Egyptians all claim ancient descent or noble origins, from the gods, & claim to be older than the moon, or to be of the land that first gave birth to gods and men: "...yet none of these at least existed before the world. But before the foundation of the world were we, who, because destined to be in Him, pre-existed in the eye of God before,—we the rational creatures of the Word of God, on whose account we date from the beginning; for "in the beginning was the Word." Well, inasmuch as the Word was from the first, He was and is the divine source of all things; but inasmuch as He has now assumed the name Christ, consecrated of old, and worthy of power, he has been called by me the New Song.... the manifestation of the Word that was in the beginning, and before the beginning. The Saviour, who existed before, has in recent days appeared.... The Word, who in the beginning bestowed on us life as Creator when He formed us, taught us to live well when He appeared as our Teacher; that as God He might afterwards conduct us to the life which never ends. He did not now for the first time pity us for our error; but He pitied us from the first, from the beginning." Clement goes on with further pre-existence themes of protection, likening the fallen angel Satan to that wicked reptile monster, to the wicked tyrant and serpent, a seducer, to which the human family needs protection from. Clement also points out why the pre-existing Christ, the Word, came down from heaven to become a God-man. "And now the Word Himself clearly speaks to thee, [the Heathens] shaming thy unbelief; yea, I say, the Word of God became man, that thou mayest learn from man how man may become God."⁷⁶⁹ The whole point of the journey of the soul from the pre-existence, to earth life, & the after life, was to bring to pass the deification of those who make it through the

whole journey of the soul to return back home to God. Clement, as do other early Christian fathers, & others, seem to know this basic concept.

The pre-existence theme of noble souls' descents from the heavenly realms to take part in each their own ensoulment, or embodiment at each their own birth.⁷⁷⁰ These also became part of some pre-existence themes, illustrated in art works, as we shall see. For the later art works were inspired by these earlier blends of pre-existence descent themes, as found in Clement's, & other church fathers' versions, which in art, in some cases, became souls descending down in & through the mandorla symbol, () the realm travelers' symbol. Often depicted as a glorious portal, lit up by protective auras of glorious heavenly light that shines around those realm travelers descending or ascending from one realm of existence to another.⁷⁷¹

Pre-existence themes, as by way of Protection, for souls descending into bodies, for souls clothed in bodies, living out each their own mortal life. Plus, protection for when they exit their own body, after death. Why souls need protection on this whole journey of the soul, is better understood when we consider the post-war in heaven, post-fall from heaven activities of Satan & the fallen angel-devils. Because the fallen angels are still at war against God, Christ, prophets, apostles, saints & the righteous & good angels. Because they know who Moses was going to be, who Christ was going to be, & others, they've tried to kill them, when they were babies, (Exod.1:15–22, 2:1-10, Matt.2:12–22, Jude 9). Because the devils seek to also take over bodies, & enter into some, they sometimes have to be cast out, exorcized, (Matt. 4:10, 8:16, 31-32, 9:33–34, 12:24–28, 43-45, Luke 4:35, 41, 8:29, 10:7, 11:14, 18-20, Mark 1:34, 39, 3:22, 5:8, 7:26, 9:25, 16:9). Because the devils might try to tempt us above that which they are allowed, mortal life being the testing grounds for souls having physical experiences, (1 Cor. 10:13). Because: "Another somewhat different account of the demons states that they are spirits who desire to enjoy the pleasures of food, drink, & sex. These delights they can experience only by entering the bodies of men & using them for their own gratification." "But the reason why the demons delight in entering into men's bodies is this. Being spirits, and having desires after meats and drinks, and sexual pleasures, but not being able to partake of these by reason of their being spirits, and wanting organs fitted for their enjoyment, they enter into the bodies of men, in order that, getting organs to minister to them, they may obtain the things that they wish, whether it be meat, by means of men's teeth, or sexual pleasure, by means of men's members." [Or sexual organs]. "Hence, in order to the putting of demons to flight, the most useful help is abstinence, and fasting, and suffering of affliction. For if they enter into men's bodies for the sake of sharing pleasures, it is manifest that they are put to flight by suffering. But inasmuch as some,... being of a more malignant kind, remain by the body that is undergoing punishment, though they are punished with it, therefore it is needful to have recourse to God by prayers and petitions, refraining from every occasion of impurity, that the hand of God may touch him for his cure, as being pure and faithful."⁷⁷² Because of these different types of activities of the fallen angels, plus the disembodied spirits of those who have lived wickedly unrepentant lives, when they were once alive on earth at different times. Amongst some of these spirits, they perhaps were forced to join in with the activities of the fallen angels, or willfully joined. Or, they might be amongst the class of spirits who just hang around their old haunts. It's these different types of spirits that mortals living on earth, plus spirits descending to be born, & ascending after their mortal life is over at death, that all such realm traveling souls need constant protection from. (1 Pet. 5:8, Job 1:6-7, 21, Eph. 6:10–19;

Tobit 5–7, etc). Thus, these pre-existence protection themes were parts of the whole drama, which Clement of Alexandria, & others must have known about, especially from the ritualistic types of protection that the early Christian mysteries were believed to offer.⁷⁷³ Clement of Alexandria: "Being baptized, we illuminated; illuminated, we become sons; being made sons, we are made perfect, being perfect, we are made immortal. "I" says He, "have said that ye are gods, & all sons of the Highest." [Ps. 82:6] (ANF 2:215). The different types of protection were symbolized in different ways, such as the ways radiant auras are depicted in art, when around souls & saints.⁷⁷⁴ The more righteous & faithful, the more brighter & powerful their auras, haloes, or mandorla glory, especially during realm traveling. Which may be why, until souls advance more & more towards different levels of sanctification, glorification, & deification, & over come the challenges & pass the tests along the journey of the soul, during realm traveling, that the soul often needs protection along the way,⁷⁷⁵ until that soul becomes more sanctified, glorified, & deified, inheriting as a god or goddess, (like in the cases with prophets & St. Mary), God's glorious protective powers & glory. Or in the case when John mistook a glorious radiant fellow prophet, as a bright angel, or even the glorious Lord himself, (Rev. 19:8, 10, 14).

Clement of Alexandria understood these pre-existence protection themes, & the ritualistic aspects of the purification process of the spirit in repentance that retraces its steps, is purified by baptism, to speed back to the eternal light, children to the Father.⁷⁷⁶ This journey back, Clement must have known, requires another pre-existence theme, the protective garment as a type of souls later clothed in glorious resurrected bodies, where they put on the white ascension robes, God's power & glory! For he cites from "the scriptures" or from a copy of scriptures, but which we perhaps don't have yet, except in similar wording in other sources, the following: "The saints of the Lord shall inherit the glory of God and His power."⁷⁷⁷ Thus, also becoming a protector of other souls on their own journeys too. As in the case with the Virgin Mary, often depicted with souls under her large protective cape, or cloak.⁷⁷⁸ This doesn't mean that mortals are always protected from martyrdom & suffering caused by devils that tempt evil mortals to commit murders & do all kinds of harm. But it also doesn't mean that protection will never be given also, such as in many ancient to modern cases of divine & angelic protection & help.⁷⁷⁹ For those who were prophetically foreseen, like Christ, to suffer, or like others, it's because that might be the earthly mission of those souls that descended, to become witnessing martyrs, sealing their testimonies which will stand as bright witnesses before God's judgement. But in the much bigger picture of the whole drama of souls treks through realms, are the assurances that life doesn't end after death, for their souls' journeys continued, & martyrs will also be rewarded martyrs' rewards, that of perfection & deification! As often symbolized by the white robes, cloths, or blankets often held in the hands of angels descending down towards the scenes of martyrdom.⁷⁸⁰ For in principle, & in their symbolical meanings, they are the ritualistic & artistic protective glorious white garments of baptism, & ascension robes, cloths, blankets or napkin type sized cloths, as in later centuries & protective garment lore.⁷⁸¹ Though light isn't depicted glowing from them all, in all cases, the protective garment themes are still suggested, as also in many cases as to how guardian guiding angels are clothed in white.⁷⁸² They are often depicted in battle the devils attempting to get at souls. Plus, the white clothing that naked souls are often seen being wrapped up in, by different angelic saints, that also seem to be assigned to protect descending souls from heaven, & ascending souls returning naked as they

descended, & thus get clothed in an ascension robe, often white in color, (1 Tim. 6:7, Eccl. 5:15, Job 1:21).⁷⁸³ These combined combinations of protection, from St. Michael, who is often also depicted in other art works, fighting off demons, or defeating the devil.⁷⁸⁴ Plus, the Virgin Mary, who wraps souls under her protective large cloak. Together with other angels wrapping souls up in white blankets, plus more, all adds to the protective garment themes, & pre-existence themes. For it was because it was believed, from the beginnings of earliest Christianity, that the fallen angels sought to continue the war in heaven, after being cast out of heaven, & after their fall. And believed that they've continued that war by making war with the human race on earth, as part of their post-war, post-fall from heaven devilish activities. Thus it was also believed that the human race often needs the continual divine protection against them. This pre-existence theme of protection was symbolized as being divine light, or protective auras, because light always lights up darkness, chases it away. Another symbolical reminder of protection was the presence of guardian angels, who offer an additional form of protection by helping souls, or the human family to cross over hazardous areas, such as bridges,⁷⁸⁵ lakes, rivers, the dangerous deep, or other places where there are "fall hazards," slipping hazards. Thus also the protective hand or wrist grasping angelic guide, faded left overs of the early Christian mysteries, which later became symbolic of keeping the non-winged soul, prophets, or those passing over dangerous areas, from "slipping," or falling, like the fallen angels, or those whose wings had failed them, or had not yet "earned their wings," like in later lore & movies.⁷⁸⁶ Another symbol of protection was how in the mysteries, the white garments represented purity, spotlessness, innocence, & righteousness, which if mortals had first stripped off the negative traits of sin, etc., & been washed clean through the mysteries, & clothed upon in the Christ like traits, of love, kindness, etc., this was the best form of protection, because upon the mortals' deaths, the fallen angels couldn't claim them. They wouldn't be able to drag them down, because the guardian angels would protect the righteous souls, put white ascension robes on them, to cover their nakedness, & battle with the devils, & ascends with the righteous into heaven. These types were understood by the early Christians before they became legendized in the art works & later lore. Clement of Alexandria knew of these types & used them in his lecturing on the early Christian mysteries.⁷⁸⁷ This protection also was needed, so it was believed, when souls did their own realm traveling adventures, descending down to each their own body, or ascending into paradise, after death. Because the fallen angel devils' post-war in heaven, post-fall from heaven devilish-activities, includes pestering souls, & mortals, like in later pre-existence lore, when the fallen angels are depicted as insect type critters.⁷⁸⁸ The protective lore also includes such pre-existence themes as little devils attempting to get at & destroy, or carry off, or harm, even kill, if they can, the souls of those who descend, those in mortal bodies, o& the souls of those after death, that ascend.⁷⁸⁹ These different protective themes also carry over from ritualistic types, to artistic types & symbolism. Thus, the different elements of protection, & the combinations that vary, as to what is included as part of the protection required. At any rate, different forms of protections, causes the fallen angel devils & unclean spirits to back away from those traveling through the realms, thus clothed in brightness & divine glory.⁷⁹⁰ This theme will be continually looked at, in the course of this study. Some of the later art works show signs & evidence of contaminations of early to later Christian versions of pre-existence themes, blended in with other cultures' versions, notably from Greek philosophical elements, as in the case with some later

Christian art works during the Renaissance, when translations of Greek philosophy & other cultures became popular to study.⁷⁹¹

ORIGEN: PRE-EXISTENCE & HIS RESPONSE TO THE 2ND C., CRITIC, CELSUS

ORIGEN, 185-230-254 A.D., defends and taught many aspects of the story about the pre-existence, for which he later got in trouble for, when later Christians started to reject the doctrine, & get other later church leaders to abandon Origen's version. By his time, he acknowledged that the doctrine of the pre-mortal existence had become obscure by the beginning of the 3rd c.: "What existed before this world, or what will exist after it, has not become certainly known to the many, for there is no clear statement regarding it in the teaching of the Church." (ANF, 4:240-41). He believed that the human family pre-existed as spirits before we came down to earth. Christ is the first born of all creation. For although Christ had been born into a body, He did not start his existence then, for He had been with the Father in the beginning, & it was to Him that the Father said, 'let us make man in our own image.' (Gen. 1:26). There was a council in heaven, & Christ was not simply an angel, but He was the "Angel of the great counsel", & the "Angel of God" which came into the world for the salvation of the human family. There was a war in heaven which resulted in the casting out of the apostate angels, or the devil & his angels. Celsus, the early anti-Christian writer about 170-80 A.D., mock the early Christians of his time for their beliefs in the war in heaven, & the fall of the angels who "...became wicked, and were cast under the earth and punished with chains,..." Celsus asked why God would need to fight with one of his own creations? Origen notes how Celsus blends the opinions of a heretic Marcion, plus the opinions of those against Marcion, not knowing that they were against Marcion. For "the same Christians speak of two divine sons, locked in combat with one another. They fight like quails, the two sons, since their fathers are in their dotage and too tired to fight." Another translation: "...two sons of God, one the son of the Creator, and the other the son of Marcion's God; and he portrays their single combats,... the Fathers are like the battles between quails; or the Fathers, becoming useless through age, and falling into their dotage, do not meddle at all with one another, but leave their sons to fight it out." ⁷⁹²

Origen may have accepted the idea that two divine sons had fought with each other in a war in heaven, but not the way that Celsus had presented Marcion's version of the story, and generalized it was how the early Christians believed. In later centuries, about the 12th-13th centuries, in Germany, "the Rhenish Luciferians lauded the fallen angels, proclaiming that Lucifer was God's brother who had been unjustly cast out of heaven..."⁷⁹³

Celsus, upon rejecting the pre-existence & the descent from heaven of Christ's spirit into the body of His birth to Mary. He also mockingly asked the Christians: You Christians mean to tell us that this Jesus created the world & the universe, to then descend from on high to earth to work with wood, as the wood-working man's son? Why would the God of heaven pick such a life? Why would he lower himself to such a condition & in such a low-ranked manner? How come a number of "Christs" were not sent down from heaven into every part of the earth, instead of just that one spirit, or the one Christ, who came down to just one corner of the earth amongst the Jews? ⁷⁹⁴

Answering Celsus, Origen wrote that there really was no need, at the time of Christ's birth for a number Christs to have also been born into every corner of the world. For if Celsus had wanted to see "Christs" he should have noted that God had sent out representatives whom are termed "christs," by the scriptures, or anointed prophets

into all lands! Origen's response includes the idea that Christ had eventually entered into different parts of the earth, also.⁷⁹⁵ Origen also believed that the reason why some people had come down from the pre-mortal existence & were born into conditions & circumstances which were not as good as others was because they had not been as faithful as others in the pre-existence. This belief got Origen in trouble with later Christians. ⁷⁹⁶

In his *De Principiis*, Origen explores the question of whether or not the "...their souls came into existence at the same time with their bodies, or seem to be anterior to them..."⁷⁹⁷ There is also the question as to whether or not Origen knew the symbolical language of the Book of Enoch, or the writings attributed to the Prophet Enoch. If Origen had known of the copies of Enoch during his life time, did these earlier copies have as one of its symbolical metaphors, "stars", which meant in some cases- "spirits"? We know that later versions of Enoch contain this metaphor, but did the earlier versions contain it? Was it preserved to a certain extent in later copies? For Origen considered the question as to whether or not the "stars" or "...those beings... we have discovered to possess life and reason, were endowed with a soul along with their bodies at the time mentioned in Scripture, when "God made two great lights, the greater light to rule the day, and the lesser light to rule the night, and the stars also," [Gen. 1:16], "or whether their spirit was implanted in them, not at the creation of their bodies, but from without, after they had been already made. I, for my part, suspect that the spirit was implanted in them from without..." ⁷⁹⁸

Or could it be that Origen, like Tatian the Assyrian, 110-172 A.D., believed that there are "...a spirit in the stars,..." etc., as with other things that God created? We might also keep in mind that Origen, at least in one translations of Origen Against Celsus, suggests that "...the books which bear the name Enoch... do not at all circulate in the Churches as divine,..." Origen seems to have believed that the copies circulating were not to be considered as official Christian books. While Tertullian suggests that the Book of Enoch as restored through the prophet Ezra, is genuine. He notes that although it is not consider scripture by some because it is not in the Jewish canon, despite this, Tertullian calls it "scripture." Whatever the condition copies of the Book of Enoch were in during those early centuries, it was valuable enough for many of the earliest Christians, like Jude & others, to be cited as scriptural support for pre-existence themes. ⁷⁹⁹

Origen goes on to say how he would like to show that his opinion about how the spirit is implanted into bodies, etc., from without, is scriptural. He then wrote that if the soul of a man was formed at the same time rather than having been implanted from without, much more should be the case with living heavenly beings. In I Enoch 93, & other Old Testament & New Testament writings, the metaphors "plant," & "sown," in that the pre-existing elect ones were to be "sown." Family trees or descendants are often called "plants" etc. Thus, we might wonder if Origen had used similar type of metaphors to suggest that the spirit had been "implanted" into the body from without. ⁸⁰⁰

Origen continues to explore the issue: "...For, as regards man, how could the soul of him, viz., Jacob, who supplanted his brother in the womb, appear to be formed along with his body? Or how could his soul, or its images, be formed along with the body, who while lying in his mother's womb, was filled with the Holy Ghost? I refer to John leaping in his mother's womb... How could his soul and its images be formed along with his body, who, before he was created in the womb, is said to be known to God, and was sanctified by Him before his birth?..."⁸⁰¹ Was Origen suggesting here that the pre-existing spirit of John the Baptist, had entered or leaped in his mother's womb, from having been "implanted"? Or had the baby leaped in the womb because John's spirit had come down from

heaven, and had known Christ's pre-existing spirit before they were both born? And thus, when their earthly mothers to be had met, on this occasion, John the Baptist's spirit had somehow recognized the Christ, & thus had moved or had leaped for joy? Or was did the baby just simply move, as normally happens? (Luke 1:26-56). Whatever might be the case, Origen seems to suggest this story was one of the scripture on the pre-existence of spirits.

He goes on to argue against Traducianism, or their "...defense of those who maintain that souls come into existence with bodies."⁸⁰² By Origen's day in time, it was evident that in some areas of Christendom, many pre-existence themes were fading out, being rejected, reinterpreted, abandoned, & or argued over. While different surviving aspects were also being preserved to a certain extent, in other areas, such as in art works, writings, & traditions that were developing. As if hinting to how pre-existence themes were fading out, Origen notes: "With respect to the soul, whether it is derived from the seed by a process of traducianism, so that the reason or substance of it may be considered as placed in the seminal particles of the body themselves, or whether it has any other beginning: and this beginning itself, whether it be by birth or not, or whether bestowed upon the body from without or no[t], is not distinguished with sufficient clearness in the teaching of the church."⁸⁰³

Origen offers different evidences for the pre-existence, such as an ancient pre-birth experience, PBE, which like modern Pre-Birth Experiences, consists of experiences that humans have with the spirits of their children to be. Case studies, during the 1990s onwards, gets into the many different types of PBEs, that have many pre-existence themes to them, as different souls, makes himself, or herself, known to their parents to be, or to relatives of the family that they will be born into. Also, in Near Death Experiences, NDEs, different ones have said, that when they died, it was like returning back home, or returning to heaven, or going back to a realm they'd come from. While others said they saw spirits lining up to be born. Others, tell of seeing, or encountering the spirits of their children to be, before they were born, during which different types of loving communications took place between them. Thus, there are numerous different types of PBEs too, & the ancients seem to have had the same types of experiences also, such as pre-mortal spirits entering into their body that is forming inside their mother's womb. Mothers feel this & have talked about these types of PBEs.⁸⁰⁴ Thus, Origen, if he's hinting to an ancient PBE, he used it as evidences for his own version of the pre-existence: "If the soul of a man... was not formed along with his body, but is proved to have been implanted strictly from without, much more must this be the case with those living beings which are called heavenly. For, as regards man, how could the soul of him, viz., Jacob, who supplanted his brother in the womb, appear to be formed along with his body? Or how could his soul, or its images, be formed along with his body, who, while lying in his mother's womb, was filled with the Holy Ghost? I refer to John leaping in his mother's womb."⁸⁰⁵ (Luke 1:41-44). In later art works of this, there are also other pre-existence themes, that connect up with realm travel themes, that of souls entering physical life, the same types of ways they exit the physical life. For some of the symbols of entering & exiting are the different types of hand & wrist grasping. Thus, with all of the hand & wrist grasping depicted in thousands of art works, hinted in scriptures, & dramatized in rituals, such as art works showing Christ, saints, prophets, angelic guides, & souls' traveling through different realms of existences, in & out of different after-physical-life realms.⁸⁰⁶ With all the hand & wrist grasping seen in Eve being pulled into physical life, out of Adam's side, by

God, or the Godhead, or by the pre-existing Christ, as in other cases.⁸⁰⁷ There are other hand & wrist grasping symbols in depictions of souls descending down from the pre-existence. This seems could be the case with the many depictions of Mary being greeted by Elisabeth, when the spirit of the future John the Baptist, leaped inside Elisabeth's womb, as though the pre-existing spirit of John recognized the pre-existing spirit of the then future promised Messiah, Jesus Christ, not yet born, but who was in Mary's womb. Another symbol of realm travel is the almond shaped mandorla symbol, () that is sometimes also seen in depictions of the hand clasping greetings between Mary & Elisabeth. These symbols are seen around the baby Christ in the womb of Mary, & the baby John the Baptist in the womb of Elisabeth.⁸⁰⁸

Origen presents a universe that is filled with multiplicity & diversity, a cosmos that consisted of the divine to demonic types of beings, with every gradation in between those two extremes. Where each entities, at that moment of their existence, had arrived to be where they were at because of each, their own choices freely made along the way. Moreover, because choices can be infinitely varied, so also were the consequences.⁸⁰⁹

In other areas of his writings, Origen wrote of those who asked: "If the world had its beginning in time, what was God doing before the world began? For it is at once impious and absurd to say that the nature of God is inactive and immoveable, or to suppose that goodness at one time did not do good, and omnipotence at one time did not exercise its power." To this, Origen responses: God causes worlds to come into existence, & causes them to pass out of existence, to create new worlds. There were worlds before this one, & after the destruction of this world "...there will be another world, so also we believe that others existed before the present came into being...." He cite Isaiah 66:22 & Ecclesiastes 1:9-10 to show scriptural evidences for this belief. "...By these testimonies it is established both that there were ages... before our own, and that there will be others after it. It is not, however, to be supposed that several worlds existed at once, but that, after the end of this present world, others will take their beginning..." Origen suggests that there are different ages or periods of time which this world will pass through. He cites Matt.24:21, & Eph.1:4 to point out situations that happened before & since the beginning of the creation of the world. Was Origen suggesting here that the tribulation, the war in heaven, since the beginning, took place in another age of time? Origen goes on write about how rational creatures had existed before in the different ages, even from the beginning of those ages which are not seen but which are eternal. "...And if that is so, then there has been a descent from a higher to a lower condition, on the part not only of those souls who have deserved the change by the variety of their movements, but also on that of those who, in order to serve the whole world, were brought down from those higher and invisible spheres to these lower and visible ones, although against their will..." Origen is said to have believed that during the ages past known as the pre-existence, some of the spirits sinned, & were not as faithful as they should have been, & thus they were forced to descend into lower conditions. However the sons of God who fell away and were scattered abroad would be gathered after they had fulfilled their duties in this world. But also, this world was created so that it could contain "...not only all these souls which it was determined should be trained in this world, but also all those powers which were prepared to attend, and serve, and assist them...." Other pre-existence themes that later became unpopular, or considered heretical by later Christians, during the anti-Origenism days of the fourth-sixth centuries, were how the ranking system, mentioned by Origen, was considered by many, to also reflect the conditions of mortal life that spirits might be send down

into, be they born blind, crippled, or born into dark skins, or less favorable circumstances, etc. Thus, there are also those who have been placed here at different ranks. Others were chosen before the foundation of the world, (Eph. 1:4). Other pre-existence themes & dogmas prior to Origen's time, & handed down to his time, were questions about the ranking system of mortal life. The different good or bad conditions that different people are born into. People wanted to know why, & so a pre-existence theme that wasn't too popular that sought to answer why some seemed to be born in more favorable conditions than others, was about sins done in the pre-existence. Were they ranked & chosen according to their choices made in a pre-existence? Some ranked lower & put into lower conditions because of their pre-mortal sins, as the disciples of Christ had asked him, upon wondering about a man born blind, (John 9:2)? While others were chosen for different missions, for having chosen to be more faithful, having also not rebelled against God, as the fallen angels did?⁸¹⁰

Origen: With "...respect to Jesus we would say that, as it was of advantage to the human race to accept him as the Son of God--God come in a human soul and body -- and as this did not seem to be advantageous to the gluttonous appetites of the demons which love bodies, and to those who deem them to be gods on that account, the demons that are on earth (which are supposed to be gods by those who are not instructed in the nature of demons), and also their worshippers, were desirous to prevent the spread of the doctrine of Jesus; for they saw that the libations and odors in which they greedily delighted were being swept away by the prevalence of the instructions of Jesus. But the God who sent Jesus dissipated all the conspiracies of the demons, and made the Gospel of Jesus to prevail throughout the whole world for the conversion and reformation of men, and caused Churches to be everywhere established in opposition to those of superstitious and licentious and wicked men; for such is the character of the multitudes who constitute the citizens in the assemblies of the various cities...."⁸¹¹

In Origen beliefs, there were the angels that fell, but there were also the good angels that were the pre-existing spirits that went down into all the nations. He read the Septuagint and seems to find in the verse Deut. 32:8, (about the division of the nations that took place "according to the number of the angels of God" *kata arithmon angellon theou*), that it was an indication that these "angels" referred to the pre-mortal souls who would inhabit the various nations. And he found that unsurprising since he was sure that men & angels both preexist the earth & in fact can refer to the same kind of being.⁸¹²

In response to Celsus & concerning the fall of the Devil, Origen wrote: "...No one, moreover, who has not heard what is related of him who is called 'devil,' and of his 'angels,' and what he was before he became a devil, and how he became such, and what the cause of the simultaneous apostasy of those who are termed his angels, will be able to ascertain the origin of evils. But he who would attain to this knowledge must learn more accurately the nature of demons, and know that they are not the work of God so far as respects their demoniacal nature, but only in so far as they are possessed of reason; and also what their origin was, so that while converted into demons, the powers of their mind remain...."⁸¹³

And: "In my opinion, however, it is certain wicked demons, and, so to speak, of the race of Titans or Giants, who have been guilty of impiety towards the true God, and towards the angels in heaven, and who have fallen from it, and who haunt the denser parts of bodies, and frequent unclean places upon earth, and who, possessing some power of distinguishing future events, because they are without bodies of earthly material, engage in an employment of this

kind, and desiring to lead the human race away from the true God, secretly enter the bodies of the more rapacious and savage and wicked of animals..."⁸¹⁴

Origen goes on to present Celsus words, & then gives his response: "We have now, then, to refute that statement of his which ruins as follows: 'O Jews and Christians, no God or son of a God either came or will come down (to earth). But if you mean that certain angels did so, then what do you call them? Are they gods, or some other race of beings? Some other race of beings (doubtless) and in all probability demons.'" Origen responded by pointing out that Celsus had repeated himself, & then he wrote that Celsus, "...in asserting generally that no God, or son of God, ever descended (among men), he overturns not only the opinions entertained by the majority of mankind regarding the manifestation of Deity, but also what was formerly admitted by himself. For if the general statement, that 'no God or son of God has come down or will come down,' be truly maintained by Celsus, it is manifest that we have here overthrown the belief in the existence of gods upon the earth who had descended from heaven either to predict the future to mankind or to heal them by means of divine responses; and neither the Pythian Apollo, nor Aesculapius, nor any other among those supposed to have done so, would be a god descended from heaven...."⁸¹⁵

Origen argues for Jesus, whom the prophets had prophesied as having come down to the human race as God, and the Son of God. "...For the Son of God, 'the First-born of all creation,' although He seemed recently to have become incarnate, is not by any means on that account recent. For the holy Scriptures know Him to be the most ancient of all the works of creation; for it was to Him that God said regarding the creation of man, 'Let Us make man in Our image, after Our likeness.'" The pre-existence theme of descending down from heaven, sometimes depicted in art too, is repeated by different early to later Christians. Like Origen, St. Jerome wrote of Christ's descent into a human body: "No other soul which descended into a human body has stamped on itself a pure and unstained resemblance of its former stamp."⁸¹⁶ What fragments of this particular aspect of pre-existence themes remained, if any, in later art works, seemingly depicting, descents of spirits into each of their own bodies? A possible later example of this dates to 1425–30, when Robert Campin, 1375–1444, (Master of Flémalle), depicts what could be symbolic of the Christ-child's spirit, descending with the light, as if his pre-incarnate spirit had passed through the window, to go towards his mother to be, Mary, sitting down reading. The tiny naked infant Jesus descending, is also holding a cross over his shoulder, in this Mérode Altarpiece.⁸¹⁷

Origen to Celsus, by presenting first his argument: "Let us then pass over the refutations which might be adduced against the claims of their teacher, and let him be regarded as really an angel. But is he the first and only one who came (to men), or were there others before him? If they should say that he is the only one, they would be convicted of telling lies against themselves. For they assert that on many occasions others came, and sixty or seventy of them together, and that these became wicked, and were cast under the earth and punished with chains..."

Further on Origen cites Celsus & follows with his response. Celsus "...considers that he makes a concession in saying of the Saviour, 'Let him appear to be really an angel,' we reply that we do not accept of such a concession from Celsus; but we look to the word and teaching, as each one of His adherents was capable of receiving Him. And this was the work of one who, as the prophecy regarding Him said, was not simply an angel, but the 'Angel of the great counsel: for He announced to men the great counsel of the God and Father of all things regarding them, (saying) of those who yield themselves up to a life of pure religion, that they ascend by means of their great deeds to God; but of those who do not adhere to Him, that they place themselves at a distance from God,

and journey on to destruction through their unbelief of Him. He then continues: "If even the angel came to men, is he the first and only one who came, or did others come on former occasions?" And he thinks he can meet either of these dilemmas great length, although there is not a single real Christian who asserts that Christ was the only being that visited the human race. For as, Celsus says, "If they should say the only one," there are others who appeared to different individuals."

Origen wrote that: "In the next place, he proceeds to answer himself as he thinks fit in the following terms: "And so he is not the only one who is recorded to have visited the human race, as even those who, under pretext of teaching in the name of Jesus, have apostatized from the Creator as an inferior being, and have given in their adherence to one who is a superior God and father of him who visited (the world), assert that before him certain beings came from the Creator to visit the human race." Now, as it is in the spirit of truth that we investigate all that relates to the subject, we shall remark that it is asserted by Apelles, the celebrated disciple of Marcion, who became the founder of a certain sect, and who treated the writings of the Jews as fabulous, that Jesus is the only one that came to visit the human race. Even against him, then, who maintained that Jesus was the only one that came from God to men, it would be in vain for Celsus to quote the statements regarding the descent of other angels, seeing Apelles discredits, as we have already mentioned, the miraculous narratives of the Jewish Scriptures; and much more will be decline to admit what Celsus had adduced, from not understanding the contents of the book of Enoch. No one, then, convicts us of falsehood, or of making contradictory assertions, as if we maintained both that our Saviour was the only being ever came to men, and yet that many others came on different occasions. And in a most confused manner, moreover, does he adduce, when examining the subject of the visits of angels to men, what he has derived, without seeing its meaning, from the contents of the book of Enoch; for he does not appear to have read the passages in question, nor to have been aware that the books which bear the name Enoch do not at all circulate in the Churches as divine, although it is from this source that he might be suppose to have obtained the statement, that "sixty or seventy angels descended at the same time, who fell into a state of wickedness."⁸¹⁸

Origen: In the book of Genesis: "...the sons of God, seeing the daughters of men, that they were fair, took to them wives of all whom they chose," (Gen. 6:2). "...But whatever may be the meaning of the "sons of God desiring to possess the daughters of men," it will not at all contribute to prove that Jesus was not the only one who visited mankind as an angel, and who manifestly became the Saviour and benefactor of all those who depart from the flood of wickedness. Then, mixing up and confusing whatever he had at any time heard, or had anywhere found written – whether held to be of divine origin among Christians or not – he adds: "The sixty or seventy who descended together were cast under the earth, and were punished with chains." And he quotes (as from the book of Enoch, but without naming it) the following: "And hence it is that the tears of these angels are warm springs," -- a thing neither mentioned nor heard in the Churches of God! For no one was ever so foolish as to materialize into human tears those which were shed by angels who had come down from heaven. And if it were right to pass a jest upon what is advanced against us in a serious spirit by Celsus, we might observe that no one would ever have said that hot springs, the greater part of which are fresh water, were the tears of the angels, since tears are saltish in their nature, unless indeed the angels, in the opinion of Celsus, shed tears which are fresh."⁸¹⁹ Origen on the creation drama that contain a certain secret and mystical

doctrine (far transcending that of Plato) of the soul's losing its wings, and being borne downwards to earth, until it can lay hold of some stable resting place."⁸²⁰ Soul losing its wings was part of pre-existence themes too. There are suppose to be whole nations of souls stored away somewhere in a realm of their own, with an existence that is comparable to our body life. So long as these souls continue to abide in the good, they have no experience of union with a body. However, "by some inclination towards evil these souls lose their wings and come into bodies."⁸²¹

Origen mentions Christ as the Logos who was the first-born of all created nature. Celsus must have known that the pre-Christian time pagans had their own versions of war-in-heaven dramas, for he charged that the Christians had borrowed from these versions. He gave examples of the ancients that alluded to wars amongst the ancient gods, before the early Christians' versions. Heraclitus speaks of a general war and discord, as did Pherecydes earlier, who relates a myth of one army drawn up in hostile array against another, and names Kronos as the leader of the one, and Ophioneus of the other. Other examples are of the Titans and Giants, plus, the Egyptian mysteries of Typhon, and Horus, and Osiris. These types of war in heaven themes, Celsus charges, were what the early Christians' versions were copied from. Origen points out the differences in the early Christians' version of the war in heaven, to contrast them, & claims Moses had pre-existence themes older than those of the Greek writers, Heraclitus and Pherecydes, & even Homer, who mentions this wicked one, and of his having fallen from heaven. He turns the charge of borrowing around to claim that the creation drama, with pre-existing themes, in Genesis 3, was from whom the Ophioneus spoken of by Pherecydes, is derived. Origen notes how the serpent-or destroying angel had offered Eve a counterfeit version of deification, as one of the temptations, having deceived the woman by a promise of divinity and of greater blessings; and her example is said to have been followed also by Adam. Origen give numerous examples of scriptures to build his case to identify the destroying angel was the devil, pre-existence themes being older than sources Celsus had used. (Ex.12:23), Job chapters 1–2, the devil is distinctly described as presenting himself before God, asking for power against Job. Ezekiel .32:1-28, Isaiah 14:4, the Babylonian king was a type of one who had lost his wings, how it derived its existence from some who had lost their wings, and who had followed him who was the first to lose his own. Thus, hinting to those who fell from heaven, in having lost their wings. Such were later pre-existence themes that would later conflict with later legendized versions, in that some art works about the fallen angels, show them without wings. While in others, with wings, especially in the legendized myths about fairies & insect type creatures that are seen in later art works, & mentioned in later myths, depicting the war in heaven, & the fall of the rebellious angels. Such winged creatures, that look like flying insects, were believed in later fables to be those fallen ones, who fell down into the lakes, deep places of the earth, to haunt the wooded areas, rivers, swamps, lakes as underwater spirits, or goblin type dark creatures, believed by the common folk to be the rebellious fallen angels.⁸²²

Further on Origen continued to expound on the devil's fall, his loss of wings, wickedness, apostasy, but how God used the situation as a way to place him in a part of the universe where a training school of virtue could have the opposition required in order to test those placed in the training school type world: "...For it became God, who knows how to turn to proper account even those who in their wickedness have apostatized from Him, to place wickedness of this sort in some part of the universe, and to appoint a training-school of virtue, wherein those must exercise themselves who would desire to recover in a

"lawful manner [2 Tim.2:5.] the possession (which they had lost); in order that being tested, like gold in the fire, by the wickedness of these, and having exerted themselves to the utmost to prevent anything base injuring their rational nature, they may appear deserving of an ascent to divine things, and may be elevated by the Word to the blessedness which is above all things, and so to speak, to the very summit of goodness...." Origen goes on to use a number of scriptures to interpret "Satanas" or Satan's name in the Hebrew, & Greek as being the "adversary" to the Son of God, who is righteousness, and truth, and wisdom. How this "adversary" was one of the first that "were living a peaceful and happy life to lose his wings, and to fall from blessedness..." How he had at first walked faultlessly in all his ways, "until iniquity was found in him," [Ezek.28:15]. How this Satanas or Satan, had fallen from goodness to wickedness, because he had first had the "seal of resemblance" and the "crown of beauty" in the paradise of God, being filled as it were with good things, and yet, fell into destruction. (Ezek.28:19).

⁸²³

The doctrine of the pre-existence is sometimes connected up with the doctrine of deification. Such as in the case with the "return to glory" concept. In this case, Origen speaks of the "2 ways" or "2 paths" which people can go by, according to their choice in going through the fire type challenges they are placed in, which wickedness creates, in order to offer the opposition & challenges for the tests of mortal life. In Origen's defense of the pre-existence, it is "a preexistence in which we freely choose our destinies." ⁸²⁴

In ancient pre-existence themes, free will, is sometimes used by others, besides Origen, to attempt to answer the age old question about why there are different levels, grades, environments, variables, diversities, & circumstances that souls find themselves in, when they are placed into different areas between one extreme of goodness on down the scale towards total badness. The human family, so the ancient reasoned, has no one else to blame but their own sum of their own choices, as they acted on the free-agency, given them in the pre-existence that resulted in the diverse types of circumstances & extremes, souls might be born into. Just like the choices freely made in mortal life determine, when judged, as to where & what areas in the two extremes that they ended up at, in the afterlife. Origen, thus absolves God of any blame for the present, uneven distribution of pain & blessedness, & this compelling problem & question with God's justice, that to many seems unfair & unjust. ⁸²⁵

Thus, free agency, is one of the major rationales, in debates over different pre-existence themes, that continued to show up, from the beginnings of Christianity, on down to Origen's time & after. For: Why was a man born blind? Asked Christ's disciples, in John 9:2. Was it because he sinned (during his pre-existence), or that his parents did, that he was born blind? ⁸²⁶ This rationalized "answer," that tried to explain defective bodies, as being derived from choices made in the preexistence, (a good body meant good choices, a bad body, meant bad choices were made in the pre-existence). Such views could have been inspired by such passages, plus more, as for example, from the Wisdom of Solomon, 43:197: "I was, indeed a child well-endowed, having had a noble soul fall to my lot; or rather being noble I entered an undefiled body." Thus, was Jeremiah foreordained to be a prophet because he was also noble & good, before his birth? Was also Moses? "He [God] designed and devised me, and He prepared me before the foundation of the world, that I should be the mediator of His covenant."

⁸²⁷ The Odes of Solomon, Ode 8: "For I do not turn away my face from them that are mine; for I know them, and before they came into being I took knowledge of them, and on their faces I set my seal." Abraham, (Abram), must

have also been shown his pre-existence, how he was a noble & good spirit before his birth too. He must have learned this during his own SODE experiences. (A SODE experience, is Hebrew for "secret deliberations," where a prophet is returned to the Council in Heaven & taught afresh what assignment he was given, his foreordained mission, for him to fulfill during his mortal earth life). ⁸²⁸

By Origen's time, he too notes that certain beings are called earthly, some are, from the hour of their birth, are reduced to humiliation, subjection, & slavery, while others are brought up in freedom, reason, with sound bodies. Others, not so good, they are born into bodies diseased from their early years. Origen asked why he should enumerate all the horrors of human misery, from which some have been free from, while others not? Origen acknowledges the diversity in how some explain why this is so. For, before he offers an explanation, he points out how when they say that, this world was established in the variety in which we have above explained, that it was created by God, and when we say that God is good, and righteous, and most just, there are those who object to us, such as Marcion, Valentinus, & Basilides & those from their schools of thought. For they complain that it cannot consist with the justice of God in creating the world to assign to some of His creatures an abode in the heavens, and to make others 2nd or 3rd, or of many lower and inferior degrees. ⁸²⁹ From the schools of those considered heretical, had come objections to the answers given, before & after Origen, that he & others had offered. But what might have been an answer to Origen & others, might not have satisfied others' views, who held to the opinions of how this mortal world of the flesh, the physical, with all its pains, sorrows & sufferings, must have been created by the devil. That was the reasoning that many anti-body Gnostic "heretic" early Christian sects were giving. ⁸³⁰ While Origen propounds an explanation that solves the dilemma, but only by asserting "a time prior to mortality in which free will had free rein: "When He in the beginning created those beings which He desired to create, i.e., rational natures,... He created all whom He made equal and alike, because there was in Himself no reason for producing variety and diversity. But since those rational creatures themselves... were endowed with the power of free-will, this freedom of will incited each one either to progress by imitation of God, or reduced him to failure through negligence. And this... is the cause of the diversity among rational creatures, deriving its origin not from the will or judgment of the Creator, but from the freedom of the individual will.... God, who deemed it just to arrange His creatures according to their merit, brought down these different understandings into the harmony of one world." ⁸³¹

It must have been not too popular of a belief, by Christ's disciples, & in Jewish communities, followed by early to later Christians, down to the 6th century, & beyond the Council of Constantinople, 553, for different ones to attribute the type of body that a person might be born into, if blind at birth, or diseased, or crippled, etc., or with black skin, that different ones believed these conditions were all reflective of persons' pre-mortal choices, their sins, or lack of good merits not acquired during their pre-existence life's free-will choices. To many, in must have seemed harsh, & unfair to put many thus born in those ways to then be at such disadvantages from the moments of their birth. But these were the attempts many made at dealing with these questions, while during the council of Constantinople, the Emperor Justinian attempted to rid Christendom of this particular pre-existence theme. Threatening to anathema, (which is a Church decree excommunicating a person, or denouncing a doctrine), all those, who might continue to believe in those particular pre-existence themes. ⁸³²

Thus, racking up the right amounts of good merits before a person is born, was Origen's answer to this dilemma, again, casting the blame on those who neglected, through free-will, to choose to try harder, to do better, just like in the case with after mortal life judgment settings. Origen: "There were certain causes of prior existence, in consequences of which the souls, before their birth in the body, contracted a certain amount of guilt," while conversely, these pre-mortal actions "furnish grounds for merits even before they do anything in the world."⁸³³ Thus, such things, it was Origen's opinion, have to be factored into the sum of their own free will choices in the previous existence, in order to understand what the persons were prepared to experience in proportion to the degree of his or her merits.⁸³⁴

Origen suggests that one path way, the right-hand-path, as promoted by the Word-Christ, & his prophets, in the ultimate end, brings the person to deification. While the other "extreme," promoted by Satan & his fallen angels, the wicked demons, those that choose their way, that are thus on the left-hand-path, ends with the demonification of them that go down it. This was one of the whole points of God allowing or placing wickedness in some part of the universe, and to appoint a training-school of virtue for those to have the opposition, the challenges needed to be tested with. For in having past the test in the training-school of virtue, & in having exerted themselves to the utmost to prevent anything base injuring their rational nature, they may appear deserving of an ascent to divine things, or the ascent to deification. Elevated by the Word, or Christ, to the blessedness which is above all things, even to the very summit of goodness.⁸³⁵

Origen brings 2 themes together, pre-existence & deification. In the words "man received the dignity of God's image at his first creation..." Origen takes us back to the pre-existence in the heavens, & then the anticipated perfection in God's likeness, being made in the image of God.⁸³⁶

Celsus challenged & mocked Christ for being called "the Son of God," & to this Origen notes how Celsus had avoided a quote from Plato, a Greek Philosopher, that Celsus had used earlier. How Plato, had referred to Him who so beautifully arranged this world. Origen goes on to suggest that the sources of Plato should have offered to Celsus evidences for the earlier knowledge of there being the Son of God, & how the architect of this world is the Son of God, and that His Father is the first God and Sovereign Ruler over all things. Plus of the perfect man, and of him who is joined to the true Lord, Word, and Wisdom, and Truth, and Righteousness, & the soul of Jesus, the first-born of every creature.⁸³⁷

Origen defends the pre-existing Church, as others have, joining in oneness with the earthly church, just like Christ with the Father are one. But this oneness is in unity of a oneness of purpose, not literally a Trinitarian type of oneness. It wasn't time yet for the oneness of the Godhead, dogmatically debated over, as the later fourth century church Fathers did, during the Nicene Creed of 325 A.D. Where they came up with confusing terms that were enforced by the Emperor, Constantine. But then dropped, then enforced again, as those with opposing views, were banished, exiled, then recalled, & so forth, back & forth.⁸³⁸ Origen uses the earthly body as a type for the pre-existing Church, that type of oneness, being in agreement with each other, (see: Ephesians 5:21-32, 1 Corinthians 12:12-28). Not to suggest here that Origen used this type, the body, to suggest that God the Father had a body, for Origen taught that God the Father didn't, but was incorporeal, without a body, a divine spirit only.⁸³⁹ But, here he uses a body as a type, like Paul did, earlier. Both of these, the earthly & pre-existing body (church), should be "one" in unity.

Thus, Origen further on, wrote about how Celsus had mocked certain terms used by the Christians: "...If, however, holy Scripture says that the perfect man is joined to and made one with the Very Word by means of virtue, so that we infer that the soul of Jesus is not separated from the first-born of all creation, he [Celsus] laughs at Jesus being called "Son of God," not observing what is said of Him with a secret and mystical signification in the holy Scriptures.... [And there by] declare the body of Christ, animated by the Son of God, to be the whole Church of God, and the members of this body-- considered as a whole -- to consist of those who are believers; since, as a soul vivifies and moves the body, which of itself has not the natural power of motion like a living being, so the Word, arousing and moving the whole body, the Church, to befitting action, awakens, moreover, each individual member belonging to the Church, so that they do nothing apart from the Word.... [For] as the soul of Jesus is joined in a perfect and inconceivable manner with the very Word, so the person of Jesus, generally speaking, is not separated from the only begotten and first-born of all creation, and is not a different being from Him?..."⁸⁴⁰

Origen wrote in support of the Mosaic cosmogony, which Celsus had said was "silly" & "sheer nonsense". Origen also notes that Celsus used to represent early Christians' beliefs, some of the versions of the war in heaven, as presented by some of the heretics: "...Misunderstanding, moreover, another impious heresy, has said: "If, indeed, there did exist an accursed god opposed to the great God, who did this contrary to his approval, why did he lend him the light?" So far are we from offering a defense of such puerilities, that we desire, on the contrary, distinctly to arraign the statements of these heretics as erroneous, and to undertake to refute, not those of their opinions with which we are unacquainted, as Celsus does, but those of which we have attained an accurate knowledge, derived in part from the statements of their own adherents, and partly from a careful perusal of their writings."⁸⁴¹

Celsus asked: "...Why, when he [God] lent (his spirit), was he ignorant that he was lending it to an evil being?"... [And:] "Why does he [God] pass without notice a wicked creator who was counter-working his purposes?"⁸⁴² Celsus seems to be hinting to some of the early Christians' versions concerning how Satan had opposed God, & started to counter-working against God.

Celsus, wrote Origen, mixed up together various heresies, & not observing that some statements were the utterances of one heretical sect, & others of a different one, Celsus brought forward the objections which other rival Christians had raised against Marcion. Origen suspects that Celsus had probably heard them from some paltry & ignorant individuals, & then assailed the very arguments which combat them, but not in a way that shows that he had much intelligence. Celsus quotes the arguments of rival Christians against Marcion, & not observing that it is against Marcion that Celsus was speaking. Celsus goes on to ask a number of questions, that suggest that he was still attempting to mock the idea of the Christians' dualism in heaven.⁸⁴³

Origen: The Persians' "Gods," & their "first-born of all creation," are false gods, for all the gods of the nations which are demons, are not like the true Christ, the real first-born. Origen, again expounds on the devil & his demons' apostasy, their disobedience to God. For they were not demons originally, but they became so in departing from the true way; so that the name "demons" are given to those beings who have fallen away from God. Accordingly, those who worship God must not serve demons, or use incantations & work magical arts, for the demons are the ones that answer the call of those who perform such works.⁸⁴⁴

Origen also makes reference to the counterfeit works of the demons, the Christians should not be partakers of the demons' table, or counterfeit ritualistic meals. There are good angels & bad fallen angels, & points out that Celsus was wrong in not making a distinction or contrasting between them. We shouldn't pray to demons, but should pray to the Most High God alone, and the Only-begotten, the First-born of the whole creation. Thus, pray to His God and our God, to His Father and the Father of those who direct their lives according to His word. Origen mentions again how Jesus is the "Angel of the great counsel." He hints again to the war in heaven.⁸⁴⁵

"For Origen, "the eternal creation had fore its object, beings equal in faculties and in gifts, but free. They were not all equally faithful to God, and from that were born all the differences which exist among them. Some became the angels, others human beings, and other the demons."⁸⁴⁶

For support for pre-existence themes, one of the sources that Origen uses with approval, is a 1st or 2nd c.e., work, the Prayer of Joseph. A fragment of it has Jacob saying of Abraham & Isaac, how they were created before any work. This text describes some of the patriarchs as great souls, even angels, who descended to assume human nature. Says the patriarchs: "I Jacob, who speak to you, and Israel, I am an angel of God, a ruling spirit, and Abraham and Isaac were created before every work of God.... I am the first -born of every creature which God caused to live." Origen thus understood & interpreted this as meaning that Jacob was a chief captain among the angels before his birth, who had to be reminded of that heritage by the archangel Uriel "while doing service in the body."⁸⁴⁷

ORIGEN'S VERSION OF THE PRE-EXISTENCE REJECTED BY LATER CHRISTIANS

"Origen and his teachings of the pre-existence had been condemned. However, though a few still accepted the teaching, for them too God was entirely responsible for man, since, though God had created the spirits of men before the beginning of this world, they thought he had nevertheless created them out of nothing."⁸⁴⁸

One of the factors that added to many reasons why later Christians abandoned, rejected, & didn't know what to believe & think about many pre-existence themes, was how that as the centuries aged Christendom, the doctrine started to become more & more obscure, faded out, transformed, & was in legendization process. Even Origen, a defender of the faith, one of the brightest men of his age, & a great scholar & respected teacher, at least during his time, & was one who had expounded on many aspects of the pre-existence. Perhaps even more than other church Fathers of his time. Still, despite all this, he wasn't totally sure about what to think about some aspects of the doctrine of a pre-existence, as with other doctrines. For the doctrine concerning the origin of the soul was not distinguished with sufficient clearness in the teachings of the church, he notes. Other aspects, like how the devil and his angels exist, he said, had not been explained with sufficient clearness. Moreover, that the doctrines of the premortal existence, & what will exist after it, or the world, he notes, had not become certainly known to many, for there was no clear statement regarding it in the teaching of the church. It was also not clear in the church teachings if the Holy Ghost was a son of God, or not. There was too many gaps & holes in the teachings of the Church, Origen admits, to satisfy all of the doctrinal questions of his time.⁸⁴⁹

One of the first serious attack was made by Methodius, bishop of Patara in Lycia, early fourth century. He wrote against Origen's First Principles, & against his followers, who also taught the pre-existence of souls. Athanasius &

the Cappadocian fathers, Basil & the two Gregories, admit Origen's works were not wholly free from error, yet regarded him as orthodox in the main & defended him.⁸⁵⁰

Origen wasn't alone in expounding & defending the pre-existence themes about "the Logos," or Christ's pre-existence, before his birth, or incarnation to Mary.⁸⁵¹ The pre-existing-Jesus remained absolutely faithful to God, & thus was chosen, because of merit, to be the leader in the Gospel plan. He was the leader, not only while on earth, but also in Old Testament times, for the Son arranged all things from the beginning.⁸⁵²

Origen, one of the last Christian writers to teach the doctrine of pre-existence, affirmed that all humans had a pre-existing soul (spirit), that had once been in the presence of God. But he adds his own versions of the story accordingly, what he read of Satan, and a third of the host of heaven being cast out of heaven. He concluded that they were cast down to this earth and those who inhabit the earth are the embodied spirits of the rebellious who are here to learn the differences between good and evil. Thus, the Pre-existence in Origen's teachings had become perverted, during the apostasy raging in Christendom, into a relationship which identified human beings with the fallen spirits.⁸⁵³

Another teaching of Origen on pre-existence themes on free agency, was how that he taught how humans can become angels. Angels too may change: an archangel may become a demon, for an archangel could fall, like the once good angels, & Satan had fallen from their high positions. But, what got Origen in trouble with later Christians was how he also taught that Satan may rise again to regain his place in heaven, this belief is called apokatastasis.⁸⁵⁴

Origen, a "Neoplatonist in background, his system embraces both the notions of the pre-existence of souls, with their fall and final restoration. . . [While] At Alexandria, itself, Peter, who became bishop c. 300 and composed theological essays of which only fragments remain, attacked Origen's doctrine of the preexistence of souls and their return into the condition of pure spirits."⁸⁵⁵

Though historic Christianity often expounded on their own versions of deification, they also note how the devil had went about it the wrong way, rather than God the Father's way. The devil, when a once good angel, fell because he had seen the glory of the Father & wanted it for himself. Thus, in some pre-existence themes that blend the doctrine of deification, the devil fell because he sought to exalt himself above God the Father, rather than go through the plan set forth for the angels to follow, as discussed in the council in heaven.⁸⁵⁶

Some scholars suggest that because Origen affirmed the eventual restoration (apokatastasis) of all spirits—even that of Satan himself, that both beliefs, the pre-existence theme of a fall of the angels & their restoration, were close enough pre-existence themes to reject both, though they might appear to be two separate issues. Some speculate that it was this latter belief, more than the less objectionable doctrine of preexistence, that tainted Origen's reputation among the orthodox theologians.⁸⁵⁷ Logically, in light of preexistent themes connected up with other doctrinal themes, it might have been asked: Just how far of a restoration of former fallen angels-demons, were Origen & his disciples willing to take that belief with other themes, like deification? For because both doctrines of a preexistent fall & eventual restoration were thought to be connected, Origen's disciples & opponents either embraced both, or damned the pair of themes. If they were making connections between those two separate issues, they must have also factored in deification. For oftentimes, pre-existence themes are explained along with deification themes.⁸⁵⁸ That was the whole point of spirits of the family in heaven, coming down from heaven to be born into the human family. They were to be tested, & because they would choose, through free-will, to sin at

times, would need to be cleansed, purified & restored to their former bright nature, before their fall; as they were becoming deified, perfected, & becoming as like to God as possible.⁸⁵⁹ So logically, it must have been asked anciently. Just how far would, God & Christ, plus the heavenly warrior-angels, (like Michael), would permit their former rivals to be let back into heaven? After all, they had fought against those fallen angel-demons, & Satan, in numerous on going wars that went from many realms of existences! They'd fought against them in the wars in heaven, on earth & in the underworld, during Christ's descent there, & after his post-resurrection victory march throughout the world! These fallen angel-demons, under Satan, had reigned with havoc, suffering, & unspeakable horrors, & carnage, as they tempted the human family to give into their negative traits! So were all these types of things factored into the equation, when Origen, his disciples & rivals considered the implications of apokatastasis? For, after all that Satan & the fallen-angels had done, they were to be later, eventually allowed to return? Would they be forgiven all of their sins, all the sufferings they caused & the damage done throughout time, then to eventually be deified? Former demons, former fallen angels, cleansed of their sins, repented, & eventually, deified? Certainly they wouldn't be allowed back into heaven without them repairing, as much as possible, all the damage they'd done! Or without making restitution, changing, being rehabilitated, being tested to see how sincere & repentant they really were. For why would God & Christ allow them back into heaven if they were just going to cause another war in heaven like before? They would have to have then been changed, redeemed, cleansed & unspotted from all their filth, sins, & blackness of their demonification. Have gone from the one extreme in the two ways, to the complete opposite extreme along the right hand path, as all who had gone before them had. Was this logically thought through by Origen & his disciples? If not, it must have been by Origen's rivals who then because of this combination of connecting the dots between all the different themes had decided at least to cut out Origen's version of the pre-existence & the restoration of the fallen angels, while still accepting their own versions of deification. That, unlike Origen's version, didn't include the restoration & possible eventual deification of former fallen angels, & Satan himself! Such logical connecting up of all the different themes must have been considered blasphemous, by Origen's later rivals! If, that is, Origen's rivals ever did make the connections. But then again, just how far gone of mortal sinners would Origen & his disciples have allowed as part of apokatastasis, for those who not been fallen angels, but just ones who were like them, having chosen demonification down the left hand path extreme? Whatever might have been the case, it was the combination of pre-existent fall & the eventual restoration of the fallen back into heaven that got Origen & his disciples in trouble in later Christians, during the Origenism Controversy, of the late 4th–6th centuries. "As the tide fully turned against Origen and his doctrine of preexistence, the divinity and inherent immortality it attributed to the human soul were major catalysts to opposition. This is ironic given that, ultimately, Origen's anthropology blames human weakness and a tendency toward earthiness for our cosmic catastrophe. Other versions of preexistence were extant, though not as influential as Origen's, in the early Christian centuries. And it would be a century and more before the myriad versions, defenses, and attacks on preexistence would coalesce into full-blown controversy. When the final, official blow came, it would be almost anticlimatic."⁸⁶⁰

As different versions of different doctrines developed in the different early to later Christian sects. Plus, as different controversies around those different versions

raged on in different areas of Christendom, each of the different themes within those different doctrines would affect other themes in other doctrines. Pre-existent themes would affect Christological themes, & *visa versa*. Trinitarian themes would affect Christological, preexistence & deification, & *visa versa*. For examples: Tertullian, 3rd century, raised the alarm against pre-existence themes mentioned, how that they threatened to put the soul "on a par with God," who alone had the monopoly on immortality, (Thus affecting deification & immortality themes). Neo-Platonists' immortality themes affected preexistence & deification themes, as Greek Philosophy influenced early to later Christian doctrines. Later, apologists like Arnobius of Sicca (died 330), alarmed that such conceptions of immortality suggested divinity as well, attacked the whole idea, for if the soul was pre-existent as being immortal before mortal birth, that would mean the soul would have to be divine, before descending from God their Father, (affecting pre-existence, immortality & deification themes). For Arnobius, & many Christians of his time, immortality was an attribute of the divine alone, unless made contingent upon God's grace.⁸⁶¹ As these waves of controversy crashed into each other, the blends of the influences on the doctrines turned the doctrines into mixtures that would be passed down to later generations of Christendom. These blends to also pass through different cultural contaminations that produced further retrogressions away from the original doctrines, as different versions of Christendom spread out into other areas of the world. Such things are inevitable products of times of apostasy.⁸⁶²

More Early–Later Christians on Pre-existence Themes

Hippolytus, 170-236, hinted to Christ's pre-existence when he wrote that Christ was born, "the Word of God, before all (ages); and of things on earth".⁸⁶³

251–356, St. Anthony of Egypt, founder of Christian monastery system, is reported to have experienced with, encounters with, & battled evil spirits. Thus in some pre-existence themes, turning into legends, the post-fall from heaven activities of the Devil & demons are how they go after the Saints & battle with them on earth. At least this is what Athanasius tells us about Anthony, how that when Anthony was in the desert near Thebes, he'd battle & struggle with the demons, perhaps for real, or perhaps of his imaginations. Whatever might be the case, in art works depicting him fighting with the Devil, we might be tempted to wonder if he had bad close encounters of the bad alien kind, the kind now depicted in movies. In the *After Salvator Rosa*, p. 239–240, St. Anthony is depicted fighting the Devil with the cross. It shows the Devil as an alien looking creature, tall, with long thin legs, a long thin tail in back, long thin arms, with long sharp fingers, and a long sharp beak type nose, sharp teeth, & a strange curled nob with a hole in the middle on the back of the neck behind the head.⁸⁶⁴ This is what we start to note in the art works, when pre-existence themes of post fall from heaven activities of the fallen angels start to become legendized, deposited in superstitious customs in folklore, which get also illustrated in art works, down through the centuries as Christendom aged.

205–270, not an early Christian Father, but one who would influence later Christianity that would blend Greek Philosophy in with many of its teachings. Plotinus, one of the founders of Neo-Platonism, presents platonized pre-existence themes, & some deification themes too. Souls have a divine origin, & in a sense are individual entities that is present to bodies since it shines in them and makes them living creatures, but not by physically imparting its substance, but by remaining itself, & only by giving off an image of itself, like a mirror image type. In this way, birth

involves a descent of the Soul, when something else comes to be from it which comes down in the soul's inclination. It's like a light casting a shadow, the shadow comes into existence by virtue of the light and therefore can be said to originate in that light and depend for their subsistence on that light. Plotinus hints to the divinity of the One, & of the quest for mortals to know the means by which a human soul can achieve a kind of ecstatic union with that source of all being, & also: "Try to bring back the god in you to the divine in the All." The souls of humankind originated in the "Soul of All," & souls departed the heavens to be, dragged down, (not by force but by its own reluctance to freely descend, in some cases), to the lower existence, for: "That world has souls without bodies, but this world has the souls which have come to be in bodies." The journey of the soul theme is also part of the scheme of Plotinus, for souls have divine origins, descend to experience earthly purification, and reintegration with the divine in a mystical union, thus hinting to deification themes too. The soul, originally divine & pure, becomes evil through being born into a physical body. Following the anti-body ideology of Greek thought, Plotinus felt ashamed to be in a body, & it was through the purification of all bodily desires & attachments, that the soul starts on the journey to return from where it came from, back to the levels of being, & draws upon divine powers to re-ascend in the soul's pursuit of unity with the One. Pre-existence themes are worked out in his writings, Ennead, about how the soul comes to be in a body, how mortality is a kind of fall, like a leap downward from the Supreme. This fall into a body is a degradation, & this fall appears to be universal by choice, & preordained destiny, (unlike Plato's scheme). No spirit is forced into the lower plane of existence, it was by free choice & preordained, thus, some souls are reluctant & unwillingly go. The conditions of the body, the type of goodness of the life it will live are not based on the type of life lived in the pre-existence. (Thus, unlike in some versions of early to later Christian pre-existence themes, were sins done in the pre-existence, can determine the type of body & life conditions a spirit is born into mortality in). Plotinus has a version of Neo-Platonism's pre-existence themes that suggests that the spirit enters the body pure, & is defiled by the flesh, thus the purification that needs to take place before returning to the divine One. The rate of descent of the spirit from the pre-existence, depends on their nature, their degree of self-mastery, and their susceptibility to heaviness and forgetfulness. Thus, hinting to the pre-existence theme, not too common in other cultures, including early to later Christianity, about becoming forgetful about the prior life as a spirit.⁸⁶⁵

Another neo-platonist, Iamblichus, had his own version of the whole journey of the soul through the whole drama of descent from the pre-existence into mortal bodies, & the journey through the fallen realm of earth life, & the eventual ascension with divine help to then reach upward toward theosis, or deification, transforming of the person to a divine status. Having done all they could to escape from earth to heaven, & thus becoming as like God as possible.⁸⁶⁶

To what extent did Greek philosophy have on the Christological controversy? Was their a chain reaction of effects that rippled out from the Christological controversy to effect pre-existence themes? For if there is only One God, or 3 in 1, & only 1, how would Christ's pre-existence fit in with the later formulas of the Nicene Creed? Or of Christ being part of the One God, fit in with the council of the gods being in council with the Most High God, the Father? Or that the One God could have spirit children, children of God, or have an "only begotten Son"? Is this why many pre-existence themes fell by the way side as time aged Christendom?

The results of Greek pre-existence themes' influences on later Christian pre-existence themes, & the acceptance of different blends in the thinking & attitudes of later Christians, is a mixture of shifting back & forth in acceptance, to rejection. To rekindled interest, like during the Renaissance, when Greek texts were found & translated & distributed. Thus causing ones, like Michelangelo, 16th c., to include a blend of Greek influenced pre-existence themes in with later Christian left overs of faded pre-existence themes, in with his art works, like in his Creation of Adam.⁸⁶⁷ Thus, to later Christians, the blends are accepted as valuable ancient wisdom, while others will revile it as a pernicious myth. Still, others will tolerate it as promising, if not speculative, & a dubious concept. Mean while, in other areas of Christianity, pre-existence themes will continue to be preserved in moral & mystery plays, in texts, poems, legends, art works on church walls, & in bible illustrations, amongst illumination manuscript making monks. While also, different aspects of pre-existence themes will continue to become fragmented in superstitious fables about different races of the fallen angels. Such as fables about some of their post-war in heaven, post-fall from heaven activities. Their devilish doings, & temptations of the human family on earth, & about their haunts under the earth, or near rivers, underwater as part of the water spirit lore in marshes, & lakes. These aspects will grow in time, as the fables develop in later Christendom amongst the illiterate peasantry, & will continue to suffer more cultural contaminations, wherever the beliefs spread to.⁸⁶⁸

LACTANTIUS, 260-330 A.D., makes references to the deceptions of the devil, the pretended deity. He explains the origins of evil to have its beginnings in Satan's apostate & rebellious attitude. "The first angel created, according to Lactantius, was precisely that one who was to become the chief of the bad angels, the devil."

Jesus was Satan's Elder Spirit Brother: Lactantius also believed that lucifer caused a war in heaven because he was jealous of his spirit brother Jesus Christ. This idea was passed down & legendized in later centuries.⁸⁶⁹ "The first angel created, according to Lactantius, was precisely that one who was to become the chief of the bad angels, the devil."⁸⁷⁰

Lactantius explores the issue & question concerning the origins of evil, why God, in the very beginning had allowed the prince of the demons to bring about works of evil. He answered by saying that the oppositions help us to comprehend the differences between the two extremes. "...At the very beginning, "before he made anything else, God made two sources of things, each source opposed to the other and each struggling against the other. These two sources are the two spirits, the just spirit and the corrupt spirit, and one of them is like the right hand of God while the other is like his left." In the beginning too, there was a war between the good spirit & the evil spirit.⁸⁷¹

Father Louis Coulange notes that Lactantius wrote about how God, before the creation of the world, had "produced a spirit similar to himself and filled with the virtues of God the Father. He then made another in whom the imprint of the divine origin did not remain. For he was tainted with the venom of jealousy and thus passed from good to evil.... He was jealous of his elder brother, who, remaining attached to God the Father, obtained his affection. This being who, from good which he was, became evil, is called Devil by the Greeks." "Thus, according to Lactantius, the Devil is a younger brother of the Word; but a brother who developed evilly, while his elder, by his goodwill, deserved his Father's affection."⁸⁷²

Early to later Christians that Reject Some Pre-existence Themes. Different Controversies that affected different views about the Pre-existence. Some Who Taught Other Versions becoming Legendized:

Apologists, like Arnobius of Sicca (died 330), alarmed that conception of immortality suggested divinity, as suggested by rival Christians of his time, as other had earlier, he, like Tertullian had earlier, also attacked his rival Christians' version of the blend of deification themes with pre-existence themes. For if the soul was pre-existent as being immortal before mortal birth, that would mean the soul would have to be divine, before descending from God their Father. For Arnobius, & many later Christians of his time, immortality was an attribute of the divine alone, unless made contingent upon God's grace.⁸⁷³ Thus, Arnobius objects to how that there were those who held the extravagant opinion of themselves, "...that souls are immortal, next in point of rank to God and ruler of the world, descended from that parent and sire, divine, wise." He goes on with a description of these opinions, how that if they were immortal-divine, having been produced by Him who is perfect, without flaw, then they must live unblameably, & are good, just, upright, nothing depraved, passions don't over power them by lust, for nothing degrades them, as they maintain all practice of virtues. Arnobius knows this couldn't be the case, because of (immortal-divines now in the flesh as)—mortals, have always lived imperfect lives. So with further sarcasm he points out his further rejection of this later version of pre-existence themes, and reproach against those who hold that the human family lived in heaven as God's spirit offspring before a fall into mortality: "Will you lay aside your habitual arrogance, O men, who claim God as your Father, and maintain that you are immortal, just as He is?... What excellence is in us, such that we scorn to be ranked as creatures?"⁸⁷⁴ However, was Arnobius, like Tertullian & others, only rejecting certain pre-existence themes, while inadvertently accepting others, like the origins of the Satan & the fallen angels? Arnobius also admired the Greek philosopher, Plato, & perhaps couldn't have rejected every pre-existence themes altogether, for Plato had taught his own version of them too.⁸⁷⁵ So Arnobius was one in many early to later Christians, & church fathers, who rejected others' particular pre-existence themes, while being caught between admiration for Plato and an inclination toward belief in the soul's pre-existence, on one side of the issue, the uncertainty about its harmony with the evolving doctrine of deity, on the other side. (Another example of the Christological & Trinitarian controversies affecting different themes about the Pre-existence & deification). "So, even as Arnobius decries the conflation of human and divine attributes, he asks rhetorically, "To Him do we not owe this first, that we exist, that we are said to be men, that, being either sent forth from Him, or having fallen from Him, we are confined in the darkness of this body?"⁸⁷⁶ So, ironically, like other church fathers, & apologists, Arnobius accedes to the Platonic & Origenist account of human origins, on one side, while he rejects what he believes to be the manifest blasphemy of reading into such accounts other controversial themes, such as the deification of the human soul. With the controversy over preexistence themes underway, & with Arnobius's own reservations about different themes, he had tacitly inclined to the idea that souls were either "sent forth from [God], or [had] fallen from Him" into "the darkness of this body." He also explores his uncertainty about such questions as: "By what sire have [souls] been begotten, and how have they been produced?..." He admits that the answer to this, they were ignorant of. "We do not say... from what causes and beginnings they have sprung. But what crime is it either to be ignorant of anything..."⁸⁷⁷

Theodore of Mopsuestia, (died 328), bishop of Mopsuestia in Cilicia, got caught up in the Christological controversy over if Mary was the "mother of God," or not. But if so, in what way? Thus, he argued that Mary gave birth to Jesus, but not to the Logos (Word), for the

Logos had always been, he is without beginning. In a way, he "...reasoned correctly but on the false premise that the pre-existent "Word" and the spirit of man have nothing in common. In the sense that any mother is not the mother of the pre-existent spirit of her son and daughter, Mary also was not the mother of the pre-existent Logos (Word—Jesus)." ⁸⁷⁸

By the 1st quarter of 4th century, preexistence themes, as in earlier centuries, that once "very important teachings, current at an earlier period, had either been completely, forgotten or were ignored: the pre-existence of the spirits of men, of whom God was the Father; Jesus (one of these spirits) "alone remained absolutely faithful to God"; and the world was "organized with pre-existing material elements." Also: "The Council of Nicea, [325] inspired solely by the desire of saving the absolute divinity of Christ, had accepted the western omoousios, which in fact safeguarded the threatened point, but did not express the personality of the pre-existent Christ." And: "In their consideration of the "Christological problem," the theologians began their reasoning on the false premise of no pre-existence of man and that human nature and divine nature are entirely different."⁸⁷⁹

In the Christological controversy, in some cases the preexistence of the spirits of men had been lost. There were theologians that thought the Word (the Logos—Jesus) had existed from all eternity, & was the same substance as the Father, and had not been created. In the case with the human family, they had been created & thus had a beginning. The Logos was immaterial & thus the nature of the Logos was different from the nature of man. With the idea of preexistence lost, questions arose over the origin of the spirit of man. In attempting to solve this, as in all debates, the theologians were influenced by Greek philosophy.

These later pre-existence themes about the Logos, may have also been influenced by the Jewish philosopher-theologian, influenced by Greek philosophy himself, Philo (ca. 13 B.C.- A.D. 45 to 50), born in Alexandria, Egypt. He had sought to reconcile the Jewish scriptures & customs, with Greek ideas & the ideas of Plato. Philo's later influence on Christological & Trinitarian controversies was felt, as those waves crashed up against the pre-existence controversy! Especially as those waves mixed in with the whole drama behind the diverse interpretations about Christ's pre-existence, or non-pre-existence issues in Christological issues.⁸⁸⁰ That wave of Philo's theology became very familiar, during his time & to later generations of early to later Christians, that also sought historical sources to support their conflicting & confusing blends of diverse versions of later anti-anthropomorphic interpretations of Deity, (or against descriptions of Deity as having human form or feelings, or human characteristics). Especially, as those views & dogmas became dominant in some areas, so also had to go out of the dogmatic scenes, different fragments of pre-existence themes, which affected also Christ's preexistence themes. Especially also in later centuries, when confusion over the nature of the Godhead was argued over, before, during, & after the council of Nicene, pre, during, & post 325 A.D. (But even then, fragments of Christ's preexistence themes had to be still retained to a certain extent, even in the later depictions of 3 faces on 1 head Godhead, or 3 heads on 1 body Godhead, as seen instructing Adam & Eve.⁸⁸¹ Certainly those types of art works would logically suggest that at least 1 of those faces, or 1 of those heads, if they represent the Christ part of the 3 in 1 Godhead, then that would have to mean that Christ pre-existed). But in the course of time, as these Philo theological waves, & said other waves, blended & affecting each other, they would continue to crash into the other controversial waves, like during the later pre-existence-anti-Origen controversy of the 5th into the 6th centuries of later Christendom. Earlier, it was from Philo & others influenced by Greek philosophy, that some early to later Christians, got some of their concepts of God as being incorporeal,

indescribable, without limitations, and some kind of incomprehensible divine force, a non human, non-person entity—"God." Earlier Jewish understandings about pre-existence themes, such as the council in heaven, with angelic-spirit sons & daughters of Divine Parents, there in when the foundations of the earth were made. Such concepts of pre-mortal spirits were later morphed into non-beings, by later generations of Jews & some early Christian sects. In Philo's Greek influenced version, they weren't real angels, but rather ideas, thoughts of God & thus existed only in the Divine Mind. The Logos (later associated with the pre-existent spirit of Christ, by some early to later Christians),⁸⁸² was for Philo, thought to be a "person," but not a real "person," but rather a sort of personification of God's ideas. It was like there was this conflict & tug of war in Philo's mind, between the anthropomorphic Jewish elements still surviving in Jewish thought, during his time, of a coming Messiah in the flesh, which crashed up against the wave of the anti-anthropomorphic abstract Greek philosophy influences, tugging on his views of God, from the other direction. Thus, confusingly, Philo called the Logos, "the first-born of God," conceived by the virgin Wisdom. (Influenced by Proverbs 8:22?) Thus, God, who is beyond man's comprehension, could be revealed through the "person" of the Logos. Or, more literally, through reason, meaning the reasoning of the philosopher, which is the true Divine Wisdom. For it's through the Logos God, that God has revealed himself to man. Moreover, with the soul being a part of God, it can through reason, rise to a mystic vision, not quite of God, but of the Logos. Philo's anti-matter, anti-body theology also suggested that if we could free ourselves from the taint of matter and sense, and by ascetic exercises and long contemplation become for a moment pure spirit, we might for an ecstatic moment, see God himself. But if God could be seen, he wouldn't be in the image of a male man, because God is not limited by being confined to a bodily shape. This is Philo's attempt to mediate between Hellenism, (or relating to Greek culture from the death of Alexander the Great (323bc), to the defeat of Cleopatra and Mark Antony by Octavian in 31bc), & Judaism. A movement & blend, that the Rabbis (or Jewish scholars, teachers, leaders, especially of Jewish law), frowned upon, while many early Christians, including many church Fathers, admired & made use of.⁸⁸³

The earlier results of the Jewish apostasy from their earlier prophets' plain to understand prophecies, about the pre-existing Messiah. The Jewish apostasy away from clearer understandings about the earlier anthropomorphic Elohim (Gods), & polytheistic understanding of the gods & goddesses in a pre-existing council, with the Most High God of gods. The early to later Jewish apostasy away from the clearer understanding of anthropomorphic Elohim (sometimes understood to be a combination of male & female deities), creating male & female in their images, (Adam & Eve). All these basic concepts got muddled (or brought into a disordered, or confusing state), by the time of the Greek infusion into Jewish traditions, & scripture copying of already tampered with Old Testament type texts. Consequently, by the time that Greek influenced Jews in Alexandria, like Philo, did inherited copies of their scriptures. They got already muddled out earlier pre-existence themes, & muddled & taken out many anthropomorphic themes, from those earlier copies of their scriptures.⁸⁸⁴ It was the ripple effects of these legendization processes of the Jewish apostasy, that no longer had, or could claim living prophets, that then produced different versions of deity, & that were factors behind why Christ, & his claims & testimony of having pre-existed, was rejected. How that he had come down from his & our Father in Heaven, to be, God the Father's literal Son of God in the flesh. Those basic concepts were rejected by many of the Jew, then later rejected by many early Christians who had been infected by Philo's blend of Jewish-Greek philosophy, especially, as

Christendom was going through its own phases of apostasy, like the Jews had.⁸⁸⁵

The problems & questions in the Christological controversy was how to deal with the fact that Christ became a man, took upon himself flesh! For what was he before becoming flesh? Was it that he didn't exist before birth? Just like other men didn't too, if Christ was "a mere man," & came into existence through the same manner as other men have? (As argued by Adoptionists: Those who believed Christ was not divine, didn't pre-exist, was born a mere man to Joseph & Mary, (for most, born of a virgin). Then was adopted as God's Son, for his unique righteousness, during his baptism, or resurrection). But as others argued & could be asked: Wasn't he immaterial, a different nature than that of man's? How would this immaterial Logos (Word) become a man? To become a man, wouldn't he also have to assume both a human body & a human soul? If Christ was an exception to the rule of Traducianism, (soul & body are created at the same time by their parents, no preexistence of the soul). Then, how could the Logos (Christ the Word), have then been immaterial, unchangeable, co-eternal with the Father, & one with the Father, but not have preexisted? Moreover, if Christ took on Himself the complete human nature, which grew, suffered and died, since, some said, God couldn't suffer, being unchangeable & eternal. How could he have not went through changes from his eternal nature, & of what he was before he took on human nature, if he didn't preexist & couldn't change? Especially if, as some argued with Traducianism, if Christ had a soul & a body, & it was created at the same time when he became flesh in Mary's womb & was born a man-God. But then, if there was only one God, & the Father, Son, & Holy Spirit descended into the womb of Mary to be born, as some argued, (if there was no preexistence), what of the Trinity before they were born? Or what was the Father before he was born? (Especially under Patripassianists, ("modalism")): Those who argued that Christ was God the Father himself, come down to earth in human flesh. Came down into the Virgin, was Himself born of her, Himself suffered, was Himself Jesus Christ. Or under Sabellianism: The belief that the Father, Son & Holy Ghost were only names for different manifestations of the one God. Now, if there was no preexistence, how could any of the above described "god(s)" have existed before being incarnated in Mary? Or were they the exception to the rule?⁸⁸⁶ With basic preexistence themes out of use with some, & forgotten by others, rejected by certain ones, & in some cases dogmatically defended & used by rivals against those who rejected Christ's preexistence, in the Christological issues, the polemical mess only grew. Especially as dogmas, debates, & Greek philosophical terms, descriptions, & concepts were blended into the mess to created, & causes more incomprehensible, illogical & mysterious versions of what the Godhead, what Christ, the Father & Holy Spirit, was said to be like, or not like.⁸⁸⁷

The pre-existence themes about the pre-existent family in heaven, our Divine Parents, the Fatherhood of God the Father, the spirit brotherhood of Christ as first born in that spirit family in heaven, & of Christ being the only begotten son in the flesh. All these themes suffered when the waves of the Christological and Trinitarian Controversies came crashing down on them. These pre-existence themes had to be decreased, minimized, forgotten, abandoned, de-literalize, forced out by Emperor decrees, & rejected in order to make room for the different dogmas that conflicted with these themes. For how could God the Father have fathered Christ, if he didn't even have a body? How could there be a family in heaven of spirits, if there was only one God & no divine Mother in heaven? How could Christ be the first born to an un-begotten "God" who filled the universe, had no shape, no containment, but was formless? How could there also then be any type of pre-existence of spirits, if there was no real literalness to the titles of Father, Sons & daughters, or

brothers & sisters? Or the 3 in 1 & only 1 god, or 1 in 3 Godhead couldn't have thus fathered any pre-existent spirits, let alone literally have fathered Christ incarnated into a body? These types of issues & factors, may be some of the reasons why many pre-existent themes had to go, & why, by the 4th century: "The doctrine of a premortal life was fast vanishing."⁸⁸⁸

As it was for this time, as earlier, the different controversies, (like the Christological and Trinitarian Controversies), crashed into each other to create more polemical haranguing settings for early to later rival Christian sects, & certain preexistence themes got caught in the middle of these on going controversies. For example, Arius, (born in Lybia, 250 or 256–336), head of one of the Alexandrian churches in Egypt, North Africa, & founder of Arianism (the doctrine that the Son of God was created by the Father, that Christ didn't pre-exist, but came into existence at his birth, & wasn't co-equal with the Father, but subordinated to the Father). Arius spoke forth boldly, declaring that "the Word was not co-eternal with the Father and was not of the same substance as the Father, that in the beginning the Father was alone, and that the Son was created out of nothing by an act of the Father's will."⁸⁸⁹ Thus, if Christ wasn't with the Father, in the beginning, what happened to Christ's preexistence in Arius' dogma? This was in opposition to the Catholic (meaning 'universal'), 4th century Christians, who, during the Nicene Creed era (1st quarter of the 4th century on up 325, Nicene Council, & beyond), had argued this: That the Father, Son & Holy Spirit, were co-eternal and equal in the Godhead, (does co-eternal then mean that Christ preexisted before his incarnation, or his birth in the flesh?) For as the rival of Arius, Athanasius (296, 298–373), had argued in Alexandria: Christ had existed as the equal of the Father from all eternity.⁸⁹⁰

Did some fragments of the pre-existence of Christ survive in the Trinitarian controversial blender? Perhaps, in words that were to counter Arius, when first versions of the Nicene Creed read, how that Christ was "begotten not made," & that he "came down from heaven, was incarnate, was made man," (all pre-existence themes, that of how Christ's spirit, pre-existing with the Father, came down from heaven to be born into the body of a male-child, or thus was made man, God became man).⁸⁹¹ Moreover, as if to re-enforce these counters to Arius, appended to the Creed was an anathema (or a Church decree excommunicating a person or denouncing a doctrine), to those who held certain views: "As for those who say that "there was a time when the Son was not," or that "He was not before He was begotten," or that He was "made out of nothing,"... [etc., including other aspects argued over,] the Holy Catholic Apostolic Church of God declares to be anathema."⁸⁹²

By this time, influences of Adoptionism, (earlier Christological controversy issue were still at work, one in many dogmas that said Christ was a mere man, didn't pre-exist, wasn't born the Son of God at birth, but was born to Joseph & Mary, then later adopted, (either during his baptism or resurrection), as the "Son" of God, for his exceptional righteousness).⁸⁹³ This was passed down to influence Arius, who may have rejected, like the Adoptionists, that Christ's preexisted. Thus, a summation of some of Arius arguments: The Son of God, did not exist from all eternity, but was merely the first born of created men. If the Father begot the Son, then the Son would have a beginning & there would be a time when the Son was not. The Father is not begotten, but the Son is, hence there's a difference between them, for the Son had a beginning, while the Father did not. He who has a beginning is not an infinite perfect being, & is not properly the Son of God. Thus, only the Father is God, while the Son is the first and the principal creature that the Father has produced as with all other creatures, & thus is called the first born of all creation because he surpasses all other creatures in righteousness, thus he was adopted as the "Son" of God.⁸⁹⁴

312–321, Bishop Alexander of Alexandria, Egypt, North Africa, heard Arius talking about his doctrine in a meeting of the clergy, & forbade him to teach his beliefs. Arius kept teaching, & so by 321, Alexander convoked about 100 bishops from Egypt & Lybia to a council at Alexandria. Arius was condemned heretical, excommunicated & had to give up his church. By this time his views & the rivalry news had spread throughout Egypt & other places of Christendom. Arius left Alexandria for Palestine, and was well received by the historian, Eusebius of Caesarea, (260–337), "who held similar opinions."⁸⁹⁵ But, were those 'similar opinions' of Eusebius tainted from earlier Christological views of the Adoptionistic arguments, that seem to have influenced the Trinitarian controversial views of Arius, that Christ didn't pre-exist? The reason for this question is because Eusebius of Caesarea, the early Christian Church Historian, had wrote in favor of Christ's pre-existence! So did Arius get Eusebius to abandon that aspect of preexistence themes, like other church leaders did with other bishops, like during the anti-Origenism, anti-preexistence controversy? Or was it an aspect that was ignored, tolerated, or didn't come up in discussions between Arius & Eusebius, when they might have talked over the Godhead issues of the time, the Trinitarian controversy, when Arius was "well received" in Palestine, by Eusebius? Or were there other similar opinions they both held, but not those held concerning that aspect of the views of Arius, concerning Christ not being co-eternal with the Father, & thus, not preexisting? Whatever might have been the case, Eusebius, as a Church Historian, in his Church History, written about 323–325, he wrote that Christ pre-existed with the Father before the world began, & before the creation of all things.⁸⁹⁶ Eusebius had views similar, but also different from other early Christians. The gospel was now being preached in every nation, when it had not been earlier, says Eusebius. Other earlier Christians were of the opinion that the Gospel had been preached everywhere before the time of Christ, because Christ pre-existed.⁸⁹⁷

Eusebius testified that the Saviour, the God Word, was in the beginning with God, and was called the Son of man because of his final appearance in the flesh.⁸⁹⁸ Eusebius was amongst those who agreed that Christ had pre-existed, for Moses knew the name of Christ, & the types & symbols of heavenly things, etc. The name of Jesus had never been uttered among men before the time of Moses. Then, after him the prophets knew the name of Jesus Christ, & foretold what would happen to Him, such as the plots against him, how He would be rejected, and the calling of the nations through him. Jeremiah, for instance, speaks as follows: "The Spirit before our face, Christ the Lord, was taken in their destructions; of whom we said, under his shadow we shall live among the nations." (Lam.4:20.) He goes on to cite from, Psa.2:1-2, & adds, in the person of Christ himself, "The Lord said unto me, Thou art my Son, this day have I begotten thee. Ask of me, and I will give thee the nations for thine inheritance, and the uttermost parts of the earth for thy possession." (Psalm 2:7-8).⁸⁹⁹

Eusebius: Not only did Christ pre-exist, but his doctrines did too, for the Word of God, was called into being before all ages.⁹⁰⁰ The pre-existing Christ appeared to Abraham, gave revelations to Issac, talked with Jacob, Moses, & the prophets after them. Christ's teachings are the most ancient of all religions. Pre-Christian time prophets had seen Christ, & through his doctrines, all the nations of the earth would be blessed.⁹⁰¹ More pre-existence themes follow, with Satan's fall from heaven, for he who, after being the first to fall, made others fall, and is usually called the Dragon or Serpent. Isaiah 14 is cited to point out the cause of his fall, how that in the beginning jeweled with the divine virtues, he fell through his pride and through his revolt against God.⁹⁰²

"In the background to these concerns, Arianism, adoptionism, and kindred heresies of the era threatened to collapse the sacred distance between God and the human,

making for special wariness in the face of similar developments.... In the meantime, this linkage among preexistence, self-sustaining immortality, sinlessness, and divinity will prove to be a prime factor in the growing resistance to the idea of preexistence. And it will be a decisive element in Augustine's retreat from the doctrine when the Pelagian threat makes these associations and implications even more vivid."⁹⁰³

When the Trinitarian controversy caused such division in the Roman Empire, the Emperor Constantine, (reigned 307–337), called numerous bishops to meet at Nicaea, near Constantinople, in 325, where the Nicene Creed was hammered out. But only after a lot of debating & controversial attempts to get the rivals' view points to be adopted, or to get them to make compromises on different aspects of formulas & words chosen for the Nicene Creed. In the midst of all these haggling, again, some preexistence themes, or at least little elements of them, got thrown into the mix. Again, Eusebius of Caesarea, in attempting to help solve the theological concept over the Godhead issue, proposed the baptismal formula in use in his own church, & it includes a part about Christ being the "only-begotten Son, the First-born of all creation, begotten of God the Father before all ages, by whom all things came into being, who became flesh for our salvation, and lived among men..."⁹⁰⁴ All these sound like they contain some of the old preexistence themes, of Christ preexisting, first born, his spirit becoming flesh at birth to live amongst the human family, or that his spirit then must have descended from heaven to be born. So why then would the Athanasians, who were against seemingly Adoptionist influenced Arius (who rejected Christ's preexistence), weren't willing to accept this baptismal formulas being offered by Eusebius? Was it the source? Was it because he had received Arius at Palestine, earlier, when Arius left Alexandria, after being condemned & excommunicated about 321? Was it because the Athanasians were compromising on some of the preexistence themes to distance themselves from Caesarea's offer? Just like the anti-Origenists had rejected many preexistence themes in rejecting Origen, because he taught in favor of a preexistence? Thus, in both cases, was it to distance themselves further from their rivals, or those who supported, or were collaborators with their rivals? For Eusebius of Caesarea & Eusebius of Nicomedia were both carefully in favor of Arius, as they had earlier, about 321, but were now cautious about it at the Council of Nicene, 325, because the Emperor Constantine was there too, but had shown his opposition to Arius. Eusebius of Caesarea was also in a possible tempted to compromise predicament in having been called upon to be one of the Emperor's advisors at the Council. While Eusebius of Nicomedia was of the moderate Arian party, but because the Emperor was against Arius, he was careful not to defend him directly.⁹⁰⁵ Whatever might have been the case: "The Athanasians were willing to accept the statement, "God of God, Light of Light, Life of Life" [in said baptismal formula of Eusebius of Caesarea's church,] but objected to the inference that there was lack of union of the Son with the Father— "each of these is and subsists." They also refused to accept the expression "the first-born of all creation" and "begotten of the Father before all the ages," since they claimed that the Son was co-eternal with the Father."⁹⁰⁶

Later on, during the late 5th into the early 6th century, other controversies affected different pre-existence themes: 1. The controversy over different views concerning there being, or not, a pre-existence of souls. 2. Pre-existence theme in connection to the Origenism controversy. 3. The dogma & controversy over "Original Sin." Augustine, (354-430), launched the controversy over original sin, claiming that Adam & Eve's original sin at the beginning, tainted even new born babies, who thus

needed to be washed, by infant baptism, not only "original sin," but also any sins done in the pre-existence. This was challenged by the controversy raised by the British monk, Pelagius, who became, along with his disciple, Caelestius, powerful advocates of free will. For the first four centuries, the church had leaned towards the side of free will and accountability, rather than the side of inevitability and original sin. Free will, was part of pre-existence themes, as different ones had argued that the fallen angels had freely chosen to fall, that no one made them to choose negative traits like pride, etc., that attributed to their fall.⁹⁰⁷ But because free-will was given & practiced during the pre-existence, there was also pre-mortal sinning going on. The rise of Pelagianism had an impact on the different views about the origins of the soul, such as: 1. No pre-existence of souls before the creation of the body, (traducianism). 2. Plus, pre-existence themes, being "sent" down from heaven. Plus, pre-mortal free will, that allowed pre-mortal sins, God's justice & post-pre-existence life punishments that were used to explain the diversity of human conditions. 3. Plus, souls created individually for each person who is born, & was used to explain the origins of the soul as being God's creative act at the time of human conception, (creationism). All these, & more, were argued over along with original sin, inevitability, grace & accountability. This marked a decisive moment in the history of pre-existence. For the Pelagians reasoned that if God created each human soul individually long after Adam, then the doctrine of inherited spiritual depravity (original sin), is inconsistent with a pure and perfect God. In 410, with the fall of the Roman Empire, Pelagius & Caelestius ended up fleeing to North Africa, where Augustine was bishop. They continued to challenge infant baptism, for infants didn't inherit sins, but were born sinless. If one followed pre-existence views this meant that no inherited or no pre-mortal sins were tainting them, (though post-pre-existent judgments, punishments, & diverse good or negative human conditions, souls found themselves in when born, challenged this view). But perhaps some reasoned that because all those born, into each their own infant body, they seem to also be given a fresh new start, can't remember their pre-existence self, who they were, & what they did with their free will, while in the pre-existence. However, if one was a follower of creationism, with souls' origin being fresh from the creative hand of God, unborn souls can't be sinful, for "...it is an insult to their Creator to contend that, fresh from the creative hand of God, unborn souls can be sinful." With the soul thus having a beginning at the time of conception with the body, Caelestius argued that a soul that has never known agency cannot be morally culpable. The Pelagian crisis, however, also celebrated human freedom of choice at the expense of not only original sin, but Christ himself, & his whole redemptive mission. Thus, Augustine & others countered this "heresy," & promoted his views. For Augustine, it was a challenge to validate accountability, the necessity of grace, & even reject other views on the pre-existence, though he had considered those views earlier as viable options. With attacks on Origenism still underway, Augustine would also have to reject Origen's particular theories, while still finding a way to rescue human choice by recourse to preexistence.⁹⁰⁸ Later Christendom would inherit the left over fragments of these ship-wrecked dogmas as they each had crashed into each other riding on the waves of numerous controversies over lapping each other during the first 6 centuries.⁹⁰⁹

Another controversy that influenced different versions of preexistence themes are how some argued over creation ex materia (creation with existing materials), in contrast to creation ex nihilo, (creation out of nothing). These views, like waves crashing together with the other controversies too, were the blends of polemical arguments going back & forth between different early to later Christian sects. In

theory, if God could create a world, a soul, and a body out of nothing, (ex nihilo), as long as the soul was created before the body, that would mean a combination of the two themes: Ex nihilo & preexistence themes, & this combination would help with the survival of preexistence themes, though both were disputed points of beliefs.⁹¹⁰

Towards end of the 4th century, controversies about Origenism, subordinationism (the belief that Christ was created by and therefore is subordinate to the Father), grew beyond Origen's views on the Trinity and preexistence to encompass other issues like human sexuality, the ascetic life, resurrection, & Origen's & his disciples allegorical method of interpretation.⁹¹¹

Gnostic versions of pre-existence themes, also attributes to abandonments, by many early to later Christians, in maintaining certain aspects of their own pre-existence themes. Thus, many aspects suffered under the controversies, for & against adoptionism (that claimed no pre-existence for Christ). Plus, for & against Gnostic heresies, (their own cultural contaminated versions of pre-existent themes, blended with anti-body Greek philosophical concepts).⁹¹² Thus, those claiming to be of the true doctrines attempted to increase the dogmatic gaps between their rival sects, & the doctrine of the pre-existence got caught in the middle: "In the fathers' zeal to purge church teachings of their [Gnostic heresies'] influence, it was natural that questionable Christian doctrines championed by the Gnostics were jettisoned. Chadwick noted that Tertullian "shows how fear of Gnostic myths about transmigration played a large part in arousing fear of the pre-existence theory."⁹¹³

In 331 A.D., Gregory of Nyssa was born, & later wrote a number of things throughout his life. His *On the Baptism of Christ* are said to have been written 376 A.D. Then later he wrote, *On the Soul and the Resurrection*, 380 A.D.⁹¹⁴

"Gregory will not say, as Origen did, that human souls had a body when first created: rather, as we have seen, he implies the contrary; & he came to be considered the champion that fought the doctrine of the pre-existence of embodied souls. He seems to have been influenced by Methodius' (died 311), objections to Origen's views.... Origen's doctrine of the pre-existence of the soul could not be retained; and we know that Gregory not only abandoned it, but attacked it with all his powers of logic in his treatise, *De Anima et Resurrectione*:" [On the Soul and the Resurrection, written 380 A.D.] for which he receives the applause of the Emperor Justinian. Souls, according to Origen, had pre-existed from eternity: they were created certainly, but there never was a time when they did not exist: so that the procession even of the Holy Spirit could in thought only be prior to their existence. Then a failure of their free wills to grasp the true good, & a consequent cooling of the fire of love within them, plunged them in this material bodily existence, which their own sin made a suffering one.... Why then was it rejected? Not only because of the objection urged by Methodius, that the addition of a body would be no remedy but rather an increase of the sin; or that urged amongst many others by Gregory, that a vice cannot be regarded as the precursor of the birth of each human soul into this or into other worlds; but more than that & chiefly, because such a doctrine contravened the more distinct views now growing up as to what the Christian creation was, & the more careful definitions also of the Trinity now embodied in the creeds. In fact the pre-existence of the soul was wrapped up in a cosmogony that could not no longer approve itself to the Christian consciousness. In asserting the freedom of the will, & placing in the will the cause of evil, Origen had so far banished emanationism; but in his view of the eternity of the world, & in that of the eternal pre-existence of souls

which accompanied it, he had not altogether stamped it out."⁹¹⁵

Of the influence to reject the preexistence, that Methodius had on Gregory of Nyssa, some scholars note that it was probably Aristotelian arguments that were used more than Methodius' "unconvincing" arguments. For although Methodius "...had attacked Origen's theory of preexistence, even though he was himself a Platonist. Gregory found Methodius' arguments unconvincing and easily dismissed them. Gregory produced his own refutation of preexistence by resorting to Aristotelian, rather than Platonic, argument, as shown in his work *De hominis opificio*, (The Formation of Man). He holds, in language reminiscent of Aristotle's work on the soul, that the self is a union of body and soul. "I cannot," therefore, "be both posterior and anterior to myself." as preexistence would require."⁹¹⁶

Yet Gregory also believed & taught other aspects of pre-existence themes, or different versions of different aspects of the doctrine in under going the legendization process. Father Louis Coulange notes that Gregory of Nyssa shows us that "the Devil was, in the beginning, the first of the angels, that God confided to him the government of the earth."⁹¹⁷ If this was the case, it must have been before the Devil's fall.

While Gregory objects to Origen's, & others' interpretations & views, that some souls had entered this world from the pre-existence at a disadvantage because they had sinned in the pre-existence. He still taught other interesting aspects, for by 376 A. D., though Gregory was being pressured by others to reject those types of aspects of pre-existence themes that had been passed down from earlier Christian times, he still taught other aspects, thus retaining his own understanding & passing it onto others, as to one of the purposes of the early Christian mysteries. Such as how that souls are righteous, & had been clothed in glory in the pre-existence. Upon entering earth life, the souls inside the body were clean & pure at birth. But then upon coming to earth it had, through the process of earth life, fallen into temptations, sinned, & thus had become unclean, but would be cleansed through the early Christian mysteries, back to the fairness of their "first estate."⁹¹⁸

The pressures for Gregory of Nyssa to later abandon, then later attack different versions of Origen's & others' versions of different aspects of the pre-existence, must have happened between about 376–380 A.D. "...Gregory of Nyssa, one of the three great Cappadocians, writing about this, [the pre-existence, & our return back home to heaven], says that in his time, the Fourth Century, the church was very confused about these teachings. They were being rapidly lost. He says, "Christians are confused about the preexistence. Some say we lived in families there, and in tribes just as we do here, and that we lost our wings when we came down here and will get them back again upon earth." So they mix up tenable and untenable things; all sorts of strange ideas get in the picture. Regardless of what the true picture is, we know that the early Christians did believe very strongly in the preexistence."⁹¹⁹

Cyril of Jerusalem, (315–386), had a different unusual view on what pre-mortal souls are like, for he seems to suggest that there were no genders, for all souls were alike, both of men and women, for only the bodily parts are different. Also, Cyril "...was adamant in embracing preexistence while emphatically rejecting its Origenist formulation: "I would have you know this, too, that before the soul enters this world, it has committed no sin; but though we arrive sinless, now we sin by choice."⁹²⁰

Gregory of Nazianzus (329–389), Cappadocian father, and important theologian of the Trinity. He hints to Christ's pre-existence & varying degrees of spiritual progress there. Perhaps also aware of the 4th century disagreements over many pre-existence themes, he

unambiguously, as if undecided about it, condemned some aspects of the pre-existence, while seemingly cautious about other pre-existence themes & warns his readers to be careful about the views about the good or bad conditions people are born into, is to be interpreted as a clue as to what he did in the preexistence, good or bad: "I fear lest some monstrous reasoning many come in, as of the soul having lived elsewhere, and then having been bound to this body, and that it is from that other life that some receive the gift of prophecy, and others are condemned, namely, those who lived badly." In other areas of his writings, he seems to be aware of the views held by many about a preexisting judgment which determined the body, the conditions that spirits might be born into, he also wrote that "a Jeremias is sanctified, and others are estranged, from the womb." But he continued, that such speculation is "unsafe for us to play with."⁹²¹

Evagrius of Ponticus, 354–399, archdeacon, student & disciple of Gregory of Nazianzus, complicated the abandonment of Origen's version of pre-existence themes by continuing on with them, but in modified form. Evagrius, unlike others of his time, vigorously embraced a doctrine of preexistence. Like Origen, he argued that intelligences (nous) originally existed in God's presence among other rational beings. They were pure spirit, rather than being clothed in a heavenly body. These fell to the plane of material existence, where the intelligences developed into souls (which remain immaterial). Evagrius' modified version attributed to fierce opposition in the Origenist crises.⁹²² He was later influenced by a work entitled *The Life of Anthony*, in which he gave demons an important role in the world. He was also influenced by Origen, & thus imagined ranks of demons, the lower ones having fallen further from grace than the higher ones. Some of these angels, upon dwelling close to God, the demons had possessed great knowledge and power, however they lost these qualities when they fell. Now fallen, they have not true knowledge, only superficial cleverness, & lack all understanding of that truth that proceeds from God. In their fallen state, they are unable to see God or the good angels anymore, but are still capable of discerning the material world. They are the scrutinizers of the daily lives of the human family, & thus they look for opportunities to attack us. Unable to penetrate our souls, which are protected by God's presence within, they watch for our actions, words, & body language to interpret, sometimes wrongly, our intentions. As demons, their understanding of truth & love has diminished, as they have fallen into tactics of cunning ways, skills to trick & delude in their temptations to get the human family to sin. The demons dwell & travel through the air on wings, can make themselves small enough to enter our bodies by the air that we breathe in. They can see humans, but are unseen by humans, unless they take on false shapes for the purpose of deluding people with. The demons' colors are appropriate to their low status, which is at different levels, thus different colors or shades according to the hierarchy, & the different degrees of wickedness, & their abilities in doing evil. Evagrius followed Origen view, in that our souls, having fallen from heaven and now being embedded in the body, are bent, their vision of God blurred.⁹²³

Other Christians were divided because of other situations which arose as a result of Origenism. And yet there were some Christians who defended the doctrine of the pre-existence, or at least their own particular views. For example: Nemesius of Emesa, defended the doctrine of the simple pre-existence of the soul, but not of its fall in a pre-existent state. The theory, however, was generally refuted & combated, so that by the latter part of the 4th century A.D., it had become obsolete.

Didymus the Blind (313–398), one of the greatest Christian scholars of his era in Alexandria, also a follower of Origen, believed that souls preexisted in heaven and descended into mortality either through an inclination and desire for fellowship with bodies, or in order to assist other souls. He allegorized preexistence themes in types, such as how the Fall of Adam and his clothing in skins was a metaphorical type for the soul's fall from heaven. In the case with Job's lamenting, Job is merely lamenting those evils that precipitated his soul's descent into the world as a painful day and worthy of a curse. Blending in Gnostic versions, anti-body dogmas seem to have also influenced Didymus' version of preexistence themes too. For if rational existence arose out of material life, that would entail that evil is prior to virtue. If the soul lived at no time apart from material life, reality would have begun from evil. Some note that his promotion of his version of the theory of preexistence didn't seem to be met with too much concerns from students, & even though in other areas of Christendom, the preexistence was polemically argued over, in Didymus' case, he doesn't seem to feel the need to argue & defend his teachings as orthodox.⁹²⁴

Theodore of Mopsuestia is said to have been born in Antioch in which he led an ascetic monastic life. He also served as priest in the church of Antioch until he became bishop of Mopsuestia in Cilicia. It was not until after his death in 328 A.D., that his doctrines were condemned. He reasoned that the pre-existence of the "Word," and the spirit of man have nothing in common. In that any mother is not the mother of the pre-existent spirit of her son or daughter. Also, that Mary was not the mother of the pre-existent Logos, the Word-Jesus. These conflicting views were being quarreled over in different parts of Christendom, as with other issues. Such as those between Nestorius, patriarch of Constantinople, and Cyril, patriarch of Alexandria. Nestorius, like John Chrysostom, a famous preacher, was a priest of the cathedral of Antioch, & had studied there under Theodore of Mopsuestia, and shared the views of the school of Antioch. By 428 A.D., he was made bishop of Constantinople.⁹²⁵

St. Hilary of Poitiers, 315–367, wrote, while commenting on Isaiah 14, that: "God the Word came down to earth after taking on a human nature and first lowered the summits of these mountains; [all the eminent powers that rise up and revolt against God,] I mean he broke the rebellious dignity of the Devil and of his hosts."⁹²⁶

Controversy: Satan's Position in Heaven Before His Fall

During earlier centuries, different opinions were presented about the rank or position that Satan held in heaven before his fall. During Tertullian's time, 145–220 A.D., some believed that Satan was the foremost angel before his fall, others held the view that he was the greatest of the angels, while other church Fathers rejected it on the grounds that the lowest, not the highest, orders of angels were most inclined to sin.⁹²⁷

Father Louis Coulange notes other conflicting controversies during these later centuries concerning different aspects of the pre-existence stories. One of the issues raised by the Areopagite, the pretender who passed himself off as a disciple of saint Paul, was how that the spirits of the superior orders had no contact with the earth. In the Areopagite, the concepts of John of Damascus (*De fide orthodoxe*, 2-4), and Gregory of Nyssa's comments about how Satan was, in the beginning, charged with the government of the world, these were used to support the Areopagite. Hence, the Devil, it was argued, was of the lower ranks of the angelic world. This, however, went against the traditional interpretations of these Fathers, for some continued to argue that the Devil occupied the first place. Much later, Saint Thomas Aquinas, 1225-74, wrote,

in the *Summa*, I, 63, 7, that: "Gregory says that the angel who sinned was superior to all. And that seems the more probable."⁹²⁸ Thus, even during the 13th century, this issue was one aspect of pre-existence lore that different Christian writers were divided upon in their opinions.⁹²⁹

In earlier centuries, such as during the times of Tertullian & Irenæus, differences of opinions were expressed over the time when Satan fell from heaven. Tertullian and Irenæus "set the time of Satan's fall not before but after the creation of man and woman."⁹³⁰ During the fourth century, these variant opinions continued on to Gregory of Nyssa's day, as opinions continue to differ as to when the Devil fell from heaven. Some early Christian fathers believed that it was before the creation of the world, others said that his jealousy of Adam, was his first sin which caused him to fall. Others, argued that it was because of pride. While still others said that it was because he sought God's throne before the creation, according to Isaiah 14. Gregory of Nyssa was of the opinion that he fell through his jealousy for man. Origen differed by citing Isaiah to show that "his fall was previous to the creation of Adam."⁹³¹ Coulange thus notes that Origen concludes that "Satan was originally an angelic spirit who was led into sin through pride."⁹³²

St. Ambrose, Bishop of Milan, Latin Father, 340–397, wrote that: "It was through pride that the Devil himself fell from grace."⁹³³ Citing Isaiah 14, like many other early Christians, he then wrote that it was because he had sought to exalt himself above the Most High that "he was cast forth from the company of the angels."⁹³⁴ Elsewhere he cites Isaiah as suggesting that the Devil had boasted to be the equal of the Lord.⁹³⁵

The council in heaven & the plan of God was discussed in "...One of the most notable texts is the Discourse on Abbaton by Timothy, Archbishop of Alexandria (circa A.D. 380).... When the plan was voted on, according to this account and others, it was turned down...."⁹³⁶

400, Theophilus, the bishop of Alexandria, calls for a synod in Alexandria & persuades Pope Anastasius (flourished 398–402), to sign a letter condemning not Origen, but the teachings of his disciple Evagrius Ponticus. He reports to Jerome that he had cleansed Egypt of the Origenist monks.

Latin Christian Father, Jerome, 345–420 A.D., towards the close of the 4th century A.D., wrote previously with high regards & in praise of Origen. However, because it caused some conflicts among those who were anti-Origenists, & for other reasons, Jerome later determined that for the future he would say or do nothing to compromise himself. During the polemical fuss that was under way over Origenism, at that time, different ones took sides over accepting or declaring his teachings heretical.⁹³⁷ Augustine attempts to get Jerome to clarify & resolve different issues about different views on the pre-existence, but Jerome is said to have not responded.⁹³⁸ If he did, there seems to be no record of it that is known to this author. But this might be one example where Jerome determined not to say or doing nothing about this on going controversy over the pre-existence. "Jerome and Rufinus, both translators of Origen's works, became embroiled in the controversy [over pre-existence] on opposite sides. Jerome, who had been reticent [or not willing to reveal one's thoughts or feelings readily] when Augustine queried him on the subject of preexistence and had formerly embraced Origen's teachings (calling him "the greatest teacher since the apostles"), measured the shifting winds and lashed out vigorously, distancing himself from Origen and condemning Rufinus."⁹³⁹

Jerome may have accepted certain aspects of some of the stories concerning the pre-existence, as did others who rejected some aspects, while teaching other aspects. Thus, Jerome is said to have interpreted the "star of your god" as Lucifer, the Morning Star, in Amos 5:26.⁹⁴⁰ In a letter

to Eustochium, daughter of Paula, St. Jerome mentions how that pride had caused the Devil to fall.⁹⁴¹ In his letter to Oceanus he again notes that it was through "arrogance" that the devil was lost.⁹⁴² Elsewhere he wrote how the devil fell because his tongue had uttered how he would exalt his throne above the stars of God and would be like the Most High.⁹⁴³

With the controversy over Origenism becoming more heated, different friends became enemies as different ones took opposites side, & this was the case with Jerome and Rufinus, (who felt Jerome had betrayed him). They both turned up the polemical heat on each other with searing apologies over pre-existence issues & Origenism. To vilify Jerome in the minds of those who rejected Origen's version of the pre-existence, all Rufinus had to do was to point out Jerome's earlier writings & examples of where Jerome had affirmed Origen's teachings on the pre-existence, such as in Jerome's biblical commentaries: "You say that in this world, along with the other inhabitants, that is the angels, there were also souls," Rufinus says, paraphrasing from Jerome. "You say that these souls, who in a former age had been inhabitants of heaven, now dwell here, on this earth, and that not without reference to certain acts which they had committed while they lived there."⁹⁴⁴

Rufinus was attempting to make an issue over Jerome's siding with Origen, but not so much to thus make an issue over the answers to different issues, as found in different versions of preexistence themes. Thus, Rufinus, as he adroitly tried to avoid either renouncing or endorsing Origenist preexistence, found ways to make Jerome look like a supporter of Origenism, which would then taint his former friend during a time when any association with Origenism could mean "guilt" by association. Rufinus must have thought that all he needed to do was to find in Jerome's own writings different things that showed Origenistic influences & favorable uses of them. These examples thus collected & presented, could taint his opponent during such a time, when Origenism was under attack. Thus, inasmuch as Jerome had used earlier Origen's answers to difficult & different issues that included pre-existence themes, Rufinus found them, & used them against Jerome. Thus, the answer became part of Rufinus's ammo, & that answer got lost in all the exchanges. It was an answer that tried to answer the issue over God's justice, mercy & punishments for pre-mortal sinning. One answer that Jerome, at one time thought amenable, was the assigning of merits, according to free will choices made, good or bad, as done in the pre-existence. This was the answer given, for many centuries now, for some pre-existence themes & issues, as to why, souls descending down from heaven, were born into the diversity of each their own mortal body, but under diverse circumstances, good or bad. Or, born with physical defects, handicaps or other challenges, or born into good or bad environmental & cultural conditions. Or born into different skin colors & races. Consequently, as to what types they might descend to, these were derived from, & based on their individual pre-mortal free will choices, & thus, they had their lots assigned them according to their individual merits. This was supposed to answer this on going dilemmas over diversities, then & now found affecting the human family, everywhere. To show Jerome once accepted this answer, as it was derived from Origen, Rufinus had Jerome's own writings to make his case. Thus, this answer got lost in the polemics over Origenism: How that it would be impossible to reconcile the disparate conditions of human life with the justice of God, "unless there are some antecedent causes for which each individual soul had its lot assigned according to its merits".⁹⁴⁵

Jerome response was to lamely explain away what had quite obviously & clearly been his own earlier pronouncements in support of preexistence. His even goes

so far as to claim that he'd erred at times, but was in good company, for in Rufinus's parody, (or exaggerated imitation of the style of the writings of Jerome's) retraction, he has Jerome implicating Clement of Alexandria, Clement of Rome, Gregory of Pontus, Gregory of Nazianzus, and Didymus as similarly upholding Origen's teachings on preexistence & other now disputed doctrines.⁹⁴⁶

410 or 412, Jerome writing to bishop Marcellinus, says he remembered him attempting to deal with the problem about the origin of the soul. Jerome then offers 5 theories still going around that attempt to offer answers. He lists the preexistence, which he associates with Pythagoras, Plato, & Origen. Another theory was that the soul is part of the divine essence, (according to Stoics, Manichees, & Priscillianists. A 3rd is from Talmudic Jewish answers about spirits reserved in a treasury. The 4th & 5th, he lists as creationism & traducianism. The Talmudic theory of preexistence, Jerome called foolish. Jerome then offers his own opinion as given in his Apology against Rufinus, 402, in which he again attacked Origen, whom he had earlier regards for, as he condemned the concept that human souls are lapsed angels. However, he had not definitively ruled out preexistence, nor any other theories.⁹⁴⁷

Did Jerome eventually settle for the Creation theory? "The creation-theory ascribes each individual soul to a direct creative act of God, and supposes it to be united with the body either at the moment of its generation, or afterwards. This view is held by several eastern theologians and by Jerome, who appeals to the unceasing creative activity of God (John 5:17). It required the assumption that the soul, which must proceed from the hand of the Creator, becomes sinful by its connection with the naturally generated body."⁹⁴⁸

With the answers to different issues that preexistence themes offered earlier, as to how God is not neglectful of earlier pre-Christian time peoples, as early anti-Christians charged that the early Christians' 'god' is. (The answer given earlier by Origen & earlier Christian apologists, was that Christ preexisted & manifested himself to other nations, thus he couldn't be neglectful). How was later Christianity going to answer these same issues when they were brought up again by later critics? Especially, inasmuch as many in Christendom, at that time, were ridding themselves of vital doctrines, such as the preexistence, that helped answer those issues, plus many other questions about where the human family originated from, & the purpose of mortal life, & why we are away from our heavenly home, & that family in heaven.⁹⁴⁹

373–414, Synesius of Cyrene, trained as a philosopher in the Alexandrine school of Neo-Platonism, embraced the cosmology and human anthropology involving the One (the divine source of all being) as source and origin, gradient emanations through layers of being, and the fall, or descent of the soul into a mortal body, & its anticipated return to its divine origin. Synesius, reluctantly served as bishop of Ptolomais, (a Greek city of Libya), & continued his version of a blend of Greek influenced versions of preexistence & deification. With the controversy over preexistence still underway, Synesius wrote that he will never be able to persuade himself that the soul is of more recent origin than the body. Thus, rejecting traducianism, (that argued that the soul & body are created at the same time, by the parents, during its conception), Synesius also rejected "creationism" (the view that souls are created individually for each person who is born). For him neither of these views accord to the soul the preexistence so firmly entrenched in the Neo-Platonism version he devoted himself to. As Neo-Platonism became entrenched in many areas of the later church, its influences helped to preserve some modified versions of pre-existence that later Christians inherited from earlier generations, which

versions developed out of on going controversies in addition to ones over Origenism, Christologies, Trinitarianism & other issues. Thus, with such blends of preexistent themes, some didn't feel the need to argue against the pre-existence of souls, as others did.⁹⁵⁰

Late 4th early 5th century, contemporary to era of Synesius of Cyrene, Nemesis of Emesa, a bishop in Syria, defended a simple pre-existence of the soul, but not of its fall in a pre-existent state. Taking the side of Origen, in the Origenism controversy, he professed the doctrine of preexistence. For his support, he used Platonic lines in his treatise *On Human Nature* (*De natura hominis*). He also had issues with the other views, such as Traducianism & Creationism, which to him had problems that were insuperable, or impossible to overcome. This was a time of many controversies, ones that attempted to explore, explain & answer the age-old question of human identity, human nature, humankind's role in & responsibility for sin, God's justice, and grace. All these issues, questions, & how they could be answered, help to shape later preexistent themes of the times. Versions inherited from earlier generations that had already developed different versions.⁹⁵¹

WHAT HAPPENED TO THE PLAN THEME? Part of the Pre-existence themes was that God had a plan discussed in the Council in Heaven, with the pre-existent-Christ, & with the angels, the sons, & daughters of God.⁹⁵² This plan was to bring about the eventual deification of the souls sent into mortal life to be tested, but that they wouldn't be deified in mortality, but in the later stages of the whole journey of the soul passing through different realms of existences, according to "the plan." While Satan, as one of the rebellious sons of God, who became one of the fallen angels, with his demons. They had their own plan to bring about the demonification of those who followed their left hand path. This pre-existence theme, "the plan," is part of the ancient doctrine called "the 2-ways," the right-hand-path, or the left-hand-path, the narrow way, or the broad road, legendized in later centuries as "the cross roads."⁹⁵³ However, as different controversies affected & tainted, different doctrines, so also did those waves of controversies affect other beliefs and dogmas, including this aspect of pre-existence themes. Consequently, this theme, which could have answered the purpose of life question, answered if there was a point to all that happens in life, & what oppositions, sufferings, & choices might teach us, & why. Plus, an aspect & theme that puts into perspective that aspect of a much bigger picture of the whole journey of the soul & the whole point of that journey: That the creation was for a purpose & according to an eternal plan, to have a school type world for our spirits to go away to. That mortal life was for a purpose & part of an eternal plan, mortal life being a probationary testing ground to see how we all will react & choose between the oppositions provided, the 2 ways, either the path of light, or the path of darkness. How that this eternal plan thus included what happens to those who walk, or travel along those 2 ways. How they are either deified & return to glory, or they are demonified, damned & become captives of the Devil & his fallen angels to regress, according to freely choosing that path, refusing to repent, & thus become like them, the demons, in the darkness, another theme legendized, like in the movie: *Legend*.⁹⁵⁴

Though many aspects of these pre-existence themes survived down to later centuries, they became tainted & legendized as the understanding of deification became tainted, & changed under the pressures of the Christological, Trinitarian & Pre-existence controversies. Thus, these themes about "the plan," were faded out with the rejection, loss, or neglect of these other aspects of pre-existence themes. Consequently, "the plan" theme, "...has no place in conventional Christian and Jewish theology, having been vigorously condemned by the doctors of both religions in the fourth and fifth centuries, since they would not tolerate any concepts involving preexistence of the spirit of man."⁹⁵⁵

The basic & plain reading of the scriptures, were later rejected by many later Christians. Especially when they talked about the plan that involved the roles that the literal “Son of God,” & spirit sons & daughters of God would all play out in the whole drama of the “family in heaven.” Of their coming down from heaven, like Christ, to be part of the human family on earth, in each their own body of flesh & bones, (John 3:13, 6:33, 38-40, 51-3, 62, 8:42, 12:44, 49, 16:5, 27, 17:18-24, 20:21, 2 Clement 4:2). Plus, how they all were to play out the whole drama of choices on earth in their journeys in the “two ways.” Plus, those pre-existence themes in the whole drama of the journey of the souls through different realms of existences. Many of these aspects were all later challenged by Greek philosophized & tainted early to later Christians, that garbled in a confused and distorted way, the family in heaven concept, because they had also garbled the Godhead, Son of God, & Fatherhood meanings of God the Father, & Jesus Christ, His Son. Thus, while many aspects were also maintained in other areas, such as Satan & his fallen angels’ post-fall from heaven devilish activities to provide the negative opposite choices in the two ways, as part of the plan, making life a testing ground. (Themes sometimes hinted to, in later dramatizations of some pre-existence themes in later moral & medieval mystery plays, with acts & scenes on the creation & Fall of Lucifer).⁹⁵⁶

While others aspects of this who drama, must have been rejected too, such as the different pre-existence themes about literal sons & daughters of the Divine Parents. How might such themes have caused difficulties for those involved in the Trinitarian & Christological controversies? If, as they were rejecting other aspects of the pre-existence, during the pre-existence controversy wave crashing in with the others. Could they have taken the above mention aspects, & made them go way through metaphorical, non-literal, & allegorical treatments of scriptures? Could some have neglected & ignored those aspects, if not out right rejected them? (Being such themes thus rejected as: The Fatherhood of God, Divine Parents in Heaven, spirit-sons, & daughters of that Divine Couple. Christ, as the literal Son of God in the flesh, & as God’s first born spirit in the family in heaven). Could those themes have been rejected, etc., especially if they saw how such things didn’t mix well with their concept of a “God,” who was later thought to not have any sexuality, being without a body, parts, passions & who was everywhere present? Such as in the case with Augustine, Bishop of Hippo, 354-430, who was Platonized into thinking that probably “the true God has neither sex, age, nor body.” (City of God, iv, 27). Plus, even considered & wondered if women, (perhaps men too), will retain her sex, (or his sex), in the next world.⁹⁵⁷ Could such dogmas have taken out the literal Fatherhood of God-the-Father-themes, & made them symbolic? While also doing away with the Heavenly-Mother themes, or at least changing them over to the Virgin Mary, as Mother in Heaven?

Ironically, many later Christians had no problems with the Virgin Mary being deified & thus being considered the Mother in Heaven, the Queen in Heaven. Of her having passed through a heavenly coronation ceremony, during her after life assumption towards being vested, crowned, & enthroned to sit with Christ in glory, sometimes even with the other 3 separate men in the Godhead, as seen in art works.⁹⁵⁸ So did many have no problems with this, while they had issues over if there is a Mother in Heaven, & there being Divine Parents? Was this perhaps one of the reasons why the Mother in Heaven pre-existence theme, didn’t last too long & was thrown out as a sort of gnostic heretical view? But despite how many Gnostics butchered & blended the Mother in Heaven themes into strange concoctions, it still must have been an earlier belief, as part of the whole family in heaven pre-existence themes. But because such real family in heaven concepts wouldn’t probably mix well with the Trinitarian & other controversies. How might they have treated the many different passages of scriptures that

presented so many family types? Such as: References to God of spirits of all flesh, the Lord of Spirits, children of God, & Christ as the “only begotten Son,” in the flesh, & of him being the “first born.” Plus, Christ’s prayer that he ascends to ‘my Father, and your Father; and to my God, and your God.’ (John 20:17). Also the many other scriptures that suggested that the human family on earth is patterned after a family in heaven. Did Christ, his prophets, & apostles, upon seeing the coming rejection of the body as evil, thus make it a point to establish a lot of examples & sayings that would become texts that would be a defense against this growing tide of anti-body dogmas? Consequently, in seeing this, did they want to leave as many references in their testimonials to other parental concepts, titles, other plain-readings of the texts that testified of the Fatherhood of God & that family in heaven? If so, then this defense made it harder for all these pre-existence themes, & more, that then had to be, in the course of time, either explain away, reinterpreted, rejected, or metaphorically explained differently to mean something less-literal. Or they had to be ignored, if possible, & even textually modified in some manuscripts, in order to make attempts to get different Christological & Trinitarian concepts to become the dominating dogmas over the other earlier beliefs, & pre-existence themes, later being rejected during the pre-existence controversy, added to the many earlier controversies.

It’s also interesting to note that even the earliest anti-Christians knew that Christ & the earliest Christians were interpreting Christ’s & his prophets’ & apostles’ law of Moses witness testimonials, (the two or three, or more witnesses-policy), about Christ being the ‘Son of God,’ as literal in meaning. For this was one in many reasons why they rejected them & sought to kill them, & even killed Christ for such literalism. That also, for the apostles, it was an anti-Christ doctrine, to reject Christ as the Son of God, to reject him as having descended from heaven into the flesh, or a body, (1 John 4:1-3, 2 John 7).

So why did later Christians selectively literalize the scriptures about Christ & the Father’s “oneness,” making them somehow become literally “one God,” but also some how 3? But then, de-literalize the passages about Christ being the “Son of God”? Plus, de-literalize, if they did, the ones when Christ talked of his “Father,” how that he was talking of his literal Father in heaven, not an earthly father. For Joseph wasn’t his father, though Mary was his mother. So why did they de-literalize, if some did, those many passages of scriptures too? Or was it easier to just ignore them, as the controversy over the pre-existence seems to have also taken out such heavenly family themes?⁹⁵⁹

394, Epiphanius of Salamis, a zealous heresy hunter, opposed Origenism & had John, the bishop of Jerusalem condemn a series of Origenist teachings, such as Origen’s concept of a pre-mortal fall into bodies for its implicit denigration, (or blackening, color symbolism?), of human reproduction.⁹⁶⁰

About 5th c., or earlier & later, in Ethiopian & Arabic manuscripts entitled: Conflict of Adam and Eve with Satan. God the Father sends to Adam & Eve, His Word, His firstborn. The Word, (or pre-existing Christ), tells them how he’s going to come down from heaven to become flesh.⁹⁶¹

Fifth century, A.D: Cyril of Alexandria, Patriarch of Alexandria, 412 A.D., and Nemesius of Emesa, defend the doctrine of the simple pre-existence of the soul, but not of its fall in a pre-existent state. The theory, however, was generally refuted and combated, so that by the latter part of the 4th century it had become obsolete. Jerome, denominates it a stulta persuasio to believe that souls were created of old by God, and kept in a treasury. While Pilastrius enumerates it among the heresies.⁹⁶²

The Guf, Treasury of Souls, Legendized Pre-existence Themes: Some versions the pre-earth life as spirits,— said that souls were created by God & held in the pre-existing realm like a holding tank, room, vault, storage of souls, “treasury of souls,” also called “the chamber of souls.”

They are held there until it was time for them to be born into earthly bodies. This may have been the type of version of the pre-existence story that Jerome had in mind. The Jews described the very chambers, in Hebrew as *guf*, *araboth*, in which these souls dwelled, awaiting their turn to descend into bodies. Some legendized versions have these spirits as sparrows-birds, that descend singing. Thus, early Christianity likewise continued to tell how the "chambers of souls" longed to deliver the spirits "entrusted to them from the beginning", just as the womb longs to "complete its anguish of labor" (4 Ezra 4:33-43; Rev. 6:9-11). Such writings add that a definite number of souls exist (Deut. 32:8; Acts 17:26). Moreover, that the coming of the Messiah will be delayed until all have had their chance to come to earth from those chambers of pre-existing souls, to be born. Some early Christians took Christ's statement in Matthew about the coming of the "Son of Man" (24:34), with a similar statement in *Pistis Sophia* (22), as suggesting that "fulfillment of the number of souls" and the "passing of this generation" was in reference to the promised "shortening of days" of the second coming, (Matt. 24:22, *Pistis Sophia* 22). Thus, with early Christian beliefs that Christ's second coming was soon at hand, though it wasn't, the pre-existing chamber of souls was fast being emptied.⁹⁶³

Aurelius Augustinus (born 354 at Tagaste (today Souk-Ahras) in northern Africa, died 430), ST. AUGUSTINE, former sinner, later repented & consecrated Bishop of Hippo, had entered Christianity during the different controversies going on & added to them more of his own controversies. In the case with preexistence themes: "Into the maelstrom of competing doctrines and rampant speculation, Augustine enters the controversies over preexistence in a state of indecision and apparent ignorance of how the winds are blowing."⁹⁶⁴

386-387, Augustine had openly embraced Plato's argument for preexistence in *Soliloquies*, wherein he attributed moral discernment for some kind of memory, as if a light had been kindled. How that sometimes, when we meet different people, it is as if a memory of having known them before somewhere, suddenly comes back to memory, he wrote in his *Confessions*. Towards the end of his life, (died 430), Augustine repudiated, or refused the Platonic doctrine of recollection and its related preexistence theme. Remembering or recollections are part of preexistence themes, as is the memory loss issue. Themes that others tried to resolve, while different ones like Irenaeus questioned, especially the Greek version of it as by way of a drink of forgetfulness, asking: If the drink made one forget their pre-existing self, how could anyone remember the drink?⁹⁶⁵

St. Augustine was responding to the belief that many pre-existing spirits had sinned before they had come to earth life. In so doing, the type of body that each would be born into would reflect &, hint towards the degree of seriousness of their sins. This was an issue & twist on the pre-existence that was around during Christ's day, so it was nothing new, (John 9:2). Thus, some of the later Christians rejected this aspect of some of versions, & interpretations of the pre-existence story. Versions that attempted to justify & explain why different ones were born into more favorable circumstances than others, or were born with different shades of skin colors, all the way to black, or with handicaps & defects in each their own bodies.⁹⁶⁶

About 395, in his *On Free Choice of the Will*, Augustine, particularly concerned about how some view God's justice in pre-existence themes about the human conditions that the human family experience, good or bad, in having preexisted first, made good or bad choices there, to then be born under different extreme good or bad diverse types of lives & bodies. He theorized possible answers & comes to the conclusion that it seemed

inescapable, that these circumstances constitute a punishment according to some pre-mortal sins of ours. In that being pre-existing souls with free will of choice, sometimes choices are made out of ignorance, & a limited capacity for good. Thus, Augustine in attempting to answer this issue of pre-mortal justice & punishment, wrote: "But if, instead, souls that have been created elsewhere are not sent by the Lord God, but come to inhabit bodies by their own choice, it is quite easy to see that the ignorance and difficulty that result from their own wills are in no way to be blamed on their Creator since he is without fault even if he himself sends souls to dwell in bodies."⁹⁶⁷

397-398, Augustine's *Confessions*, he asked the age-old questions most people wonder about: "Where was I before I was in the womb?" Also, he begged to know whether his infancy followed upon an earlier age of his life that passed away before it. He goes on to ask again about his possible preexistence & even possible identity before he was born: "Was I anywhere? Was I anyone?" He also asked, when was he, was he God's servant, innocent?⁹⁶⁸ These must have been the logical questions that many, who believed in a pre-existence, must have asked themselves. Who was I before I was born? What did I do? Was I some great soul? Or was I one who had sinned & thus my physical life now reflects those bad choices made in the pre-existence? As Augustine developed his controversial dogma of "original sin," where the sins of Adam & Eve were believed to have tainted the rest of humanity after them, & thus even babies were believed to be tainted & in need of having original sins washed away in infant baptisms.⁹⁶⁹ Augustine also included pre-existence themes in with this mixture of dogmas. About a decade later, in his *De peccatorum meritis et remissione* (*On Merit and Forgiveness*), he presents the hypothesis of pre-mortal sinning. Thus, the fate of unbaptized children who died, were thus in trouble because of not only being tainted by the "original sin," of Adam & Eve, but their possible pre-mortal sinning.⁹⁷⁰

Augustine attributes being all tainted with original sin because man, of his own free will, abandoned God, & thus he experienced the just judgment of God.⁹⁷¹ In *The Enchiridion*, he wrote how by Adam & Eve's sin the whole human race was corrupted in the original sin done by Adam & Eve. Thus, "...tainted with the original sin, and by it drawn through divers errors and sufferings into that last and endless punishment which they suffer in common with the fallen angels, their corrupters and masters, and the partakers of their doom."⁹⁷² The mention of fallen angels suggests Augustine knew of this preexistence theme & used it in his attempts to explain "original sin."

Philip Schaff notes Augustine's reasoning thus: "In Adam human nature fell, and therefore all who have inherited that nature from him, who were in him as the fruit in the germ, and who have grown up as it were, one person with him.... He also supposed a sort of pre-existence of all the posterity of Adam in himself so that they actually and personally sinned in him, though not indeed, with individual consciousness ... our sin and guilt and physical death, is a penalty even upon infant children, as it was a penalty upon Adam. The posterity of Adam therefore suffer punishment not for the sin of another but for the sin which they themselves committed in Adam. This view Augustine founds upon a false interpretation of Romans 5:12."⁹⁷³

About 400-1, word came to Augustine about the debates going on over preexistence & Origenism. Augustine soon joined the camp against Origen, but not so much against preexistence, at that time, & it is as if he is looking into how others are reacting to the different debates & controversy, as he writes to others, like Jerome, about what they think about preexistence & Origenism. Augustine must have also seen in preexistence themes the answers to

different issues about guilt, accountability, God's justice, why the diversity of human conditions, & the purpose of life, & thus might have had reservations about denying all of the theories going around that he begins to understand more as he studied up on the issues.⁹⁷⁴ Besides, Augustine had to hold to some fragments of the preexistence in order to make his "original sin" dogma become more acceptable, as opposition to it was brought on by the Pelagian "heretics," (from Pelagius, a monk & missionary, born in either Ireland or Roman-ruled Celtic Britain, born around 360, & died about 420. He attacked original sin, & the practice of infant baptisms).⁹⁷⁵ The elements of preexistence themes that Augustine used were to suggest that mortals were not only tainted by Adam & Eve's original sin, but by each individual souls' "pre-mortal sinning," a sort of "forfeiture previous to birth," where preexisting souls enjoyed their rights, but by their free will choices, forfeit them through sinning before birth. This was worked into coming up with another reason why, according to Augustine, even babies were tainted, & thus needed infant baptism to not only wash away original sin, but to also wash away any "pre-mortal sinning." So by this, Augustine falls back on preexistence themes, while trying to avoid looking like he was in support of Origenism, & his version of preexistence.⁹⁷⁶

But, had the basics of pre-mortal sinning, & basic aspects of original sin concepts been something that Augustine had inherited from Greek influenced Gnostics' anti-matter beliefs? Whatever might be the case, earlier Christian writings combat these beliefs on the rise amongst different early Christian sects. As it was, this particular pre-existence theme was still causing controversies, even from the earliest days of Christianity. That of this issue over pre-mortal sinning (Jude 6, 2 Pet.2:4, John 9:2).⁹⁷⁷

As an on going issue, it was part of the many questions continually asked, even from the days of Christ's earliest disciples. For had pre-mortal sinning tainted new born infants? Or were we all born innocent, with a fresh clean slate, to begin each our own mortal life as innocent persons, despite what sins we might have done in the pre-existence, as spirits? The Apocalypse of Paul, though its authorship is questionable, was cited as scripture by Origen, & it suggests the infants slain by King Herod, were in heaven for their innocence. Though there's no mention of the later Augustine doctrine, the implications are clear: These infants, went to heaven when they died, for they hadn't been tainted by original sin, & thus didn't need infant baptism, so they wouldn't go to hell. Another pre-Augustine writing considered by many to be scripture, the Shepherd of Hermas, testified that infants remain in their innocence, are not defiled, & because their hearts know no wickedness, they do dwell in the kingdom of God, and are honorable before God. Pre-Augustine church father, Irenaeus, late 2nd c., argued that the earth, that Adam & Eve worked, the soil, was cursed, not Adam & Eve, for their transgression. Clement of Alexandria, late 2nd c., opposed the Gnostic belief in original guilt. "...Clement recognized that although the mortal state that man inherited from Adam is fallen, the spirit that comes from God to inhabit that mortal body is pure and without sin."⁹⁷⁸

Also, Cyril of Jerusalem, mid 4th c., had countered this pre-existence sinning issue, that was being used to suggest infants aren't born innocent: "And learn this also, that the soul, before it came into the world, had committed no sin, but having come in sinless, we now sin of our free will."⁹⁷⁹

Gregory of Nyssa, about 331-395, before he got talked out of believing in some of the controversial aspects of the pre-existence, & before he later started attacking the belief, being also caught up in the anti-Origen, thus, anti-pre-existence controversy. He was another that responded to the pre-existence sinning issue. For in his, *On the Baptism of*

Christ, (written about 376), he lectured on the mysteries, about how the soul was righteous, & had been clothed in glory in the pre-existence. The soul, upon entering earth life, the soul inside the body was clean & pure at birth. But, through the process of earth life, had fallen into temptations, & became unclean. But through the mysteries or ordinance, and through Christ's atonement, the repented sinner could be washed clean from his or her sins, & thus could be brought back into the fairness of his or her "first estate."⁹⁸⁰

But hadn't Augustine, earlier, (perhaps before he got caught up in the later anti-pre-existence-anti-Origen controversy. Plus, perhaps before he developed his "original sin," doctrine), at first believed that spirits come down from God created good, at first? For at some point, but when, had he opposed the doctrine of a fall in a preexistent state, as contradicting the Scripture statement? That: "God saw everything that he had made, and behold it was good." He also remarks that if earthly bodies were given to fallen spirits on account of the sins they had committed, the bodies should be proportioned to the degree of the sins; and that the devils, therefore, should have worse bodies than men, - which Augustine thinks is not the fact."⁹⁸¹

About 401 onwards, as Augustine acquires more understanding about the controversies going on about the preexistence, he notes the different views: 1. Traducianism, (soul & body are created at the same time, the soul has no preexistence before the body). 2. Souls are created individually for each person who is born (Creationism). 3. They already existed somewhere and are sent by God into the bodies of those who are born. "Sent" denotes preexistence. 4. They sink into bodies by their choice, ("fallen" preexistence). He then cautions, that it would be rash to affirm any of these. He admits that the Catholic commentators on Scripture have not solved or shed light on these issues & that he is not aware of writings, or has come across any yet that would resolve the controversy & different views.⁹⁸² He also notes the period of the Devil's fall was not altogether exactly agreed upon. He thought that on the first day, when God said "Let there be light," the angels, the spirits of the light, were called into existence. He also considered that on the second day when the rebellion had already taken place, the evil spirit fell, when He divided the waters which were under the firmament from the waters which were above the firmament.⁹⁸³

Pilastrius, places the beliefs of others' on the pre-existence among the heresies, while St. Augustine opposes the doctrine of a fall in a pre-existent state, as contradicting the Scripture statement that "God saw everything that he had made, and behold it was good." He also remarks that if earthly bodies were given to fallen spirits on account of their sins, the bodies should be proportioned to the degree of the sins; and that the devils, therefore, should have worse bodies than men,--which Augustine thinks is not the fact.⁹⁸⁴

In his unfinished work, *De Genesi ad litteram* (The Literal Meaning of Genesis), he follows Jewish tradition in reasoning that the soul, along with the angels, probably were created during the 6 days when all things were made. For even before heaven and earth, there was a creature that passed through time by incorporeal movements, that time existed along with that creature, just as in the soul that has become used to corporeal motions through the senses of the body.⁹⁸⁵

Concerning why some of the angels of God had fallen, Augustine suggested that the angels are not coeternal with God but creatures whom he made at the beginning of time, and all created beings are subject to change & corruption. This was one reason, among others, that the angels were free to choose. For the angels freely chose, without any cause of their choice, to prefer the limited good of their own will to the infinite good of God's will. Later, Augustine wonder about the possibilities that God could have created two classes of angels, but struggled over the idea of their free agency

because of how he had given into the idea of predestinarian concepts. (The doctrine of predestination, a doctrine popularized by John Calvin, during 16th century Reformation era. Derived from Augustine, a belief that God has already selected those who will be saved & those who will be damned, no matter their choices, they are predestined to one or the other).⁹⁸⁶

Concerning grades of angels: The angels, being limited and fallible as well as free, are capable of sinning, if left to their own devices. But God, not wishing them to fall, decided to strengthen them, to confirm them in their goodness by a gratuitous act of grace. Another group of angels were created good in nature, and with freedom to choose, but from this group God withheld the grace that confirms in goodness, leaving them capable of sin. These freely chose to sin and thereby became demons. God did not cause this defect of will, but he allowed it. He could have confirmed all the angels in goodness, but let them to their own devices. Thus, when the angel Lucifer fell, he became the Devil, and the other angels became the demons. The good angels, that remained with God, retained their natural intelligence enhanced by illumination. While the evil angels, shadowed by sin, lost the light of intelligence along with the light of love. The rational power retained by them, were darkened by their folly. The higher the angels stood in the grades or ranks of heaven, the farther down their plunges into hell. Consequently, Lucifer, prince of angels, sank to the lowest point of the universe, from which he cannot rise. Augustine also believed that pride had caused the devil's fall.⁹⁸⁷ "It is solely because of pride that the Devil will be punished. He is verily the first of all sinners.... it was pride alone that made him fall." ⁹⁸⁸

Augustine, unlike Clement, & Origen of Alexandria, who believed that the devil & his angels could repent & thus eventually even be allowed to come back into heaven. In contrast, Augustine believed that even though Christ had atoned for the sins of the human family, he had not died to atone for the sins of the fallen angels, who were set immovably in their sin.⁹⁸⁹

By Augustine's time, though Greek philosophers still had an influence on early to later Christians, because the doctrine of the preexistence was under attack by many, being rejected, ignored, or because some didn't know what to think of the later version they were inheriting from later generations of Christians. So also did Plato's Greek version of the preexistence, as used by Greek influenced later Christians, also in time, came to be questioned: "With the relative decline in prestige of the major philosophical authority espousing preexistence, Plato, and the ascendancy of the commanding authority of the Middle Ages, Aristotle, who clearly denied the independent existence of a human soul, the doctrine's fate was virtually sealed." ⁹⁹⁰

About 401–410, Augustine's doctrines were opposed by Pelagius, a learned monk, Celestius, a Roman lawyer & later Julian of Eclanum. Had Augustine accepted, even if for a time, Traducianism, while accepting & using different aspects of preexistence themes as needed to try to answer different issues? Some have noted that Augustine, caught up in the controversy over Origenism & his preexistence themes, was cautious, like Jerome was, in how to treat the preexistence themes they accepted & used, (like the war in heaven & fall of the angels), & those aspects of preexistence themes they may have later rejected. (Was this to show they were also going along with anti-Origenists' pressures of the times, & so as to not get in trouble with them?): "For both Augustine and Pelagius, there is no existence of the soul before that of the body.... To assert the heredity of sin involved,... in the opinion of the Pelagians, the acceptance of the theory of the propagation of the soul (Traducianism), which they regarded as materialistic and horrible. Each soul is created pure and has a perfect freedom to do good or evil as Adam had. If sin is a man's own, it is voluntary; if it is voluntary, it can be avoided." And: "The respective errors

of Augustine and Pelagius were unavoidable because of the false premise they both held: man was created perfect out of nothing, soul as well as body, and had no experience previous of this life." ⁹⁹¹ That Augustine had varied in his doctrines, & abandoned earlier beliefs about some aspects of preexistence themes was pointed out by Augustine's rival, Julian of Eclanum, during the period of 418–430: "...He accused the Bishop of Hippo with having varied in his doctrine,— that which has at least appearances of truth,— & he accused him of professing Traducianism and Manicheism...." ⁹⁹²

412, Augustine, writing to Marcellinus, refers to the 4 theories & views in the pre-existence controversy over the origins of the soul. He admits that each of these theories he is not close to a verdict, & has been cautious not to endorse any of them, & that there is no clear solution to them. 420, writing to Bishop Optatus of Milevis, he again mentions some of the views, condemned Pelagius, defends his "original sin," issue & rejects transmission of souls. He encouraged a quest for teaching each other & offering suggestions as to how these pre-existence issues, etc., can be answered.⁹⁹³

Like most early to later Christians that rejected many aspects of pre-existence themes, many of them also accepted other aspects. For most Christians, even today, not only believe in Christ, but that there was & still is Christ's rival at work in the world, called the Devil, Satan, or Lucifer.⁹⁹⁴ But where did the Devil come from? If modern Christians, who reject the pre-existence were to explore this, they can't help but run into pre-existence themes about Satan's, (or Lucifer's, or the Devil's), war in heaven, fall from heaven, & post-fall from heaven, devilish activities, here upon the earth, tempting the human family. Augustine also put himself in this category of almost rejecting, but later questioning some pre-existence themes, & asking others about other aspects of it, & being caught up in the anti-pre-existence-anti-Origenism controversy of these later centuries. For Augustine, the post-fall from heaven activities of demons & the Devil, was an acceptable part of pre-existence themes that explained why there was evil in the world. For the devil liked all the contentions, innumerable dissensions, & confusion, for it didn't matter to him, the king of confusion, & all these negative traits, or how they, (the conflicting schools of philosophy), wrangled themselves in contradictory errors, since all alike deservedly belonged to him on account of their great & varied impiety. ⁹⁹⁵

The difficulty for those who reject pre-existence-of-souls, while accepting the existence of the Devil, is that you can't have the later chapters of the whole drama make much sense, if you reject the earlier chapters, or the ones in between. You have to have the whole story, all of the pre-existence themes. In other words, Satan & his fallen angels, the demons' post-fall from heaven activities, (that chapter), doesn't make much sense, if that's all Christians were to accept of the pre-existence story. For if there's no pre-existence of spirits, who would then be the Sons & Daughters of God in the spirit? Where would the demons have come from? Who were they, & what were they, before their fall? How did they become demons? Why are they here upon the earth, what is the point in God, letting them tempt us? What do their activities mean in the bigger picture of the world? So there are negative forces at work in the world, but why? If their activities include all kinds of temptations, attempting continually to do us harms, & to possess human bodies, if so, why so? What do they have against mortals on the earth? Against God? How did some of the devils recognize Christ, before he casts them out of those possessed?

As many aspects of pre-existence themes and Origenism continued to be rejected & attacked, the pre-existence themes in earlier Christians' scriptures, the Book of Enoch, also fell out of favor through the influence of Augustine & others of his era.⁹⁹⁶

However, with someone so influential as Augustine was on later Christian doctrines & dogmas, what later generations

of Christian inherited from these earlier controversies were the continual loss of answers to difficult questions about not only the origins of the soul, originality of the gospel (it having preexisted before Christ's birth to Mary, because Christ preexisted). Not only how Christ wasn't neglectful of pre-Christian nations, (having preexisted & visited other nations before his birth). But also, the loss of other answers about: Why mortal life? As the continual abandonment of many pre-existence themes, continued in many areas, so also were preservation efforts underway, as manuscripts, bible illustrations, & art works preserved many aspects of the preexistence. Many of which would also be acted out in moral & mystery plays too. But another century would have to pass before Emperor edicts helped seal the fate of the doctrine of preexistence, when Justinian, 553, would again reopen the attacks on Origenism & many preexistence themes. In other areas, the legendization of preexistence themes were also distorting the original stories, & turning the doctrine unto fables.⁹⁹⁷

John Cassian, 360-435 A.D., wrote that the early Christians believed that pride caused Satan's fall, but also it was because of his envy for God. When Adam was created the Devil extended his hatred of God to hatred of the human family.⁹⁹⁸

There were some early Christians who rejected many of Origen's beliefs, while others still respected & held on to them. Theodore of Mopsuestia, who opposed the Origenism, helped spread the controversy from Egypt & it was renewed in Constantinople. When Nitrian monks were banished from Egypt, on account of their attachment to Origen, they took refuge at Constantinople, & were treated with clemency by bishop John Chrysostom. Thus, by the end of fourth – beginning of the 5th centuries, the controversies & Chrysostom's religious views, plus his bold declamations against the vices of the people, had fallen under attack by an outraged empress named Eudoxia, wife of Arcadius. They sent for Theophilus the Patriarch, & the Egyptian bishops, & called a council to inquire into the religious sentiments of Chrysostom, & examine his morals. This council was held at Chalcedon in 403 A.D., with Theophilus at its head. He declared Chrysostom unworthy of his high rank in the church, because he came to the rescue of the Nitrian monks, & had stood disposed towards Origen & his followers. These situations may have resulted in another attack & rejection of the doctrine of the pre-existence, & other issues, in the following sixth century.⁹⁹⁹

St. John Chrysostom, 347–407 A.D., wrote of the pre-existence of Christ, for in his Homily VII, on 1 Corinthians 2, he wrote: "As to the words, before the worlds,... they mean eternal. For in another place also He saith thus, Who is before the worlds. The Son also, if you mark it, will be found to be eternal in the same sense. For concerning Him he saith,... By Him He made the worlds; for it is plain that the maker is before the things which are made." He notes that none of the princes of the world knew who Christ really was, when he came into the world in the flesh. For had the Jews known, & where Christ came from, they would not have had the Lord of Glory crucified.¹⁰⁰⁰

Mid 5th century, Roman Catholic Pope, Leo I the Great, (440–61), wrote 2 letters of censure, & an official denunciation & anathema, directed at those who accepted the controversial preexistence doctrine. If authentic, in 1 letter to Turribius, the bishop of Astorga, he wrote in response to the Priscillianists, a Gnostic-inspired group of extreme ascetics, how that they assert "...that souls which are placed in men's bodies have previously been without body and have sinned in their heavenly habitation.... This blasphemous fable they have woven for themselves out of many persons' errors."¹⁰⁰¹

449, Pope Leo I the Great, to bishop Julian: "And hence that which was deservedly condemned in Origen must be

punished in Eutyches also, unless he prefers to give up his opinion, viz., the asserting that souls have had not only a life but also different actions before they were inserted in men's bodies."¹⁰⁰²

Christ is depicted in a late 5th century mosaic as "...a triumphant warrior, dressed as a Roman legionary. He stands astride the heads of a serpent and a lion and holds a book inscribed in Latin: "I am the Way, the Truth and the Life." The symbol of victory seems to have been represented by depicting the triumphant as standing upon, or resting a foot on the fallen vanquished enemy.¹⁰⁰³ Early Christian art works & scriptures present this theme over and over again, in not only war in heaven depictions, but also in depictions that show the descent of Christ into limbo, hades, hell, the grave, the Anastasis, the underworld, Christ & his angels, saints & prophets preaching & delivering souls from the lower regions, or the pit, etc. Thus, like Michael the arch-angel, standing over a fallen devil, in war in heaven themes, Christ, or his fellow deliverers, stand over a crushed fallen devil under their feet, or under the gates or doors of hell, hades, limbo, purgatory. Thus, the battle themes of the pre-existence, continued in the earthly ministry of Christ, & in post-crucifixion, & post-resurrection battle themes.¹⁰⁰⁴

A Byzantine Guide to Painting, a 4th or 5th century Greek manuscript found by M. Didron at Esphigmenon, on Mount Athos, southern tip of Athos Peninsula in northeast Greece, and translated into French by M. Durand, is a copy of a yet older manuscript compiled by the monk Dionysius. In this are given minute directions to painters how the Fall of Lucifer is to be represented, thus: "Christ is a king, seated on a throne, holding the Gospel open at the words, 'I have seen Satan fall from heaven like lightning.' A multitude of angels stand around in great fear. Michael is in the midst; on his scroll is written, 'Let us stand in awe and here adore the King our God.' Mountains are beneath, and a great gulf in which is written TARTARUS. Lucifer and all his army fall from heaven. Above the forms are very beautiful; at a lower point they change to angels of darkness; lower still they are darker and hideous. At the bottom, under all the others, in the midst of the abyss, the devil, Lucifer, blackest and most terrible of all, lies prostrate on the ground, looking upwards."¹⁰⁰⁵

By the end of the 5th century, the decline of the preexistence continued in many areas of Christendom, while still being preserved in other areas, such as in art works, etc., with legendization processes taking place in other areas too. The Platonic version of preexistence was challenged by some, while incorporated in preexistence themes in other areas of Christendom.¹⁰⁰⁶ Theophrastus by Aeneas of Gaza, also attacks the preexistence of souls. Aeneas logically responded to the arguments then current of that time, that were in support of some aspects of preexistence themes, by asking: "If we deny the preexistence of souls, how is it possible for the wicked to prosper and for the righteous ones to live in dire circumstances? How can one accept the fact that people are born blind or that some die immediately after they are born, while others reach a very old age?"¹⁰⁰⁷ Again, we see in that rejection, & those questions, evidence that some preexistence themes were still being used as answers to difficult questions. Such as the attempts made by those to explain why people are born into such extremely diverse cultural & environmental conditions, & with such diverse physical-conditions too. The ancient "answer" passed down from even Christ's disciples' day, to later centuries, was the preexistent belief that those who had been born into said circumstances, was because they'd been judged, & were being punished in mortal life for their pre-mortal sinning.¹⁰⁰⁸ Thus, in response to these types of "answers," to try to get preexistence believers to logically take a look at their "answer," & thus polemically persuade them to

also abandon, at least this aspect of preexistence themes, were these types of other questions, questioning their answers. Logical questions that might have been asked like these: If pre-mortal sinning & merits acquired can determine the type of body, (defective or good, that souls might be assigned to come down into, in that those born blind, or with other physical defects, or less favorable races), could mean they sinned before they were born, (John 9:2). Or, if they were born into other negative circumstances, that then suggests, (as preexistence believers of that time were suggesting), that they were judged as not having enough good merits to be assigned a better lot in mortal life. If these things are so, then why possibly may the righteous in mortal life sometimes be found living in dire circumstances, while sometimes the wicked are found to prosper? These seem to be the logical questions that different ones, like Aeneas of Gaza, were asking of those who believed that aspect of some preexistence themes, seemingly still in use by some during the end of the 5th century on into the 6th. They were thus questioning the "answers" that included different ones' understanding about God's justice for pre-mortal sins, just like there is going to be a judgment for good or bad deeds done in mortal life, when judged in the after-life, or during the Last Judgment. This was the logic of preexistence believers, on down through the centuries. How that there were all these different judgments that souls were passing through as their souls passed through the different realms of lives: 1. Post-Preexistence judgment. 2. Post Mortal life judgment. 3. The Final Judgment during the resurrection. These "answers" would also be questioned, & the decisions to reject them would become part of stronger attempts, by the Council of Constantinople 553, to enforce the rejection & abandonment of Origenism & those preexistence themes concerning those born with black skins, or other physical defects, for example. As color symbolism became more & more literalized, & with black often being associated with evil, ill health, bad thoughts, & other negative traits. Plus, with art works depicting the fallen angels as being blackened during their fall from heaven. Black skin races were being looked upon, by many, as somehow being associated with demons, or Lucifer, in that some believed that those with darker skinned races, must have sinned before they were born, to thus be born into a dark, or black skin body. This was one of the issues that the Council of Constantinople of 553 would attempt to address & change through Emperor edicts of Justinian.¹⁰⁰⁹

Pope Gelasius, 492—96, during his time, some aspects of pre-existence lore celebrated the war in heaven, and Michael the archangel's militant part with a feast to his honor. Hence, on May 8th a feast commemorates the "appearance of St. Michael on the summit of Mount Gargano in Aquila". There was also another feast called Michaelmas Day, September 29th.¹⁰¹⁰

6TH CENTURY A.D.: A number of art works show different aspects of Rev.12. This passage of scripture seems to have preserved many elements to the story of the pre-existence. But in later centuries, Greek lore influences, & pre-existence themes were being blended together in some cases. About 500 A.D., one example shows, a woman standing on sun and moon and crowned with twelve stars, facing the Dragon, which is sweeping down the stars. Another portion, the woman flying away, Tellus (Earth) swallows up the water the Dragon is vomiting at the Woman. Many sources speak of Rev.12:1-7 as representing symbolically Mary as perhaps a sort of type of the Mother Church or the heavenly Church. However, this art work may have hints showing possible Greek mythological influences, for the Sun and moon, darkened or not, are invariably Apollo and Diana, heads set in a halo of rays, inside medallions. The multiple-horned Dragon is a conventional hydra, scaled

and winged, with minor heads, as in the Labors of Hercules. The Beast in the Temple is a bear squatting inside a small basilica. The Woman seen in the sky, entirely covered by a dark maphorion, and raising her hands in prayer, like an orant that resembles the Virgin in the scene of the Ascension, or in prayer. Here, she is standing on the medallions, with the heads of Apollo & Diana, and around her nimbus, the light that shines out in rays, are the twelve stars. The fallen angels only differ from Michael's warrior angels by the fact that they are in the processes of falling down. Mother Earth swallows the water spat at the woman by the Dragon, is a colossal Tellus, head and shoulders rising from the ground, with open-mouth. The winged woman is flying away above her, is again the Virgin.¹⁰¹¹

A number of Coptic manuscripts were written in the dialect of upper Egypt. In them we see hints to different aspects of the pre-existence, such as the war in heaven, the council, Michael's fight with the dragon,—(Satan), & how he & his followers were cast out of heaven for refusing to worship Adam whom they consider as an inferior being. A festival kept alive these stories. Theodore, the Archbishop of Antioch, symbolically called Satan the "dragon that doth dwell in the abyss!" Severus, Archbishop of Antioch, 512-19 A.D., said that he would like to say a few "...words of adoration to the Christ, Who hath existed before all worlds."¹⁰¹²

Philosopher, Boethius, advisor to Theodoric (the Great, King in the Western Roman Empire, 493—526), was a champion of Platonism, & authored of *The Consolation of Philosophy*, but was imprisoned through unjust charges that he was a traitor to Theodoric, & consequently was executed in 525. Before this, while in prison, he wrote a dialogue between himself and "Lady Philosophy," that possibly has Christian/Platonic preexistence themes blended into the dialogue. Lady Philosopher, a messenger, promises to show him the way back home, & conjures the memory of "the heights of heaven," "the stars' own home," & that as an "exile from the light," the hope is that his memory of such things will be recalled.¹⁰¹³

Theodosius, Archbishop of Alexandria, 536 A.D., in a speech entitled: "On Saint Michael the Archangel," he spoke of how Adam, in talking to one of his sons, spoke of how that after he (Adam), was created. God "...commanded all the hosts of heaven who were in truth under His [God's] power, saying, 'Come ye, and worship the work of My hands, My likeness and My image.' And there was there [a hateful being], who was of the earlier creation, that is to say, Satanael,... who is called the Devil, and he was an archangel. Furthermore, when the command had issued from the mouth of God, Michael, the archangel, who was one of the Seven Archangels, and his host came and worshiped first of all God our King, Jesus the Christ, and afterwards they worshiped me; and they answered and said, 'We worship Thee, O God the Creator of the Universe, and we worship the work of Thy hands, Thy likeness and Thy exact image. [Other ranks of angels & their hosts under them came to worship, each in their proper order.] ...Finally the Master said unto that Mastema, the interpretation of which is "hatter", 'Come thou also, and worship the work of My hands, which I have fashioned in Mine own likeness and image, even as have thy companions all the other ministrants.' And Satanael answered... 'There is no rank under Thine which is superior to mine, Thine own alone excepted. And besides, I am in glory, and I am [of] the first creation, and shall I come and worship a thing of earth? Far be it from Thee to make me worship this thing! On the contrary, it is he who should worship me, for I existed before he was.' Theodosius goes on to say that the Most High God, again wanted "Satanael" to come and worship Adam. But Satanael again refused, & said that he would not, neither would his legion do so, for they would not worship that

which is inferior to them! "Moreover, we are beings of spirit, but this creature is of the earth, and we will not worship him." Later, Theodosius said that because "Satanael" & his followers refused again to worship Adam, God was angry, and He commanded a mighty Cherubim who then smote him and reduced him to helplessness. He also ordered Michael to take away from him his scepter, and his crown, and his staff which was of light, and removed from him all his glory. All these were replaced with a staff of darkness, and God expelled all those who were with Satanael from His kingdom. Michael did everything he was commanded, and he seized him, and he broke him by his power, and he cast him and all those who were with him, from heaven. Theodosius, again mentions how Satanael was cast out with his rebel angels, etc.¹⁰¹⁴

In another Coptic document, the Encomium of Theodosius, Archbishop of Alexandria, On Saint Michael the Archangel. Theodosius is said to have ascended to the patriarchal throne about A.D. 536. Theodosius spoke of "...the great Archangel Michael, the Commander-in-Chief of the hosts of heaven...." He also said of Michael the Archangel that "...He is not one who taketh counsel about souls to destroy them, but he is a minister unto both souls and bodies at all times before God the Creator. He maketh no accusation, but is a messenger of glad tidings unto every one.... His rule is not over one order [of angels] only, but all orders of heaven are subject unto him, according to the command of the Almighty. In short, his station is not on the left hand, but he standeth on the right hand of God at all times, and taketh counsel for the salvation of man, who is the image and likeness of the Living God.... It is Michael who contended against and seized the Enemy who opposed his Lord, and chastised him... and cast out the Accuser who worked evil round about him...." Michael & his heavenly host had "...cast out from them him that made accusations against them, him that was the Enemy of Him that created them, the Enemy of all righteousness, the Hater and the Satan, that is to say, the Devil. Therefore this day do they celebrate the festival of the archangel, for it was he who fought and prevailed, and it was he who..." [humbled] the haughty one speedily. And when he had made him helpless he cast him out into a place from which there was no escape on the earth. And the Archangel Michael did not [only defeat] this [being] and set him down upon the earth, but he received power from the Lord in such wise that he came down and seized him, and bound him with fetters which cannot be loosed. And he did not leave him merely bound on the earth, but it is written that he cast him into the lake of fire,... wherein he shall be kept until the day of the Great Judgement.... But I think that when it is said that he was cast down into the lake of fire, and [into] the abyss, and [into] the darkness, it is [said] ...that thou mayest know the truth, for it is written, 'Those who are in the heavens, and those who are on the earth, and those who are... below the earth....' [Making reference to the underworld again where satan is said to dwell with his captives.]

This document goes on to explain why satan was able to inflict evil on Job, even though he had been put in fetters, or had his hands & feet bound. Satan had counterfeited the visible appearance of the true angelic nature of God's angels. For. "...The Devil taketh upon himself the form of an angel of light.' (2 Cor.11:14). He also cites from 1 John 3:8: "...From the beginning the Devil received disgrace, and was a worker of sin.... However, at the moment when the Devil was cast out of heaven, a multitude of angels followed him; now these were they who loved cursing,... and they came to the end of their glory,... Moreover, the Devil had meditated so much upon his own greatness... in his heart that he dared to say concerning Him that created him, 'I will become like unto Him.' And in his pride he set himself to appoint

certain orders of angels under his authority, and to make himself like unto his Lord. And straightway God sent His great Archangel Michael, and he bound him in fetters and placed him in a region of darkness under the earth, and those who were in his following became devils along with him. For this reason they are called by a name that indicateth their close association with him, that is to say 'demon', which is 'devil', and until this day they have assisted him in all his evil deeds; now in his pride he had massed armies under his authority, and he made himself to be like unto God. And straightway God sent His great governor, His Archangel Michael, [who] curtailed his power and placed him in a region of darkness which was under the earth, together with those who were in his following,..." [The evil ones, the wicked, & the abominable ones]. He goes on to talk about how the devil is "fettered". It is interesting to note that many early to later Christian art works also depict this sort of thing.¹⁰¹⁵

Syriac authors present some of the legends concerning the creation of the first man in a work entitled: The Cave of Treasures, the author of this work is said to have belonged to the school of St. Ephrem, in the 6th century A.D. The ministering angels witnessed how the Creator had created man out of dust, water, air & fire. Upon see the great wondrous glory of the first man, the ministering angels bowed down to worship man. "...And when the chief of the lower order of celestial beings saw what greatness had been given unto man, he was very jealous of him and refused to bend his knee and to worship man. Turning to his hosts he thus spake: "Do not worship man, and praise him not as the other angels do. It is for him to worship me who am fire and spirit, and not for me to bow before a creature of dust." Disobedient and refusing to listen to the command of the All-Father, the rebel was cast out of Heaven, he and his hosts, in the second hour of the sixth day. He was divested of his garments of glory and was named Satana, because he had turned from God, and Sheda, because he had been thrown down, and Daiwa, because he had lost his angelic garment of glory. Then man was raised and brought into Paradise in a fiery chariot, and angels sang before him, and Seraphs sanctified him, and Cherubim blessed him."¹⁰¹⁶

Though dominating sects of Christianity, under the Emperors, sought to get rid of different believes, or change them. By these later centuries, Christendom had been flooded with those doctrines, thus it wasn't easy to get rid of them.

5TH ECUMENICAL COUNCIL 2ND OF CONSTANTINOPLE IN 553 ORIGEN'S INTERPRETATIONS ON PRE- EXISTENCE REJECTED

Origenists called the Protoktistoi (first createds), had their own Christology that blended in preexistence themes, for they believed that Christ was the firstborn among a host of souls. Their enemies accused them of turning the Trinity into a tetrad (fourth) through their own Christology. Origenists were looked upon as causing trouble again with their teachings & stirring up controversy again with their preexistence themes, so more drastic measures were called upon to deal with this 2nd Origenist "crisis." Appeals for stronger pressures & help, to bring about resolutions, went to the Byzantine Empire King, Emperor of the East, Justinian (reigned 527-65). He had already been thought policing & outlawing doctrines marked tainted with pagan influences. Thus, was preexistence thrown onto the chopping block again, because some might have charged it with being pagan tainted? But also, could some have pointed to Platonic pre-existence themes to suggest outside influences on Christians' versions of pre-existence themes? After all, Justinian took it upon himself to become both Sacerdotium

& Imperium (Ecclesiastical & Secular hierarchy), to then go after the perceived enemies of Christendom, and shape & defend "orthodoxy" in the East. So pre-existence themes were again in trouble under the renewed attack on Origenism. As it was, the Manichaeans were outlawed, as were pagans, & a death penalty was issued for any lapsed Christians. Add to this, Justinian's advisor, Theodore Askidas, was in favor of disposing Origenism & many preexistence themes would be thrown out with Origenism. Especially as pressures were added to those influences upon getting Justinian to act, from the Roman legate Pelagius, 539, who also denounced Origenism. In 543, Justinian wrote 10 anathemas in *Liber adversus Origenem*, & called a local synod to confirm them. He got right to the point: "Whoever says or thinks that human souls pre-exist, ... [etc.] shall be anathema."¹⁰¹⁷

Consequently, the doctrine of a pre-mortal existence continued to have some viability until the mid-6th century, when Origen's teachings of a pre-mortal life were condemned by a church edit known as anathemas against Origen. To bring about this tragic event, a council of about 165 bishops, were gathered, & even though they were the very men who were entrusted to preach the gospel of Christ, they denounced the very doctrine that was one of the cornerstones of the gospel plan. Why? Some scholars suggest that because the Gnostics had their own versions, the mainline Christians had to distance themselves from them, & thus the preexistence doctrine fell into disfavor. Another reason suggested is that it was part of the secret traditions, & thus was taught as a sacred knowledge to be taught privately, not publically. Another factor or reason was that it may have fallen prey to the Platonic doctrine that the spirit was uncreated.¹⁰¹⁸

544, the Synod passed the petition for censure, & then in 551, Justinian issued an edict, one of the issues condemned was the doctrine of preexistence, without mentioning Origen. Justinian held that "man is not soul apart from body, nor body apart from soul, but he was created from 'non-being' and brought into existence as body and soul."¹⁰¹⁹ Here, a Civic leader, (who took upon himself clerical powers, not according to the New Testament way of selecting church authorities), decreed church doctrine & official church policies.

"It was in A.D. 553 that an edict known as the Anathema Against Origen, promulgated by the Roman emperor Justinian and consented to by the pope under extreme duress, abolished the doctrine of our premortal existence. Up until that point in time it was understood that we were born the spirit children of God in a pre-earth estate."¹⁰²⁰

553, Origen's views & interpretations were again attacked & many of his writings were condemned by the fifth General Council.¹⁰²¹ In the EXCURSUS ON THE XV. ANATHEMAS AGAINST ORIGEN, the teaching of Origen and a formal condemnation of him and of it to this council, rejected, amongst other things, his version of the pre-existence of souls. Anathemas as of him were discovered by Peter Lambeck, the Librarian of Vienna, in the sixteen hundreds, and bear, in the Vienna MS., the heading: "Canons of the 165 holy Fathers of the holy fifth Synod, held in Constantinople." However, others have been suspicious of the captions as being untrustworthy, and many others look upon this caption as untrustworthy. Some have decided on assigning the date for the XV Anathematism to A.D. 543. However, the 15th anathemas against Origen, in the condemnation at the council, the 3 Chapters had condemned at the same time, Origen and Theodore, who both had doctrines to get rid of. Such as Origen's doctrines of the consummation, and of spirits and matter, which were said to no longer be maintained.¹⁰²²

"THE ANATHEMAS AGAINST ORIGEN.... I. If anyone asserts the fabulous pre-existence of souls, and shall assert the monstrous restoration which follows from it: let him be anathema."

"II. If anyone shall say that the creation ... of all reasonable things includes only intelligences ... without bodies and altogether immaterial, having neither number nor name, so that there is unity between them all by identity of substance, force and energy, and by their union with the knowledge of God the Word; but that no longer desiring the sight of God, they gave themselves over to worse things, each one following his own inclinations, and that they have taken bodies more or less subtle, and have received names, for among the heavenly Powers there is a difference of bodies; and thence some became and are called Cherubims, others Seraphims, and Principalities, and Powers, and Dominations, and Thrones, and Angels, and as many other heavenly orders as there may be: let him be anathema." ... VI. If anyone shall say that there is a two-fold race of demons, of which the one includes the souls of men and the other the superior spirits who fell to this, and that of all the number of reasonable beings there is but one which has remained unshaken in the love and contemplation of God, and that that spirit is become Christ and the king of all reasonable beings, and that he has created [note 1- The following is Hefele's note (Hist. Councils, Vol. IV., p. 226, note 1)] all the bodies which exist in heaven, on earth, and between heaven and earth... let him be anathema."

VII, seems to question certain interpretations of the pre-existence of Christ, & how he, the Word, humbled himself in these last days even to humanity. How he had pity upon the divers falls, which had appeared in the spirits united in the same unity of which he himself is part. How that to restore them he passed through divers classes, had different bodies and different names, became all to all, an Angel among Angels, a Power among Powers, has clothed himself in the different classes of reasonable beings with a form corresponding to that class. How that he took upon him the flesh and blood like ours and is become man for men. Thus, if anyone says all this, and does not profess that God the Word humbled himself and became man, such a one was to be anathema. Consequently, the pre-mortal Christ becoming a man with a body of flesh, blood & bones, was defended as being real. In Christology issues, this was one of the issues that had troubled the early church on up to this time, about Christ actually having a body, being actually born.

XIII seems to suggest that they reject the idea of those that say that Christ was no different from other reasonable beings, in wisdom, power, might & that all will be placed at the right hand of God, as also Christ. How that they were in the feigned pre-existence of all things. Who should say such things, let them be anathema.

XV. "If anyone shall say that the life of the spirit... shall be like to the life which was in the beginning while as yet the spirits had not come down or fallen, so that the end and the beginning shall be alike, and that the end shall be the true measure of the beginning: let him be anathema."¹⁰²³

EMPEROR JUSTINIAN [527-565 A.D.], AGAINST ORIGEN: Further efforts were made by certain "Christians" at the time who were against certain opinions of Origen & others, concerning the pre-existence of human souls.¹⁰²⁴

ANATHEMATISMS OF THE EMPEROR JUSTINIAN AGAINST ORIGEN. "I. Whoever says or thinks that human souls pre-existed, i.e., that they had previously been spirits and holy powers, but that, satiated with the vision of God, they had turned to evil, and in this way the divine love in them had died out... and they had therefore become souls... and had been condemned to punishment in bodies, shall be anathema. II. If anyone says or thinks that the soul of the Lord pre-existed and was united with God the Word before the Incarnation and Conception of the Virgin, let him be anathema." III. If anyone says or thinks that the body of our Lord Jesus Christ was first formed in the womb of the holy Virgin and that afterwards there was

united with it God the Word and the pre-existing soul, let him be anathema." In IX, Justinian rejected Origen's opinions that even demons, & impious men would eventually be restored back into heaven eventually.¹⁰²⁵

This return to former circumstances and conditions, called Apokatastasis, contained pre-existence themes that also got axed by Justinian, 553, in the 9th condemnation. The preexistence aspect of it was, for Origen, a return to the spiritual heights from which one fell out of preexistence into mortality and was often read as including Satan in the universal rehabilitation. As other interpreted it, clearly the council of Constantinople 553, is here reflecting the widespread habit of taking Origen's reading of apokatastasis, to thus imply a heavenly preexistence to which humanity will universally be restored.¹⁰²⁶

Rev. Charles Joseph Hefele, D.D., on the edict of King Justinian, 527–565 A.D., against Origen. After the king-Emperor sent for Pelagius, the Roman deacon, and upon the return from Gaza and Constantinople, Pelagius fell in with monks from Jerusalem who had parts of Origen's writings with them. These monks sought to obtain from the Emperor, a sentence of condemnation against Origen. Pelagius and the Patriarch Mennas of Constantinople upheld them in this matter, and Justinian promotes the edict against Origen, that was first published by Baronius in Latin, then later, Lupus made the Greek text known. It was embodied in the Acts of the fifth Ecumenical Synod. That copy of the edict which has come to us was addressed to the Patriarch Mennas of Constantinople, and the Emperor. It told, among other things, the other leading errors of Origen, such as his version of the pre-existence. To add to its strength of rejection, it contained refutations with the insertion of many patristic passages from Gregory of Nazianzus, and of Nyssa, Chrysostom, Peter of Alexandria, Athanasius, Basil, Cyril of Alexandria, etc., who had all spoken decidedly in the rejection of Origen's teaching.¹⁰²⁷ Because Origen's other teachings were rejected by later Christians, so also was his version of the pre-existence included too.

Justinian stated that he had written the same to the Patriarch Vigilius, the Pope of Old Rome, as well as to the other holy patriarchs—namely, of Alexandria, Theophilus of Antioch, and of Jerusalem, that they might also take precautions in the matter of 24 propositions of rejections of Origen's writings.¹⁰²⁸ Which were reasons why they consider his writings to contain heretical teachings. Ten propositions were included on why Origen should be anathematized, the first three mention certain aspects of the pre-existence which were being rejected by this time, they are:

“1. Whoever says or thinks that human souls pre-existed, i.e. that they had previously been spirits and holy powers, but that, satiated with the vision of God, they had turned to evil, and in this way the divine love in them had grown cold (*ἀποψυχέσας*), and they had therefore become souls (*ψυχάς*), and had been condemned to punishment in bodies, shall be anathema.”

2. “If anyone says or thinks that the soul of the Lord pre-existed and was united with God the Word before the Incarnation and Conception of the Virgin, let him be anathema.

3. If anyone says or thinks that the body of our Lord Jesus Christ was first formed in the womb of the body of the holy Virgin, and that afterwards there was united with it God the Word, and the pre-existing soul, let him be anathema.”¹⁰²⁹

Other communications by letters and edicts between different Church leaders, and the Justinian, include the fifteen Anathematisms on Origen, which belong to the Constantinopolitan Synod, dated here as being A.D. 543, dated by others as 553 A.D. This was discovered towards the end of the 17th century by the librarian of Vienna,

Peter Lambeck and was called the Vienna Codex. However, other authors differ in their opinions as to what time and Synod these documents belong to. Among the fifteen celebrated anathematisms, the pre-existence is rejected again: “1. If anyone maintains the legendary pre-existence of souls and the fanciful apokatastasis (restitution of all things [including demons returning from their fallen state to God's presence]), let him be anathema.”¹⁰³⁰ The “restitution of all things” is in reference to the belief held by Origen, and perhaps others, that even the demons would eventually be restored to heaven in the long eternities of time. This was one of the things that the Justinian had complained about in the 9th of his ten propositions: “If anyone says or thinks that the punishment of demons and of impious men is only temporary, and will one day have an end, and that a restoration (*ἀποκατάστασις*) will take place, let him be anathema.”¹⁰³¹ In the fifteen anathematisms, number 14 we read about the rejection of “the fabled apokatastasis only spirits alone will remain, as it was in the feigned pre-existence,—let him be anathema.” Number 15 says: “If anyone says that the life of spirits will then be like the earlier life when they had not yet descended [to earth to live mortal bodies] and fallen, so that the beginning and the end will be like each other, and the end the measure for the beginning, let him be anathema.”¹⁰³²

In the 2nd of these fifteen Anathematisms on Origen we read about a version of the war in heaven, and the fall of the angels, which was rejected during this time, how that these being “became satiated with the vision of God, and had turned to that which was worse, everyone according to the nature of his inclination, and had assumed bodies, finer or grosser, and received names, whilst, among these powers there was a difference both of names and bodies; so that some would be and be named cherubim, some seraphim, principalities, powers, dominions, and thrones, and angels, and however many heavenly orders there may be,—let him be anathema.”¹⁰³³

Also, another aspect of certain versions of the pre-existence, though it was rejected during this century, still shows up in later art works in later centuries, in which demons are depicted with dark-skinned bodies, and in which Satan and his fallen angels' bodies are changed and darkened¹⁰³⁴ during and after their fall from heaven.¹⁰³⁵ Hence in number four we read that: “If any one says that spiritual beings, in whom divine love grows cold, are covered in grosser bodies like ours and called men, whilst others who reached the summit of evil had received cold and dark bodies, and are called now demons and evil spirits, let him be anathema.”¹⁰³⁶

Other versions of the fall of the angels were rejected too: “If anyone maintains that there are two kinds of demons, the one consisting of human souls, the other of higher, but so deeply fallen spirits, and that of the whole number of rational beings only one Spirit remained unaltered in the divine love and vision, and that this one became Christ, and King of all rational beings, and created all bodily things. . . . let him be anathema.”¹⁰³⁷

Bishop Domitian of Ancyra, the friend of Theodore Ascidas, and second head of the Origenists, wrote in a letter to Pope Vigilius that, “on account of the doctrine of the pre-existence and apokatastasis they had unjustly attacked and condemned Origen and other holy and celebrated teachers. Those who wished to defend such doctrines had not been able to do so.”¹⁰³⁸ The reason they weren't able to defend some of the doctrines that Origen taught, & their own Origenistic versions of the pre-existence, as they later interpreted it, was because of this ever growing opposition against Origenism had imperial backing and force behind it.¹⁰³⁹ Hence, even some of Origenists leaders, such as Theodore Ascidas, arch-bishop of Cæsarea in Cappadocia, assented to the rejection of Origen in order that he might not lose his position and

influence at Court, where he resided almost continually.¹⁰⁴⁰ Others were forced to follow the decrees and politically pressured policies or lose their positions of leadership in the different areas of the churches that they were at too.¹⁰⁴¹ However, even though these versions of the pre-existence were suppressed, crushed and rejected under imperial and ecclesiastical pressures, they weren't able to rid all of Christendom of the belief in different versions of the pre-existence as it was recorded in manuscripts, art works and traditions. Hence, these beliefs were passed down to later generations of Christians.

A number of things helped preserved many pre-existence themes in later Christianity: Art works, writings, mystery plays, songs, poems, symbols for fraternal or knight orders. Plus, earlier bible illustrations, & much more.

FRAGMENTS OF PRE-EXISTENCE THEMES IN EARLY TO LATER CHRISTENDOM

Mystery Plays were devised to instruct the people in Old & New Testament history, amongst other subjects, some of the shows presented the Fall of Lucifer. Thus, the actors' parts were undertaken by the city trade guilds; the tanners, who tan animal skins to dark colors, for instance, would play the Fall of Lucifer, while other played different characters of religious history.¹⁰⁴² Tanners fit the part because in tanning different animal skins, to darker colors, they were associating the color symbolism of dark colors with the dark evil forces behind the demons, or fallen angels. Thus, who better to fit the parts? According to traditions, writings & art works, etc., when the Devil & his angels were cast out of heaven, & upon having fallen from heaven, they lost their bright colors & would be blackened. In some cases, to depict the devil and his angels as dark skinned monsters, this symbolized their fallen conditions, their apostasy, rebellion, & retrogression from the light of God that they had once known before their fall.¹⁰⁴³

"Blackness and darkness are almost always associated with evil, in opposition to the whiteness and light associated with good. This is true even in black Africa. Blackness has an immense range of negative and fearful associations: death, the underworld,..." etc. "...The Devil is usually black, symbolizing the absence of light and goodness. His skin is black, or he is a black animal, or his clothing is black. Sometimes he is a black rider on a black horse. His next most common hue is red, the color of blood and fire; he dresses in red or has a red or flaming beard..." Green is another symbolic color which is associated with the devil, in some cases.¹⁰⁴⁴

St. Gregory the Great, 540– March 12, 604.¹⁰⁴⁵ Job xl:14 mentions a crocodile, under the name of Behemoth, this, according to Gregory, was a type of the Devil. Hence, he wrote that he is "called the chief of the ways of God because God began in him the work of creation and placed him above the other angels."¹⁰⁴⁶ Gregory also saw in Ezekiel 28:12 a prophetic type of Satan's fall. For he wrote that it refers to "the angel who was created first... This angel was above all the angelic orders who, by contrast, increased yet more his glory."¹⁰⁴⁷

In the Latin book, *Dialogues on the Life and Miracles of the Italian Fathers*, which contains a lot of superstitious thinking of the laity & clergy of these later centuries. It contains all kinds of post-fall from heaven activities of the fallen angels, ridiculous tales, which were believed by the common folk, & which we might expect as early doctrine was becoming legendized by these later times. Thus, "...Gregory the Great, when consecrating an Arian church for Roman Catholic worship, successfully exorcised the Devil with the help of sacred relics; Satan flew before him in the shape of a huge pig & vacated the place completely the following night with great noise."¹⁰⁴⁸

6th-c. legends: St. Michael appeared to the Virgin Mary to announce to her the time of her death, and that he'd receive her soul and bore it to Jesus. St. Gregory, during a fearful pestilence raging in Rome, is said to have advised that a procession should be made, which should pass through the streets singing the service to become known as the Great Litanies. This was done for 3 days, and on the last day, when they came opposite to the tomb of Hadrian, Gregory beheld the Archangel Michael hovering over the city. He landed on the top of the Mausoleum and sheathed his sword, which was dripping with blood. This suggested that he had just been in battle with some evil forces somewhere near by. This also is a case in point about the legendization process going on that was turning doctrines into fables, reflecting upon Michael's traditional role as one of the main characters in war in heaven themes of the pre-existence. Thus, he was becoming a sort of guardian-angel who goes to battle against the forces of darkness. "Then the plague was stayed, and the Tomb of Hadrian has been called the Castle of Sant' Angelo from that day, and a chapel was there consecrated, the name of which was Ecclesia Sancti Angeli usque ad Coelos."¹⁰⁴⁹

Michael-the-archangel, is said here to have appeared to others too. Churches were built & pilgrimages were made in memory of these appearances, & for what Michael represented. Another depiction of Michael the archangel's battle with a monstrous looking dragon, is also depicted here too, but no date has been given to this particular art work. St. Michael is often represented as young and beautiful, and that's how he is represented in this one.¹⁰⁵⁰

During the 6th century, the Catholic church both in the East and the West, invoked Michael the Archangel to do battles with the evil forces of darkness in "rebuking the devil." Thus, his role as militant leader in the war in heaven, and his bouts with the devil were still part of pre-existence lore. Pre-existence lore included feast days too, for Michael's was held on September 29, and is "probably the anniversary of the dedication of a church of St Michael and All Angels on the Salarian Way at Rome in the sixth century. He is depicted as an archangel in full armour, with a sword and a pair of scales, and piercing a dragon or devil with his lance."¹⁰⁵¹

6th century, Metropolitan Museum of Art, a Coptic Christian work, a woolen woven tapestry shows a saint killing a dragon. Perhaps this particular work may be based on the traditional bouts with the dragon from war in heaven depictions & stories.¹⁰⁵²

495–570, Olympiodorus, (presumably, the Neo-Platonist), noted how infants both smile and cry in their sleep, then asked: Can this happen through the soul agitating the circulations of their animal nature, & in conformity with passions that the soul had experienced 'before birth into the body?'"¹⁰⁵³

7TH c.: During the later centuries: "The warlike spirit among later Christians and the worship of belligerent archangels and saints were introduced into the writings of the early Church from pagan sources and the importance of this phase of Christianity grew with its expanse among the energetic races of the North. The Teutonic nations, the Norsemen, the Germans, the Anglo-Saxons and their kin..."¹⁰⁵⁴ As traditions & beliefs of the North blended in with the version of Christianity that spread Northward, the Teutonic versions of evil powers were also transferred to Satan and his host, as pre-existence themes, the post-fall from heaven activities of Satan & his demons became further legendized in such blends.¹⁰⁵⁵ "Teutonic legends and fairy tales frequently mention the Devil, and there he possesses many features that remind us of Loki. In addition, the ice giants of the Norsemen, the Nifelheim of the Saxons, the Nether-world of the Irish, all contributed their share to the popular notions of the Christian demonology of the Middle Ages."¹⁰⁵⁶

627, the Venerable Bede records the Christian proselytizing of King Edwin of Northumbria (584–633), who was indecisive about Christendom of that time. A counselor, who must have heard the proselytizing, & accepted it, advised him to consider & compare the present life of man on earth with that time of which we have no knowledge. The journey of the soul through the pre-existence, mortal life, & the after life, he then likened unto a sparrow flying from the cold of winter, through the warm halls of the King, to experience a moment of comfort, to then vanish out of sight into the wintry world from which it came. "Even so, man appears on earth for a little while; but of what went before this life or of what follows, we know nothing. Therefore, if this new teaching has brought any more certain knowledge, it seems only right that we should follow it."¹⁰⁵⁷

638, succeeding emperors after Justinian, such as Heraclius, councils, & writers routinely reaffirmed the condemnation of Origen, & his followers Didymus & Evagrius Ponticus, in his statement of faith, The Ecthesis. 680–81, the 6th Ecumenical Council again rejected Origen.¹⁰⁵⁸

The Old English Genesis, consisting of 2 poems in one. The Caedmonian Genesis A [c. 700]; Genesis B, [dated to late 10th cent., from a 9th cent. Old Saxon poem.] Genesis A, speaks of the fall of Satan, etc. In Genesis B, Satan enraged at the prospect of humbling himself before a God whose supremacy he refuses to acknowledge, Satan boasts of his own strength and rouses his followers to rebellion. For which Satan & his host are cast down into the fires of hell. After which Christ laments over the fallen angels.¹⁰⁵⁹

The Old English Genesis consists of two poems in one, both fragments, with lines 1-234 that belong to the Caedmonian Genesis A (c. 700), while lines 235-851 are interpolated into the manuscript from Genesis B. A translation was done in the tenth century, from a ninth-century Old Saxon poem. Genesis A resumes at line 852 and continues to the end. The scribe compiling the manuscript probably wanted to put together a continuous and complete narrative, and for that reason may have inserted Genesis B bodily into the middle of the earlier Genesis A. At any rate, the total Genesis, comprising 2,935 lines, renders pre-existence themes, like the war in heaven, the fall of Satan, the temptation of Adam and Eve, and subsequent Biblical events. The Genesis B poet's Satan emerges with much of the magnificent insolence of Milton's Satan in the initial books of *Paradise Lost*. Enraged at the prospect of humbling himself before a God whose supremacy he refuses to acknowledge, Satan boasts of his own strength and rouses his followers to rebellion against God.

"My hands have might To work many wonders. I have strength to rear A goodlier throne, a higher in heaven. Why must I yield or fawn for his favour Or bow in submission? I may be God As well as He. Brave comrades stand by me, Stout-hearted heroes unfailing in strife. (ll. 279-85)"

"After being hurled with the rest of the fallen angels into the fiery abyss of hell, the restless fiend plots the overthrow of man. First trying, and failing, to undermine Adam, he then turns to Eve. Again like Milton's Satan, he tempts her by playing upon her aspirations to divinity, as well as by promising her dominion over her husband. "Eat of this fruit," he bids her..."

"That Milton may have been acquainted with Genesis B is an intriguing possibility; there is at least a chance that he knew Junius, the seventeenth-century scholar who first printed this remarkable Old English poem."

"...The 733-line work known as Christ & Satan is in three parts: a lament of the fallen angels; Christ's Harrowing of Hell, which incorporates other scriptural material..."¹⁰⁶⁰

676–749, St. John of Damascus, wrote in reference of a man, (Origen), who once esteemed as the greatest father of the church, but in rejecting Origen's preexistence he wrote, that "the body and the soul were formed at the same time—not one before and the other afterwards, as the ravings of Origen would have it."¹⁰⁶¹

A drawing of a 7th century work, from the Cathedral of Cortona, shows a winged-angel standing on the back of a monster-dragon, thrusting an arrow into its mouth. Said to be of St. Michael, in Latin: Sanetus Michael Angelus, in French: Monseigneur Saint Michael, in Italian: San Michele, Sammichele. St. Michael, whose name signifies "like unto God," or Michael the Archangel, is regarded as the first and mightiest of all created spirits, & thus under God's commission, expelled Satan and the rebellious angels from heaven. His office includes that of patron-saint of the Church on earth. As Lord of the souls of the dead, he decides their merits, & presents the good to God, and sends the evil and wicked away to the torments of hell.¹⁰⁶² In other art works, which will be considered later, the mighty angel Michael, the dragon fighter, is sometimes seen in hell with other angels, along with Christ, as they rescue souls out of hell. In some cases, they put the fallen devil in irons, or thrust weapons into devils attempting to stop the harrowing of hell. Thus, not only were these dragon fighters at war with the rebellious angels in heaven, but in hell also.¹⁰⁶³

8TH CENTURY A.D.: "BUILD ME A SHRINE!" commanded the archangel Michael in a dream to Aubert, bishop of Avranches. And so the cleric in A.D. 709, raised a chapel in the saint's honor atop Mount Tombe. Later it was known as Mont-Saint-Michel, & Benedictine monks worked the native granite to create a spectacular Romanesque church and monastery, completed in 1058. The beliefs were passed down how the archangel Michael had decreed the shrine, for he was, after all the captain of the celestial armies, God's great avenger, & golden-angel of fire and death. Men were said to also accomplish miracles in his name for the glory of God. In the early eighth century, Michael is said to have appeared in dreams to Aubert, and bade him build an oratory, & the church and the peak would be dedicated to Saint Michael, as were several other sites in Europe, such as Monte Gargano in southern Italy. Michael, was believed to never have been a human, but was a pure spirit. He is an archangel, and he stands in God's inner circle, for it was he who defeated Satan. An art work of Michael, his sword raised, he stands on the back of the dragon whom he is about to strike.¹⁰⁶⁴

725 A.D., the Iconoclastic movement, also known as image breakers, was launched by decree of the Emperor Leo III, the Isaurian. Thus, iconography or the use of images in the Church, were forbidden. Eastern Churches had all kinds of images of God, the Christ, or saints, in their art works, so there were many images that were broken up during this era.¹⁰⁶⁵ Severe edicts against the use of images in church worship were supported by his friends, but roused the fierce opposition of the bishops and monks. The policies of most of his successors until nearly the ninth century were similar. The theological controversy was not brought to a close till the Council of Nice in 842, that decided against the iconoclasts. But the controversy continued till Basil the Macedonian (867-886), ascended the throne.¹⁰⁶⁶ If a number of art works were discouraged, suppressed or hidden away, & even destroyed because of this movement. Then perhaps there are not as many examples to consider concerning the usual pre-existence themes, as there are in other centuries.

743, Synod of Lepinæ, in the baptismal rite, they added a confession of faith, an abrenunciation of the German deities with all their hosts. Questions were asked about if the candidate for baptism forsook the Devil, and all his guilds, works, & all the evil ones, and his companions. Pre-existence themes, the post-fall from heaven combat

themes, are seen in these baptismal rites of later ceremonies.¹⁰⁶⁷

750–950 A.D., in some areas of Christendom, one writer notes that the God of early medieval writing and art is a judge and king. Among other things depicted: Christ is a prince, reigning from the throne of the cross after defeating humankind's captor, and Mary is his queen. The fundamental dramas of religion are cosmic—wars between Christ and the devil, saints or angels and demons. Thus, war in heaven themes of the pre-existence, & the continued battle on earth, between good & evil, prevailed in art & writings.¹⁰⁶⁸

During the 8th and 9th century, pre-existence themes, like the post-fall from heaven activities of the Devil & the fallen-angels-demons, became part of the ritual dramas to counter their demonic activities & continued combat against God. Thus, baptism was regarded as an expulsion of the evil spirits. New converts were, according to Dionysius, told to exhale three times, & according to the Greek euchologion, they spit at the Devil, by spitting on the floor.

9TH CENTURY A.D.: The archangel Michael became the subject of art works for centuries to come. As he had already been depicted, spoken of, & written about, in earlier centuries. A mosaic shows Michael with a weapon in his right hand, with his wings spread out behind him & a halo surrounding his head. Other things are seen here too, but part of this art work is missing in the north side of the apse in Agia Sophia, Istanbul. About 867—to end of the century.¹⁰⁶⁹

Though many aspects of Pre-existence themes were still being retained, preserved & passed down to later Christian generations is art works, etc., there were still those who rejected & condemned Origen's pre-existence, such as 9th century scholar, Photius of Constantinople, who refers to "the nonsense of Origen, on the 'pre-existence of souls.'"¹⁰⁷⁰

10TH CENTURY A.D.: 922, from a Beatus, a seven headed dragon combats with angels, while attempting to get a woman and her child. The child is carried into heaven by an angel. The dragon's tail curl around some of the stars, or spirits of heaven and causes them to fall down into hell below.¹⁰⁷¹

As dragon lore developed in later Christendom, St. Michael is often represented overcoming a DRAGON, like St. George, another dragon slayer in Knight lore. Both are distinguished from each other by Michael's wings, whereas St. George is sometimes dressed as a Knight. St. Michael, is sometimes shown as an active combatant rather than as an actual conqueror. In some cases, the dragon is also seen as a Serpent, or reptile with monstrous fearful appearances. St. Michael is the patron saint of Normandy, & dragon lore with St. Michael lore were passed down in the building of churches in his honor, such as Mont St. Michael, & the abbey church begun in 966, St. Michael's Mount in Cornwall. Followed by several others during the Norman influence in England.¹⁰⁷² Gustav Davidson notes that "the earliest recorded slayer of the Dragon, Michael may be considered the prototype of the redoubtable St. George."¹⁰⁷³

In the Trier Apocalypse, of Bamberg, or the Trier cycle, poses the question of what was the early Christian model visible behind the primitive Carolingian drawings. The manuscript was made about 1000, by order of Emperor, Henry II, for the cathedral of the bishopric of Bamberg. One portion shows a Woman with her Child, the Dragon, and the Ark of the Covenant in the heavenly Temple. Thus, later versions of Revelations 12, the dragon's assault on the holy child. Another shows: The Flight of the Woman, while the Dragon spits out the water, which is swallowed up by the earth.¹⁰⁷⁴

10th or 11th centuries: In a transcript of Caedmon's Metrical Paraphrase of Scripture History, an English manuscript, is a series of illuminations depicting the wrath of the Deity at the rebel angels. In the first illustration, the Eternal Father, enthroned, shows surprise at the audacity of any spirit that aspires to be an equality with Himself. In the next miniature, the arch-devil is attempting to seat himself on the celestial throne, with the crown, while his satellites around support the emblems of royalty. In the next section, Lucifer distributes peacock's feathers, symbolic of pride—upon his adherents. Under this scene the jealous God Himself expels the fiend, for with his right hand, He hurls three javelins at the traitorous seraph. Satan, with a countenance of frustrated ambition, is ignominiously falling—throne, canopy, and cushion are flung with him and his subjects, stripped of their robes, they fall into the nethermost regions of Hell, that is represented as a gaping mouth of a fire-breathing monster.¹⁰⁷⁵

Another illumination in this manuscript, stripped of their heavenly robes, the nude figures of the terrorized devils fall from the firmament at the dignified gesture of the Deity. He stands above the stars, holding His Word in the left hand, amidst adoring angels. Again hell is seen as gaping jaws into which the fallen angels crash down into. In hell these angels are demonified, or are changed into dark skinned demons. The devil's hands & feet are bound too.¹⁰⁷⁶

Another 10th century art work, in hell the arch-devil is lying prostrate & is surrounded by an aureole, an enlarged nimbus that surrounds the whole figure. This is said to be symbolic of how he is the most powerful of the fallen-fiends.¹⁰⁷⁷

11TH CENTURY A.D.: The descent of Christ in to Hell, & two great archangels, Michael and Gabriel, trampling upon dragons, plus other events are depicted in an art work, on the West Wall, Torcello.¹⁰⁷⁸

Another shows lucifer's argument with the Deity. An illumination in Caedmon, lucifer is represented as a seraph, with the 6 wings studded with eyes, arguing with the Eternal Father.¹⁰⁷⁹

In the Hortus Delicarum, a manuscript illuminated for the Convent of St. Odilius, in Alsace, Lucifer is seen before his fall, full of pride & self-consciousness. He is standing vested in a richly embroidered dalmatic and buskins, emblems of royalty. His angelic wings extend, & he is holding an orb & sceptre, symbolic of his high angelic rank. St. Bernard of Clairvaux speculates about the manner in which Lucifer fell when he was checked in his presumption to sit & take over God's throne. Lucifer's wings represent love and intellect, & upon him ignoring the wing of love and reverence to God, in his pride depended solely on the wing of intellect. Disdaining to stand, and forbidden to sit, he would take the only other course and fly. However, he was unable to do this with only one wing, & thus, he ingloriously fell. Unlike mankind, who fell when tempted, Lucifer's fall—with no provocation, but the resulted of his own sin—is eternal.¹⁰⁸⁰

Other art works present how lucifer-fell, for when the angels were created this seraph burst forth into a hymn of praise. The Deity commended him for his spontaneous song. However, to think how very good he had been in so doing, greatly elated him, and in this seed of pride that grew, he began to think that he was at least as great as his Creator. Consequently, this seed grew into a rebellion, as factions were formed, angels ranged themselves either in support of, or opposition to God. Some of the angels were called doubters, and eventually found that they were considered as bad as the openly rebellious, whose fate they shared by also falling from heaven.¹⁰⁸¹

1007 A.D., a rather different depiction of the woman & the 7-headed dragon mentioned in John's Apocalypse (Rev.12), for the woman has wings, & she seems to be

reaching out & looking toward where she is flying off to. Thus, this artist seems to have depicted the moment just before her escape from the dragon. She doesn't have the child in her arms, as in other depictions. Perhaps because the angel of God has already descended down out of heaven & has passed on the child into the hands of the Father. Therefore, the point at which the artist must have decided to depict this event, is that point in time where the woman is in the act of escaping from the dragon—(symbolic of the devil). Around the woman's head are 12 lines with dots that also extend out from her head. These are supposed to represent the crown of 12 stars, even though they don't look like stars.¹⁰⁸²

1020 A.D., The dragon of the false prophet is about to be thrust through with spears. It seems that the symbol for Satan—the dragon, might remind us of similar types of depictions that show fights with demonic-dragons of evil.¹⁰⁸³

In another depiction of the woman & the dragon, a winged woman has the symbol of the moon at her feet. On her head is a crown with 12 stars on it. She has her hands lifted up as if in prayer, but also she has just passed on her child into the hands of an angel that extend down from above. The tail of the dragon, as depicted here, has caused some of the stars, (symbolic of some of the spirits, or angels of God), to fall.¹⁰⁸⁴

1047 A.D., double-leaf Beatus, John's apocalyptic vision shows Michael & his angels harassing the Dragon. Another portion symbolically depicts the fall of the angels for below the Dragon's tail stars are falling down, while another portion shows the Child presented to the Unnamed One on the Throne.¹⁰⁸⁵

1028–72, a depiction of the War of the Angels, from the Apocalypse of Beatus Saint-Sever (Gascony), depicts the War in Heaven, the Beast & one of its symbolic allies imprisoned in Hell. Plus, the Beast & the Fallen Souls are depicted with great immediacy & are not confined within the dividing bands.¹⁰⁸⁶

The dragon—(devil), seems to be in the act of attacking Mary & the Christ child. But the Christ child is snatched by an angel who is in the act of clasping the wrists of the Christ child. Thus that artist has depicted the scene before Christ's entrance into the heavenly realm. The angel extends down out of the heavenly realm where the heavenly city or perhaps heavenly temple is also depicted. Thus, the angel is depicted in the very act of clasping Christ's wrists before Christ is admitted into the heavenly Temple or city. And thus, the traditional "rites of passage" hand clasps & grips are here by hinted to and depicted.¹⁰⁸⁷

The war in heaven was the Mightiest of Battles, & was continued to be depicted in frescoes, such as on the porch of European churches, appear scenes from the Apocalypse, & the Mother & the Dragon. Another art shows Revelation 12 of how in the skies of the women clothed with the sun, and the moon under her feet & upon her head a crown of 12 stars. A great fiery dragon rushes to devour her newborn infant but she gives it to the angel shown at the left. She herself has already received wings to fly to a hiding place.¹⁰⁸⁸

11th century art work of the parable of Lazarus and the rich man, depicts two coal-black demons coming to the rich man to take away his soul at the moment of his death. While, in the case with Lazarus, his passing is with the angels of God. For this work depicts one angel passing on Lazarus's soul into the hands of another angel who clasps Lazarus's hands. Thus, again hinting to rites of passage hand grips. But also, as color symbolism was passed down to later artists, dark colors were associated symbolically with evil. Thus appropriately the artists' choices for the colors of demons, were, amongst other colors, & in some cases, black.¹⁰⁸⁹

Michael the Archangel is depicted on a book-cover which may probably be assigned to the eleventh century.

In his right hand he holds the sword that helped him defeat the dragon. His wings are spread out behind him. A halo surrounds his head. Other scenes are depicted on this book cover too.¹⁰⁹⁰

11th century English Poem Genesis, a dramatically detailed account of the rebellion & fall of the angels that goes far beyond the biblical story. God created the angels before making the material universe & its inhabitants. He gave these angels free will, expecting them to be his loyal vassals. However, one of the angels, full of pride & envy, boasted that he did not need to serve God. Admiring his own brightness, & the beauty of his own countenance, this angel turned his thoughts from contemplation of God to contemplation of himself. A rebellious vassal, he imagined that he could renounce his rightful lord & set a fief in heaven for himself. "I can become God just like him!" He boasted. In the northwest of heaven this rebellious angel established a rebel stronghold & built a throne for himself, summoning the other angels to rally to his cause. However, God, whose rights as lord had been violated, hurled Lucifer & his followers down to the dark dales. The rebel angels fell for 3 days & nights into the pit, where they lost their angelic dignity & became wretched outlaws.

Satan, had once been the most beautiful of the angels, but now he found himself in hell's stinking shadows. Undaunted, this rebellious fallen angel began to raise a castle in the darkness. There, rising from his accursed throne, he delivered a defiant speech to his retainers, telling them that he had heard that the Lord was unjustly planning to give the empty seats that the rebels had vacated in heaven to a race of mere humans who were made of base earth & soil. Already God had in mind certain seats which Adam & Eve would obtain. Satan is a prisoner of hell, for he exclaimed that if he could just free himself for 1 winter hour, he would attempt to accomplish his desires with the host of hell, by perverting the human race & by turning them against God too.¹⁰⁹¹

End of the 11th century: A portion of a two-part work shows the Woman threatened by the Dragon, her Child being carried away. Frescoed vault of the gallery, in the porch of the abbey church of St-Savin-sur-Gartempe, Vienne.¹⁰⁹²

11th century frescoes of John's Apocalyptic drama & visions, in the transept of the abbey church of Castel S. Elia, near Nepi. Showing a Woman in white, receiving the wings, standing on a globe of the sun and moon, dressed like a Byzantine princess. The Dragon is vomiting water, & is still the crested and winged hydra.¹⁰⁹³

1033–1109, Anselm of Canterbury, Christian philosopher, suggests that the questions about the origins of the soul were still open for discussions, & that he was thinking about it, & didn't know anyone who will solve it, but hoped he could settle the question before he died.¹⁰⁹⁴

End of the 11th & beginning of the 12th century, the Poetic or Sæmund Edda, collected by an Icelander name Sæmund, and styled Hinns Fróða, or The Wise. In the fables of the ancient religion of Scandinavia, & probably the whole of Gotho-German race, perhaps pre-existence themes with color symbolism seem to played a part in their fables about demons & good spirits. If such fables were around by the time Christianity was introduced & began to grow in these areas, the pre-existence themes could have been blended. In some cases in later Christendom, when the fallen angels hit the earth, they keep going down into the deep underworld places. In these other fables, some of the celestial spirits that fill the earth, are of a good and elevated nature & are friendly towards people, hence they've been called "White or Light Alfs or Spirits." The Terrestrial ones' abodes are in the air, sea, and earth, while the land ones, or the δαίμονες ἐπιχθόνιοι of the Greeks, of which evil spirits constantly and on all occasions sought to torment or injure mankind. They dwell on the earth in the great thick woods, whence came the name Skovtrolde

or Wood Trolls, some also dwell in desert & lonely places, partly in & under the ground, such as cave Trolls. Or they dwell in rocks & hills, called Bjerg Trolde, or Hill Trolls. Depending on their good or ill natures, they are called Dverge, or Dwarfs, and Alve, whence the word Ellefolk, (in Danish). These Dæmons, or Demons, like the underground ones, Svartálfar, or "Black Spirits, were the mischievous types, thus called Trolls.¹⁰⁹⁵ In The Duergar, about myths personification of powers, attributes, & moral or immoral qualities. The Edda describes their origin: Then the gods sat on their seats, and held a council, and called to mind how the Duergar (diminutive or small beings, dwelling in rocks & hills, skilled in metallurgy), had become animated in the clay below in the earth, like maggots in flesh. They had been created, & had taken life in Ymir's flesh, a giant, the personification of Chaos. They were thus like maggots in it, and by the will of the gods they became partakers of human knowledge, and had the likeness of men, but their abode was in the ground, & in stone.¹⁰⁹⁶

12th c., art work dated 11th-13th century, shows, among other things, Michael-the-archangel, standing on the back of the dragon. He thrusts a staff into its jaws.¹⁰⁹⁷

A stone carving that depicts St. Michael in the act of thrusting the point of his weapon into the dragon.¹⁰⁹⁸

An interesting depiction of the war in heaven was preserved in a church wall painting. CIVATE (NEAR COMO), SAN PIETRO, the original Lombardo-Carolingian church. The interior still preserves frescoes of St. Michael's triumph over the devil, in the east end. The pillars, capitals and arches of the eastern apse are decorated with such scenes, with some fragments at San Benedetto in Mals, & is parallel to the earlier stucco sculpture at Cividale del Friuli. The artists' work Civate may have been influenced by eastern versions. Another source says that this art work is of the Victory of the Archangel Michael over the Apocalyptic Dragon. Dated first half of the 12th century Civate, church of San Pietro al Monte.¹⁰⁹⁹

12th century frescoed lunette on the inner west wall of the little mountain church of S. Pietro al Monte, above Civate, near Lecco, on Lake Como, in Lombard. It follows the popular theme of the Woman threatened by the Dragon, the Child carried away to the Throne. Archangel Michael and his angels fighting the Monster, whose tail sweeps down the stars.¹¹⁰⁰

A couple of angels, one with a shield, & each one armed with swords, fight off a couple of demons who are attempting to shoot arrows at a number of people, sometimes hitting some of them, who are making their way up a symbolic ladder to heaven. The ladder's rungs represent different moral steps towards the crown of glory that is held by the hand of God. Different temptations of the world below, cause some to fall off the ladder, thus they had "fallen" into sin, & lost the reward that awaits those endure to the end. The dragon is depicted at the base of the ladder. We might note here some of the post-war in heaven activities & dualistic battles in the air between the forces of good & evil.¹¹⁰¹

In some of these later Christian art works that depicted Rev. 12, & during the war in heaven drama, rites of passage hand clasps take place between an angel who descends from heaven to rescue the child. The angel in turn passes the child into the hands of the Father, in some cases, only the hands are seen extending to pull the child into heaven, away from the dragon. Thus, her child was caught up unto God, and to his throne, Rev.12:5.¹¹⁰²

About 1120, or shortly before: An illustrated Apocalypse for the encyclopedia called Liber floridus, compiled by Lambert, canon at St Omer. It was torn out of the original manuscript, which is preserved at Ghent, at least part of it survives in a very early German copy, now kept at the Library of Wolfenbuttel. The Ghent codex

contains a number of kindred motifs, such as the Heavenly City, etc. The Woman clothed in the maphorion, set against a piece of red lace representing the sun, 12 stars fill her nimbus. Sitting with the swaddled clothed Child on her lap, she recalls the oldest statues of the Majestas Virginis, and also the Trier Woman. The Dragon, the usual Antique hydra, has horns sticking out of a low diadem. There is even the large head of the Earth, Tellus, swallowing the water vomited by the Dragon, just like in the Trier miniature. John contemplating the Woman and the Dragon, whose tail gathers a third of the stars, while the Child carried away to the heavenly Temple.¹¹⁰³

Later Legendized Pre-existence Themes

By the 12th century, the devil became the figure for parody, satire, & even broad humor. In the theater the comic devil was based on the influence that folklore & the folk performances of mimes, jugglers, and maskers had brought to the theaters. The comic demons were depicted on stage as being crude & rude in their actions. In some cases, those who played the part of the demons in Medieval plays would run about the stage leaping, farting, shouting oaths & insults, making obscene gestures, and executing pratfalls.¹¹⁰⁴

The Devil in Passion plays, in some cases, he played the role of a joker, & plays like these became part of the lore for pre-existence themes, especially that of the post-war in heaven, & post-fall from heaven activities of the fallen angels, the Devil & devils. In other Mediaeval mysteries, God the Father, God the Son, & Satan appear on the stage. Art works of these plays show the legendizing process at work, showing Satan as a horned monstrous winged creature. "He was the intriguer who, after his successful revolution against the Lord, set up an empire of his own in Hell; and without the Devil's intrigues the whole plot of man's fall and Christ's salvation would be impossible."¹¹⁰⁵

11th — 17th century, another area of studies in post-fall from heaven activities of the fallen angel-demons, & the Devil-Satan-Lucifer's activities of their wandering the earth, & down in the underworld, & inhabiting their many haunts, are the blends with different cultures' demonology lore, legends & superstitious customs. Their mischievous, devilish activities, continual temptations, & influences on the human family, as part of pre-existence themes turned to fables. This caused further legendizations in those blends into more retrogression of the earlier Christian doctrines into more fables throughout historic Christendom.¹¹⁰⁶

1135—1140, on Bronze doors, a number of scenes, one of which, in the lower right hand portion, is Michael the arch angel combating the devil.¹¹⁰⁷

During the 1140s the Cathar heretics, whose deep roots were in Gnosticism, entered the West & spread from northern Italy into southern France, Aragon, and Rhineland, and the low countries. The views varied from group to group, some of them believed that the Devil was a principle completely independent of God. Some of them believed that Lucifer was a son of God, a brother of Christ. Others' views were that Lucifer was the son of the abstract evil principle. What ever the origin of the Devil was, this varied, what the Carthars did agree on was that the Devil was the prince of this material world, its maker and its ruler. All agreed that the true God created only spirit.¹¹⁰⁸

1140, English work shows a horned devil about to claw at the Virgin & her baby. The devil's foul breath spews forth towards them, while an angel of God extends down to rescue the child to the safety of the heavenly realms, by clasping the wrists of the child. Another portion of this art work shows Christ defending the city of God against the devil.¹¹⁰⁹

A similar depiction shows the dragon confronting a woman. Under her right foot is a crescent moon symbol.

An angel descends out of the heaven to clasps a hold of the child, as in the other English version, and is about to ascend back into heaven. SAINT SAVIN (Vienne, France), the Church of St. Savin, 11th century is decorated with famous frescoes, which date from the 12th century. The work is located in the porch, with scenes from the Apocalypse.¹¹¹⁰

Mid 12th century textile— St. Michael is depicted as being armed with a shield in the act of thrusting a spear into the jaws of the dragon.¹¹¹¹

Another depiction of Rev. 12: The angels of God fight with the dragon,¹¹¹² as the Christ child is passed on from the hands an angel, into the hands of the Father. The angels stab the dragon with spears, which have pierced different parts of the dragon. Extending from the neck of the dragon is a number of heads.¹¹¹³

In some cases, in earlier centuries & in Jewish customs, houses were blessed by putting them under the protection of angels of God, who are to ward off the demons. Even today, in Jewish night prayers, the four guardian angels: Michael, Gabriel, Uriel, and Raphael, are invoked to guard those who are sleeping. In another case, on the ornaments of doors, one sees below the dragon likewise a lion. A song against demons is derived from Psalm 91:13: "Thou shalt tread upon the lion and adder: the young lion and the dragon shalt thou trample under feet." In other cases, on a sarcophagal relief, Christ's feet are on a lion and a dragon, according to Psalms 91:13. The after-effect of early Jewish opinion is to be perceived herein, with this Christian version.¹¹¹⁴

1150, Peter Lombard, in *Sentences*, opposing preexistence, felt the need to represent creationism (the view that souls are created fresh & new from the hands of God, & individually for each person who is born), as the official dogma of the church.¹¹¹⁵

Later, during the middle of the 12th century, some art works reflect the preservation of these customs, which also have fragments of some of the elements to the pre-existence story, the element that concerns the war in heaven. Christ treading on the Beasts under his feet, while St. Michael as a Knight armed with a shield & lance-rod, is trampling on Satan. These English works date to the middle of the 12th century A.D.¹¹¹⁶

Among other events, the war in heaven is depicted again on tapestry that is said to date back to the mid-12th century A.D. Michael, armed with a spear & shield, battles with the dragon. Traditionally said to have been woven by the abbess Agnes in the convent of Quedlimburg, Halberstadt Cathedral.¹¹¹⁷

In another work, the Woman clothed with the sun (over-leaf), the moon under her feet. She represents the Church of all ages; the Child, the Messiah, is being carried off to the Throne; the Dragon is killing the saints (on the blade of his sword are the letters O N, probably 'Nero'); the Woman has already received wings. Bottom right: the Dragon vomits water against the woman. The dragon's tail sweeps a third of the stars from the sky, symbolizing the Fall of the angels. A seventeenth-century copy of a miniature in the *Hortus deliciarum* of Herrad, abbess of Landsperg, second half of the twelfth century; the manuscript was burned during the bombardment of Strasbourg in 1870 A.D.¹¹¹⁸

By the Mid 12th century, though church councils, early to later, plus, Justinian's (6th century) edicts against preexistence, & the suppression of paganism and the Platonic academy, attempted to suppress the doctrine centuries earlier. Despite all these, fragments of it continued to be passed down to later generations of Christian poets, artists, & Knight Orders that honored St. Michael, (for war in heaven battles with the devil & fallen angels). During this time: "It was in these years more common, however, for preexistence to appear as poetic trope or mystical imagery than as rationally defended

theology. One vehicle for this survival is the *Cosmographia*; or, *De Mundi Universitate Libri Dou sive Megacosmos et Microcosmos* of Bernard Silvester..." Mid 12th c. Fragments of possible preexistence themes turned into myth were woven into a mythical creation drama, with stabilized material form to be united with the world soul, which emanates from the heavens. The human soul is likened unto being on a journey, & thus learns the sights & travails it will encounter on its journey into and time spent in mortality, as presented by pre-mortal educator, the goddess Urania, that is also to look after the soul's descent to earth is for educational purposes. Plus, to acquaint the soul with its celestial origin. Perhaps the pre-mortal education going on, includes Urania's descriptions of what to expect when going through different travails of life. If so, this has caused some souls to not look forwards toward further education in mortal bodies, because there is the scene in heaven of "countless souls weeping because they soon will have to descend from that splendor into these glooms."¹¹¹⁹

Similar imagery is found in *Liber Scivias*, by contemporary mystic, Bernard, Hildegard von Bingen, (1098–1179). It presents remarkable illustrations on preexistence and incarnation. Showing souls coming down into the womb from the preexistence. This is represented as a squarish object that hovers in the heavens, as "Supernal Creator," flaming & with many eyes, & from this a repository of globes, representing human souls or spirits. From where the souls are, a funnel channels a spirit or soul down into the womb of a woman below, as depicted as a child in her womb, with the funnel connected to the top of the infant's head. The newly born soul in a body is said to lament about finding itself marooned in a prison or "tabernacle" of corruption, & claims to be of noble heritage. Other globes, or preexisting spirits lament, for in this case, as if Gnostic influences on these preexistence themes influenced this version of preexistence, then the other spirits must not be too happy to also be "imprisoned," in a mortal body too. But a globe (spirit), that has broken away free of its bonds is led away by certain spirits, perhaps in overcoming the devil's wiles through faith in Christ, is then brought back by Him to gain the joys of celestial inheritance.¹¹²⁰ The preexistence theme of the return to glory?

1159, Michael & his angels fight with the demonic forces of the dragon. The angelic forces of heaven are each armed with different weapons, shields, swords, & spears. The demonic forces of darkness, are also armed with different weapons, clubs, bows & arrows, & a spear. Michael thrusts a spear, & the point of his shield, into the jaws of the dragon under his feet.¹¹²¹

Issac of Stella links the parenthood of God with even harsher rejection of earthly family: "For myself I declare that I am a stranger and pilgrim here below....I am not a son of man but a son of God hidden under the appearance and resemblance of man; henceforth I am not the son of my father and mother, nor the brother of my brother, even if they say, affirm and swear falsely that I am theirs.... Indeed we are all orphans; we have no father on earth for our father is in heaven and our mother is a virgin. It is from there that we have our origins."¹¹²²

Before 1167, the Latin Cathars were supposedly influenced by Byzantine, & they allegedly held to Bogomil or Bulgar doctrine, that claimed that Lucifer, cast out of heaven by God, founded evil. God created man's soul but matter was the invention of Satan, God's older son, who in seducing Eve, lost his creative power. The Bogomils taught that God had two sons, the elder Satanail and the younger Michael. The elder son rebelled against the father and became the evil spirit. After his fall, he created the lower heavens and the Earth and tried in vain to create man. These versions of pre-existence themes were said to be influenced by a Christian neo-Gnostic or dualist sect

that was founded in the First Bulgarian Empire, by the priest Bogomil during the reign of Tsar Peter I in the 10th century. Thus, the Latin Cathars, like Niketas, a Cathar Bishop of Constantinople, visiting the Lombard churches, is said to have assembled a council at St Felix de Carman near Toulouse. Ordaining bishops, as he went about, he persuaded the Cathar clergy to adopt his dualism whereby Lucifer was regarded as the creator of the material world and co-eternal with God.¹¹²³

During the 12th century on into the 13th century, a group of later Christians in the city of Albi, France became decreed as heretical for their Gnostic type teachings that were different from the Catholics in the Roman church at that time. They became known as the Albigenses, or Albigensians, named after the city where it was believed the "heresy" centered from, but they were also known as the Cathars. Some of their legendized pre-existence themes reflects Gnostic blends & anti-material concepts, how that procreation merely entrapped more divine sparks in the material world. One of their religious texts, from Bogomils, was The Ascension of Isaiah, a Gnostic work from about the first & second centuries. They also used another text, the Interrogatio Johannis or The Questions of John, also known as The Secret Supper, another Bogomil work. Both works have faded pre-existence themes in talking about descents from different levels of heaven, down into the material world, but with old Gnostic type taints in the stories. The Secret Supper, was brought to Italy in the late 12th century, & the Italian Cathars used it as one of their religious texts. In it are the supposed questions that John is said to have asked Christ during a heavenly Last Supper. Questions about the origins of the world, the cause of evil, Gnostic tainted pre-existence themes about "...the rebellion of Satan, and the process of human salvation. According to this work, Satan created the world; after his rebellion against God the Father, he could find no peace in heaven, so out of pity God gave him seven days to create what he would. What follows is a version of the Genesis creation story with Satan as creator; he commands a fallen angel of the second heaven to enter a body and animate Adam and an angel of the first (lowest) heaven to animate Eve's body. Directed by the devil, the first couple "were affected by a lust for debauchery, together begetting children of the devil and of the serpent, until the consummation of the world." In other words, physical creation is the result of Satan's rebellion."¹¹²⁴ So these later somewhat legendized pre-existence creation themes go, again tainted with Gnostic versions.

13TH CENTURY A.D.: "In the early thirteenth century Boncompagno of Signa said that the old saw 'there's nothing new under the sun' was true only in a limited sense. God, after all, daily creates new souls, putting them into new bodies, and, working with primordial matter, a common artisan shapes it into new forms at will. Indeed, the Incarnation's renovation of grace proves that man, God's creation, sees things with new eyes, whence the apostle Paul 'ordered him who came first to be silent when something has been revealed to him who comes after'."¹¹²⁵

1211, pre-existence themes, as by way of post-fall from heaven devilish activities of the demons fallen from heaven to earth, were taking on lore & fable aspects. Gervasius Tilberiensis composed a collection of stupid fables, *Otia Imperialia*, spook stories of Apuleius, supposed happenings in England & France. Thus, demons were said to influence nightmares, & this was according to St. Augustine. While Cæsarius Heisterbach (died 1245), in *Dialogus Miraculorum*, thunder-storms, hail-storms, inundations, diseases, unexpected noises, rustling of leaves, howling wind, were attributed to Old Nick, (the Devil). He appears as a bear, monkey, toad, raven, vulture, gentleman, soldier, hunter, peasant, dragon, &

negro.¹¹²⁶ (Which may be why in later centuries, black men were suspected of being the Devil, & even played the part of the Devil, dress in black, like in the movie about blues music lore, of Robert Johnson & Willy Brown going to the cross roads to make a pact with the devil, in *Cross Road*).¹¹²⁷ In more lore, a Devil is said to have gone to confession & after hearing a long list of sins done, he also admits that he was "...much older than a thousand years, for he was on the demons who fell with Lucifer." One of the negative traits for the Devil was believed to be self-conceit.¹¹²⁸

The Catholics responded to dualism in the 4th Lateran Council of A.D. 1215. The Cathars' views were considered a threat to Christendom. The bishops of this council declared that the true & good God had created all things from nothing. The Devil and the other demons were created good in nature but made themselves evil by their own free will.¹¹²⁹

1220, the Dragon vomiting water against the Woman who is already winged and carries the Christ-child, who is crossed-nimbused, away.¹¹³⁰

During the 13th century, many of the basic elements to Rev. 12, are depicted in art. Mary stands as if an orant, the traditional prayer gesture, up-lifted hands. At her feet is the moon symbol. The Christ-child is being received by the hands of God extend down out of heaven, & this one shows the point in time which was right before the hand clasping. Mary is the one who is passing on her Son into the hands of God. Other art works show an angel involved the chain of events, in that an angel passes on the Child into the hands of God. In this particular case, however, no angel is seen as mentioned. Below this, the archangel Michael is seen armed with a weapon and shield. Michael strikes out against the dragon by thrusting the point of his weapon into the dragon's mouth. On the right side of the page, the dragon is again seen with 7 horned-heads. The dragon has stars at its feet, & has curled its tail around some of the stars of heaven.¹¹³¹

13th century work of Archangel Michael from the cathedral in Bamberg, has Michael's sword lifted up in his right hand as if he is about to strike, in his left hand he thrusts his spear-cross into the mouth of the dragon under his feet.¹¹³²

In the choir of the Monreale Cathedral, the fall of the angels is depicted. The Fall had also been relegated to the first day when light and the darkness were divided. Perhaps the pre-existence type & theme is in how the angels of darkness were divided away from the angel of light. In the illuminations of a 13th century Bible in Paris, in one picture, God is dividing the light from the darkness, and in the adjoining division, which contains this said type, the angels are falling. Beneath the first are the words: "And God saw that the light was good, and divided the light from the darkness, and called the light Day, and the darkness Night." Beneath the second is written: "The division of the light from the darkness means the division of the good angels from the bad, and signifies the division of the virtues & vices."¹¹³³

One reason for mankind's ascension into heaven after death was to fill the vacancies caused by the fall of the angels. This was one of the reasons why the Devil & the demons hate the human family, & seek even harder to successfully tempt us to sin. St. Bonaventura, 13th century, learn that as a further counter-move our Lord was urged on to redeem mankind, who, they declared, only replenished the cave of Tartarus, and not the vacancies in heaven as originally intended. Tartarus, as here mentioned, is synonymous with Hades.¹¹³⁴

11th-12 c., a manual for parish clergy, makes reference to pre-existence theme of fallen angels, how: "Nobody should presume to investigate why God wished to create men who He knew would fall or why He wished to create

angels whose fall He certainly foreknew... These works of God & others are beyond human understanding."¹¹³⁵

In a French MS. Bible History of the 13th century, lucifer attempts & dared—with calm self-conceit—to sit on a throne. In another 13th century illustration of the fall of Lucifer in the Breviary of St. Louis, a French or Spanish work, that may have been strongly influenced by Byzantine design. The idea of the demonification of angels during their fall, is also depicted. For Satan and his adherents are falling, gradually getting blacker as they descend, and changing to hideous demons. Hands and feet are turned to paws, nails to claws, noses to beaks, until their former appearance is unrecognizable as they reach the flames spewing from the jaws of Hell.¹¹³⁶ Here we see another example of color symbolism blended with the legendization of pre-existence themes, as the color black was associated with what happens to fallen souls, who sinned during the pre-existence, how that they were changed & darkened, during their fall. Such blends of beliefs & legendized pre-existence doctrines, turning to fables, were later illustrated in art, legends, & dark costumes designs in biblical themes of mystery plays, that dramatized the war in heaven, the fall of Lucifer, & dark clothed monstrous looking actors playing the parts of demons. Such color symbolism, literalized in racial thinking of many during the Middle Ages, would also become some of the influences in how different ones looked upon darker skins of the human-races, in later centuries.¹¹³⁷

1241–50, a work thus composed, told of the counter arguments that the Lombard Cathars presented against Catholic teachings on predestination, & thus a different version of pre-existence themes, how that "...Lucifer and the fallen angels could not have been good before they fell from heaven, because, if they had been, 'from the very beginning, God [had] knowingly created his angels of such imperfection that they were unable to resist evil. Hence God, who is good, holy, just, wise and fair ... is the cause and beginning of evil, an opinion which must be wholly rejected. Hence one must believe that there are two first principles, one good and the other evil, the latter being the cause of angelic imperfection and likewise of all evil."¹¹³⁸ Orthodox Christians & others pointed out that this version deprived humanity of 'free will,' & individual responsibilities for ones choices.

1225–74, St. Thomas Aquinas, "invoked the preexistence rationales of both Origen and Augustine in order to refute them and to declare the truth of creationism."¹¹³⁹ But then, there were other preexistence themes that Thomas inherited from earlier generations of Christendom that he offered opinions on too. Thus, as time aged Christendom, different views about when different pre-existence themes happened, became controversies. Some of these were the position that Satan held before his fall from heaven, plus, when the fall from heaven took place, & what caused Satan to fall. Thomas agreed with others that Satan held one of the highest position above all angels, (Summa, I, 63, 7). Other early Christian fathers differed as to the fall being before the creation of the earth, after the creation, before the creation of Adam & Eve, or after their creation, when God commanded the angels to respect Adam & Eve. Satan, being higher in rank & out of pride, refused to show respect & honor to Adam & Eve, because he thought himself better than they, & thus fell out of pride, while others attribute the fall to other reasons.¹¹⁴⁰ Thomas also presents post-fall from heaven pre-existence themes, as to what happened to Satan, & the demons. By these later centuries, pre-existence themes were becoming lore & fables, for Thomas has the Devil as a large animal, a Behemoth (elephant?), devil, in his commentary on Job chapter 40. Thirteenth century post-fall from heaven themes & theories have the Devil, or Satan going around

as the incubi, or the succubi, & descriptions of their indecency is based on the authority of Thomas, who claims that they were having sex & producing vicious & cunning demoniacal influenced children. The succubus—female-devil, has sex with men, while the incubus—male-devil, with women.¹¹⁴¹ Reminding us of the movie, Rosemary's Baby, where a Coven that worship Satan, perform satanic rituals, so that Satan can give birth to the son of Satan. Thus, in these later centuries, such things became the pre-existence themes, & post-fall from heaven activities as to what the fallen angels, & Satan, were doing, to continue the war in heaven, (continued after their fall), against God & humanity, on the earth. In later fables, they became the underground, or under-hill people, male & female dwarf types, trolls, fairies, & under-ground folk, or under-hill people, some of them wed, have their own children, & like the dwarfs, mine for precious stones, & gold.¹¹⁴²

1221–1274, Saint Bonaventura, "described demons as a great swarm of flies; they were said to be so numerous that if a needle were dropped from above, it would surely strike one."¹¹⁴³ Thus, as pre-existence themes continued to become more legendized, the fallen angels were believed to also inhabit the air, as well as all over the different places of the earth, & under the earth.

Early Gothic art in France preserved many basic items of interest for pre-existence themes, for example: On 2 bishops' crosiers, we see what just might be Michael the arch-angel's battle with the dragon. The story has been legendized too, in some cases, for one crosier shows a winged angel with a weapon of some kind, the head & body of the dragon makes part of the curled top portion of the crosier, which curls around the angel. The angel is thrusting the end of his weapon into the body of the dragon that he stands on. The head of the dragon looks back, & seems to be depicted in the last moments of its life, as attempting to bite at the hand of the angel who has defeated it.

The other crosier shows the same sort of thing, except that while the angel is busy fighting with a type of lizard-beast, while resting his foot on it, a symbol of victory. The angel thrusts a weapon into, but curled around the angel is what seems to be another dragon, whose long neck has curled around to where the head of the dragon attacks from behind, & bites at the tip of the angel's wings.¹¹⁴⁴

1250, a depiction of Rev.12, shows the point in the event where the woman has turned away from the dragon to pass her child into the hands of an angel that extends down out of heaven to clasp the hand of the child. The child reaches towards the angel and they clasp each others' hands. Up in the top right portion of this particular work, we see the feet of the child extending down, & it is as if the artist wanted to depict the point in which the Child was almost into the next realm, but not all the way yet.¹¹⁴⁵

In the carvings of the south-west doorway, the inner side of the same portal, and the lower parts of the south-west buttress at the cathedral at Reims, it shows different scenes that depicted the apocalypse and dates back to about 1250 A.D. The Woman holding her Child and shrinking back from the Dragon, below is the Lord and the Church, Marriage of the Lamb. Two groups at the top of the arches framing the south-west inner door-way of Reims Cathedral, first part of the thirteenth century, is depicting the war in heaven, with Michael fighting the rebel angels. This seems to have always been a favorite subject that kept alive certain pre-existence themes. Another depiction shows, the Woman threatened by the Dragon; her Child carried away to the Throne by an angel. The bottom portion shows the Woman safely in the wilderness.¹¹⁴⁶

Mid-13th century, St. Michael the Archangel, among whose feats was the conquest of Lucifer, shown in the middle scene on the left.¹¹⁴⁷

1270, Michael-archangel thrusts his spear into the mouth of the dragon under his feet. Over his left wrist is a garment too, which might represent the garment that was taken from Satan before his fall.¹¹⁴⁸

1270, Abbot Richalmus, wrote about the post-fall from heaven activities of the devil & demons, & adds to the superstitious beliefs of the times. Thus, about every little inconvenience had something to do with these devils & their doings. Devils make him feel qualmish, when he eats to much. Make him fall asleep over his breviary, which is a book containing the service for each day, recited by those in orders in the Roman Catholic Church. They make his hand feel chilly, when he exposes it, when he hides his hand under his cloak, they tickle, & bites his hand, like fleas. When working, they try to get them to rebel against doing such tiresome work by talking out loud, & there is no noise but that some devil speaks out of it. Rustling of his sleeve is sound from a devil, which the devil speaks through. Scratching himself, the sound made, is their voice. Lowly people are mostly seduced by anger & sadness, while rich & powerful by arrogance & pride.¹¹⁴⁹ All these types of things were, all in the devils' daily or nightly devilish works, & their post-fall from heaven activities, but of course in superstitious paranoia forms, during these later times, when pre-existence themes were becoming fables, more & more. For, such things became the basis for more retrogressions into further superstitious fables & later devil-lore.¹¹⁵⁰

1250–1285, Other works of Rev. 12, the Dragon, or the devil, seeks to destroy Mary, & her baby the Christ child. But this would not happen, for a guardian angel is there to receive the Christ child, who then in turn passes on the child into the hands of the Father. At which point the traditional hand clasping "rites of passage" takes place. For the Christ child is depicted as clasping the hands of the God the Father, just before he enters into that heavenly realm where the Father is.¹¹⁵¹

Another shows three angels, one of which is the mighty archangel Michael, are depicted in the act of doing battle with a 7-headed hydra type dragon. Two of the angels are armed with shields, one holds a spear, the other a sword. Michael, in this case, does not have a shield, but rather is armed with a spear which he thrusts into one of the heads of the dragon. This particular head's jaws, has closed down upon the tip of Michael's robe. One of the angels attacks the tail-head, with a spear, while the other angel is about to strike at the other heads with a sword.¹¹⁵²

A different one has the woman passing her child into the hands of an angel who in turn passes on the child into the hands of God. As with other depictions of this kind, rites of passage hand-clasps are seen again, in that the child & the Father clasp hands before the child's entrance into heaven. The dragon is also seen confronting the women. Its tail curls around a number of stars. More art works show 3 angels fighting with the dragon.¹¹⁵³

Another depiction shows an angel in the act of clasping the hands of the child in order to take him into heaven. The dragon is there to confront them, but the child is carried away into heaven, as suggested by another portion that shows the legs of one who is depicted in the act of passing from one realm into the next. Thus, the artist has depicted that point in the event that shows the point where one is in-between the two realms of existences. In that their first half had just entered into the heavenly realm, while their other half has not yet, but is about to.¹¹⁵⁴

Circa 1260, the dragon curls in its tail some of the stars (spirits), of heaven. The dragon also confronts the woman & her child. In this case, the arm of God, rather than just a hand or hands, is receiving the child into the heavenly mansions, or city, perhaps even the heavenly temple. For the arm of God reaches out from the building, near its entrance way, & clasps the wrists of the Christ child.¹¹⁵⁵

1275, at Toulouse, the Inquisitor Hugo de Beniols, had a number of prominent people burned alive: Angèle, Lady of Labarthe, 65 years, accused of having sex with Satan, alleged to then have born a monster with a wolf's head & a serpent's tail, who feasted on babies. Again, more pre-existence themes, that of post-war in heaven, post-fall from heaven alleged devilish activities of Satan on earth. But in reality, Satan's work---the Inquisition, being done in the name of God & Christ, by a wicked & corrupt thought policing justice system that mixed in superstitious alleged claims of what Satan was said to be going around doing, during these obviously spiritual-dark nights of the apostasy.¹¹⁵⁶

In early to later Christian rituals of marriage, couples are joined together, in many cases by hand or wrist grips of one sort or another. This has been blended with pre-existence themes, in how that the "body of Christ" are symbolically brought together to make a type of the reunion with the pre-existing Church with Christ's church in the earthly realm. This reunion is a "mystery" or ordinance, in which the ascension into heaven "rites of passage" hand clasps, & the grips in early Christian marriages, seem to symbolically bring the family members of the two realms together for a family reunion. A sort of reunion of the pre-existing saints with those of the faithful saints who would return back to that heavenly home after their pilgrimages on the earth.¹¹⁵⁷

"I do not suppose that ye are ignorant that the living Church is the Body of Christ, for Scripture sayeth: God made man male and female. The male is Christ, and the female is the Church. And the Book and the Apostles plainly state that the Church existeth not now for the first time, but cometh from on high" (2 Clement 14:1-2).¹¹⁵⁸ On earth the Church was where the gospel could also be preached, and as the gospel was preached in the earthly church, so also had the gospel been preached in the pre-existing church. The writer of the Shepherd of Hermas symbolically calls the pre-existing Church "an old woman." "Old", because of how the Church dates back before the world was created. For "she" the Church was created first of all. Different symbolical colors in garments, are part of pre-existence themes, in ritualistic settings too. Hermas presents the color symbolism to suggest the degree of sins, or the degree of righteousness of those who are clothed in different colors of garments, from white on down through the shades to black.¹¹⁵⁹ The ritualistic hand & wrist clasps, & garments of the early Christian mysteries were considered by some to be types of the ascension of the righteous into heaven. In ascensions, their naked souls are often depicted in art as riding up on, or being clothed in white robes, blankets, swaddling cloths of different sizes, when returning to the heavenly realms. The pre-existence themes of returning to God, (who gave the soul), are also part of the family reunion or reuniting themes of couples. Dead couples reunited in the after life realms, are often symbolized by hand & wrist clasps, as seen on thousands of stone grave markers all over historic Christendom's cemeteries. Plus, symbolized by garments in ascensions into heaven, & in weddings ceremonies, all part of the types of the reuniting of the pre-existing heavenly family thus joined with the earthly family.¹¹⁶⁰

As time went by, these pre-existence themes & symbols became more & more blurred & almost forgotten, especially as different aspects of the pre-existence became rejected, forgotten, & legendized away in different areas of historic Christendom. The color symbolism of wearing white robes, eventually got passed down in the traditions about Whitesunday, or Whitsuntide. While the wearing of black robes, or black clothing became popular during the late 1970s into the present decades, amongst followers of Heavy Metal Rock music, & followers of Satan, in

Satanism, & black magic, with their Black Sabbaths & other occult lore.¹¹⁶¹

Christ seems to also hint to symbolical type in a parable about those who were cast out into outer darkness, who were not clothed in a proper wedding garment (Matthew 22:2, 11-13, perhaps the garment was symbolic of righteousness, Rev.19:7-9). In pre-existence themes, illustrated in many art works, the fallen angels are stripped of their heavenly robes, clothing being symbolic of their former righteous ranks as once good angels of God. But in rebelling, having made war against God & the other faithful angels, they fell naked & started changing & then end up with black robes on, in some cases, or retrogress through the symbolical colors to black monstrous looking appearances. In pre-existence themes' ritualistic types, the ascension robes, often white in color, are like the white ritualistic baptismal robes that naked catechumens are clothed in, upon ascending up out of baptismal fonts. Later, such as in the Catholic churches, babies were sprinkled-baptized & given a white bib, as a reminder of the earlier white baptismal robes. The earlier Christian types were in how they'd thus had put off, like old clothing, the old person of sin, having been cleansed to the innocents of a new person in Christ. The naked are clothed upon, as a type of returning to their former bright pre-existence innocents, & having been resurrected to return to glory. For unlike the demons that are clothed in darkness, those thus washed, anointed, & clothed upon, are like those who return back to the heavenly realm from which they came from. Thus, pre-existence themes were still being blended with the ritualistic types & color symbolism even down through the middle ages.¹¹⁶²

Another 13th century depiction of Michael the Archangel shows him trusting a spear into the jaws of the dragon, as he tramples it under his feet. Michael is as if a heavenly angelic Knight, armed with a shield.¹¹⁶³

Gertrude of Helfta, late 13th century, his writings are said to contain "...no reference to a cosmic war between good and evil, and little sense of an ontological rift in the universe created by the fall and knit up in some way by the resurrection."¹¹⁶⁴ Did this 13th century writer reject the war in heaven drama?

Mechtild of Magdeburg, circa 1207– 1297, "...She writes that Christ was the Son (i.e., ours) from the beginning but was given to us only in Gabriel's mission; he became one nature with Adam before Adam soiled himself through sin. Therefore, she says, what broke Adam was not of God; God preserved Adam's noble nature; we can still return to God. Lucifer had only one nature; once fallen, he could not return. But God draws us back to him, joins with us; "the divine nature now has bone, flesh, body and soul"; our soul like a humble housewife... sits with Christ in heaven." Mechtild is said to be suggesting here that we have two natures, a sinful and sinless one. That this sinless humanity resided in Mary between Adam's fall and the Incarnation, almost as if Mary were a preexistent humanity of Christ as the Logos is a preexistent divinity. She writes that God made the soul because he did not want to remain alone; the soul commingles in the Trinity, soaring high over all creatures and yet remaining itself. But then, she uses weddings as a type, for God was angry when Adam fell; in order to have something to love he chose the Virgin as a bride when his bride the soul (i.e., Adam) died.¹¹⁶⁵ What fragments of pre-existence themes might be preserved in her writings, & then interpreted in her own ways, could suggest further legendization of the doctrine, by this later century, for by this time a number of rather different views & interpretations have been blended in.

Pietro di Pucci (13th cent. ?), in a mural from Campo Santo in Pisa, there are diagrams showing the faith that in the Cosmic Christ, "the first-born of all creation," (Col.1:16), Christ pre-existed as the creator. It is also

interesting to note that among the numerous circles of angels depicted, it includes a circle of praying angels.¹¹⁶⁶

14TH CENTURY A.D.: A needle-art-work, made shortly after 1300, shows, among other things, Michael the Arch-angel, with the dragon under his feet, thrusting a lance into its mouth.¹¹⁶⁷

An art work that might have retained fragments of the ideas of the souls descent from heaven to earth is seen in the creation drama of Filippo Rusuti, 1255–1325, Italian painter. Christ is seen in a circle which has faces around & in it. He stretches forth his hand as if to bless the creation scenes down below. A naked man (Adam?) seems to be on an otherworld pilgrimage from heaven to earth, for he is depicted in a mandorla, () a symbol that Christ is often depicted in as He makes otherworld or other-realm journeys. Thus, it may be that Adam is being depicted here as if descending from his heavenly home to earth after the different animals had already been created.¹¹⁶⁸

Dante Alighieri is said to have been born in Florence in 1265 A.D. & died in Ravenna in 1321 A.D. During the early years of the 14th century A.D., he wrote a legendized account of the different realms of existence, entitled: The Divine Comedy. In this work is a legendized hint to the fallen angels. The Entrance to the City of Dis: the fallen angels. Above the gates I saw more than a 1000 spirits, rained from the Heavens, who angrily exclaimed: "Who is that, who, without death, goes through the kingdom of the dead?" A note explains that above the gates was the Heavens, at the time that Satan fell from Heaven.¹¹⁶⁹ An early 14th century depiction of Rev.12, shows a 7-headed dragon confronting a woman who is in the act of passing on her child into the hands of an angel which extends down out of heaven to clasp the elbows of the child.¹¹⁷⁰ Thus, a different version of this popular theme.

An early 14th century depiction of the war in heaven shows Michael in the midst of his battle with the dragon. Michael is armed with a shield like unto the ones that Knights of that time must have used. Michael is in the act of thrusting a javelin or spear into the dragon's jaws. He also is in the act of trampling the dragon under his feet.¹¹⁷¹

Giotto is said to have painted in Florence some frescoes which were finished in 1335 A.D. They were whitewashed in 1714, and later rediscovered and badly repainted in 1852, & then have recently been very carefully cleaned by Luigi Tintori. One of Giotto's works shows the dragon confronting the woman. "In the vision of the Woman, one immediately recognizes the familiar figure of the Virgin as she appears in the scenes of the Childhood of Christ, in the Scrovegni Chapel at Padua. Bare-headed, dressed as a simple housewife, she lies in childbed, and lifts up a hand, in astonishment at the appearance of the snorting Dragon..."¹¹⁷²

14th century in the Norwich Cathedral, art of the war in heaven.¹¹⁷³

14th c., THE TRIUMPH OF DEATH. WALL - PAINTING ATTRIBUTED TO ORCAGNA, & in later traditions & art works, at the time of death, a war takes place over the newly departing souls. The demons of hell come to attempt to drag the soul down to hell. While the angelic beings of heaven come to do battle with the demons, in order to snatch the soul away from the demons. Or protect the newly departed spirits as they ascend out of the body at the point of death. Some art works depict, tug of wars over the souls. For an angel clasps the wrists or hands of the soul. While a demon grabs the soul by the legs to pull the soul down. Having broken free from the demons' grasps. The angels of God, then rise up towards the heavenly realms, upon breaking souls free from demons' grasps. Thus, according to these traditional ways of presenting the soul's departure during & when death comes. There is a sort of war in heaven that takes place between the good angels of light & love, & the demonic forces of darkness. Mortals are not aware of the battles that

take place in the air over their heads, when death comes.¹¹⁷⁴

In another 14th century depiction, Michael the Archangel thrusts a spear into a demon who attempts to tip the scales during a soul's judgment. Large wings spread out from the back of Michael.¹¹⁷⁵

1340 A.D., Michael and the dragon in combat with each other. Fire comes out of the dragon's mouth while the angel thrusts a spear into its mouth. St. John is off to the lower left side watching this event.¹¹⁷⁶

An interesting return to life story is presented in the art work by Maso dei Banco, who depicts the "Miracles of Saint Sylvester (c. 1330/41)." A fresco at the church of Santa Croce, Florence. Pope Sylvester, who reputedly converted the Roman emperor Constantine, is shown at the left muzzling a dragon with poison breath, a companion holds his nose in fear. On the right he revives two of the dragon's victims, who are shown rising from their own prostrate forms, resurrected by his miraculous powers.¹¹⁷⁷

This later art work therefore depicts this story, which perhaps has been legendized somewhat. The confrontation with the dragon takes place in a pit, which seems to be the entrance way between both realms,--the under world, & up above on the earth, the earthly realm of existence. This perhaps might be considered as being another example that shows some of the later Christians' beliefs as to the location of the fallen angels & the dragon, during post war in heaven times. That it was below the earth's ground. Thus, more legendized post war in heaven activities, battles, & confrontations with the forces of darkness continued to take place in the lower realms of existences, in the air, and on the earth, just as it had in heaven. (Job 1:6-12).

1340 painting: Dark colored demons with wings and horns fall to the earth, as angels of God thrust them out of heaven. In the heaven is what looks like a gathering of saints, as if at council in a heavenly church. God or Christ is seated on a throne looking down at this event. Other armed guardian angels stand near the edge of heavenly realm & the point where the other rebel angels were cast out of heaven.¹¹⁷⁸

In a 14th century depiction of the Apocalypse, a winged-woman ascends into heaven with arms stretched up, & hands clasp together in front of her. She escapes the 8-headed hydra type dragon, 7 heads, & a head on the tail. The dragon is distracted, or prevented from going after her because it fights against 5 men who are armed with different types of weapons, such as a cross-bow, a spear, a sword, shields, & ax.¹¹⁷⁹

A 14th century depiction of "Stonehenge" also shows what just might be Michael the arch-angel thrusting a spear into the mouth of a dragon.¹¹⁸⁰

1340, the angel Michael thrusting a spear or rod into the mouth of the dragon.¹¹⁸¹

1373, another art work on tapestry, Angers (Mainet-et-Loire), Castle, New Gallery: The Ark of the Covenant, an altar with a chalice, appearing in the heavenly Temple is St. John, watching the Woman, and the Child being carried away. The Dragon sweeps down the stars from heaven, as the child reaches up towards an angel who descends to clasp the right elbow of the child.¹¹⁸²

About 1375-1400 A.D., French tapestry: 7-headed dragon confronts a woman whose child is being snatched out of her arms by an angel coming down from heaven. Again, rites of passage grips are still being preserved in part, by this later traditional way of depicting Rev. 12. However, in this case the angel clasps a hold of the child's elbow & what seems to be his arm by the shoulder.¹¹⁸³

Mid 1380s, is based on an early 14th century Florentine type, depicting the war in heaven, a winged St. Michael Transfixing the Dragon, thrusts a spear into its jaws. Also armed with a shield, he stands on top of it.¹¹⁸⁴

The war in heaven was becoming a traditional story more and more by this time. And it seems that perhaps certain aspects & elements of the story could have been blended in, if not, then seen as being similar to the story of St. George's battle with the dragon. In a work that date some time between the late 14th century and early 15th century A.D., St. George is depicted as thrusting a spear into a salamander-like-dragon. The hand of God extends down from above, & gives what had become by that time, a common blessing gesture with the pointer & middle fingers extended, while the other fingers are curled in.¹¹⁸⁵

C. 1400, a golden brooch has on it a depiction of the angel Michael & has been attributed to Lubeck. Michael stands on top of the dragon while thrusting it with a weapon.¹¹⁸⁶

A Christian mosaic from Roman Britain was discovered in 1963 at the village of Hinton St. Mary in the northern Dorset. The design is said to have resembled that of the Frampton mosaic. The myth of the Bellerophon attacking the Chimaera is depicted, and perhaps this could be an allegorical representation of a heavenly warrior warring against evil. But also, this could be connected with the popular legend of St. George and the Dragon.¹¹⁸⁷

French stone sculptures of the fourteenth and fifteenth century, show the dragon, & in another case, Michael slaying the dragon. Another depicts Michael slaying the dragon, one is Italian, & another a German art-work.¹¹⁸⁸

By the time the Yorkshire B.M. miniature was composed, the famous cycles of mystery plays were well established. York, since the early fourteenth century, and the Towneley or Wakefield cycle, during the later fourteenth and early fifteenth centuries, dramatize & kept alive some pre-existence themes. The miniature includes classic mystery play scenes - such as, amongst other themes, the fall of Lucifer and the rebel angels at the point of the Archangel Michael's spear. The fallen angels are shown as funny yet frightening devils who gambol their way into Hellmouth. St. Michael's feathered costume stops short at ankles and wrists and the two angels raising souls to bliss appear to be wearing albs.¹¹⁸⁹

Pre-existence Themes Preserved, While Other Versions Further Legendized in Other Areas

15TH CENTURY A.D.: The matins hymn may hint to the pre-existing Christ, who made all things, held the whole world in his hand, even while in his mother's womb.¹¹⁹⁰

In the monastery of St. John Lampadistis, Kalopanayiotis, a work dated back to "ca. 1500" shows the pre-existing Virgin Mary and Christ-child in the middle of the burning bush as part of the vision of Moses.¹¹⁹¹

In 15th century French manuscripts of Saint Augustine's City of God, which may have influenced Berthold Furtmeyr, the Church is "planted in the heavenly Paradise and mystically pre-existent in Eden."¹¹⁹²

In the church of Manasiya, is a 15th century work of the Knightly armed and dressed Michael, with shield and sword.¹¹⁹³

St. MICHAEL Valencian, 15th Century A.D., using color symbolism, shows the dark skinned monstrous looking Lord of Darkness, & his demons, fall into the flames coming out of the jaws of hell. Michael, the archangel, together with his host of angels, battle it out in the air with the forces of darkness.¹¹⁹⁴

1500 c., English work, Michael stands on a dragon while thrusting his weapon into it.¹¹⁹⁵

In the Musée Calvet at Avignon, an unknown painter, from the 15th century, shows "SATAN THROWN OUT OF HEAVEN." Dressed as a Knight, Michael steps on the fallen monster-satan, thrusting a lance into him, and raising a sword up, as if about to strike.¹¹⁹⁶

In the Burgundian Library at Brussels is a Bible that contains a miniature from the 15th century A.D. In this, Lucifer is a crowned seraph, & he is gesticulating in the midst of grieving, astonished, and admiring angels, and holding a scroll inscribed "In coelum ascendum." The crown, symbolizing his high rank, is sometimes seen on the head of the serpent when tempting Eve. But also on his head during his fall from heaven, perhaps to symbolize how he became the Lord, or Prince of Darkness.¹¹⁹⁷

15th century art works often show Michael, the most active adversary of the Devil, seen frequently weighing the souls of the departed in the balance. Being thus judged, they are encountering their deeds done, with the devil often there to accuse them of what he & the demons caused them to do, when the departed souls gave into their temptations during each their own mortal life. An example of this is seen in a fresco in St. Agnes, Rome. In this particular case, Michael also thrusts a spear into the dragon at his feet.¹¹⁹⁸

1410 A.D., a 6-part depiction. "The Creation & Fall of the Angels." Later bible illustrations helped preserve some aspects of pre-existence themes, such as this Historiated Bible of Guiard Des Moulins. The other portions, depict the Godhead as 3 separate men with sad faces. All 3, sadly point to what is going on below in the 5th miniature, where Lucifer is rising from the circle of archangels. The archdemon wears a crown & his overbearing pride is proclaimed on a scroll that he holds in his hand: *Ascedam in coelum* = I will ascend into Heaven. Some of the angels turn away, terrified. Others who took Lucifer's side & rebelled with him, are thrown down into the jaws of hell, which swallow the rebels. Satan falls with other angels, whose bright colors have vanished in their fall. Their hands & feet have now changed into claws, thus the results of their fall was demonification.¹¹⁹⁹

1409-15 shows Michael fighting the Dragon in the air above Mont-St-Michel, the rock in the sea off the coast of Brittany. Miniature by the Limburg Brothers, in the *Tres riches Heures of John, Duke of Berry*. The text is in the Introit of the Mass in honor of the faithful Angels. Another one, that seems to be similar to Flemish works, shows the council in heaven. Also, John, on Patmos, contemplating the Vision of the Throne, with the Lamb, the four Beings and the twenty-four Elders. Frontispiece facing the beginning of the Gospel of St. John, in the *Tres riches Heures of John, Duke of Berry*, by the Limburg Brothers.¹²⁰⁰

15th century art, Michael thrusting a long lance into the mouth of the dragon under his feet.¹²⁰¹

1411-16 A.D., shows the council in heaven, with a number of angels seated near the throne of God. While some of these angels remain in their seats, a number of them have fallen out of their seats, and fall towards the earth. Those fallen angels who hit the earth seem to keep going down into the earth, perhaps hinting to how they had fallen down into the under world, (hell). A number of armed men with weapons stand in a circle to stab at the angels in their fall.¹²⁰² As noted earlier, one of the versions and aspects of the pre-existence that was believed in historic Christendom was this: "God created humans in order to make up for his lose of the fallen angels."¹²⁰³ Hence the saved would fill the vacant seats that the fallen angels had left empty by their fall. Thus, the different ranks of the angels would be filled again.

1420 c., in the Little Paradise Garden, from the region of the Middle Rhine, amongst other things depicted in this art work, are a winged St. Michael converses with St. George, whose vanquished a salamander-like dragon that might remind us of Michael's battle with the dragon.¹²⁰⁴

In some Morality Plays, the allegorical figures of the good and bad angels who appear in medieval plays hover

above Marlowe's *Faustus* and fight for possession of his soul. The *Castle of Perseverance*, c. 1425, in an English Morality play, *Humanum Genus* or *Mankind*, as he first wages a continually fluctuating battle with evil forces, the representative for Mankind is eventually judged, standing before the Lord. As the play begins, Mankind ignores the counsel of his Good Angel and allows the Bad Angel to entice him into the service of the World.¹²⁰⁵

1427, three angels armed with spears, & one with a shield, cast the dragon out of heaven.¹²⁰⁶

Early 15th century work shows Michael, with his angelic forces, thrusting out the devil & his angels from heaven. The devil & his followers, all fall into the fire that shoots up from the jaws of hell.¹²⁰⁷

Another early 15th century work depicts Christ's triumphant over Satan, & his fallen angels. While another shows Michael the archangel about to strike the dragon with a sword.¹²⁰⁸

1421– 1440, derived from a painting of Jacobello del Fiore for the Ducal Palace in Venice, a copy now in the Accademia in Venice; St. Michael is weighing a soul in the scales and trampling on the devil.¹²⁰⁹

1450–75, manuscript probably made in a Carthusian monastery, in the language is Northern English, produced in such a house as Mount Grace in the North of Yorkshire. Some of the pre-existence themes depicted on a couple of pages show the creation drama to a certain extent. Included in this is the avenging angel at the gate of Eden, driving Adam and Eve from the Earthly Paradise after the Fall. On the off-set on the opposite page, St. Michael driving the fallen angels of Lucifer's rebellion from the gate of the Heavenly Paradise.¹²¹⁰

1430—35—1495, Hans Memline, painted a work of Michael the archangel, with a sword in his right hand, reminding us of his part in the war in heaven.¹²¹¹ Hence, Michael the Archangel acts as a leader of the heavenly armies in their battle against the forces of hell (Rev. 12:7).¹²¹²

Michele Giambono, active 1420-1462 A.D., did another depiction of St. Michael slaying the dragon.¹²¹³

1453, at the start of the Renaissance age, pre-existence themes were still being depicted in art works & writings. Some versions were blended together from classical Greece & Neo-Platonic translations, Gnostic & Hermetic sources being rediscovered & translated. The humanist Marsilio Ficino, translated Hermetic & Platonic texts & saw a "resurgence of the idea of preexistence found in both sources."¹²¹⁴

Jacques Le Grand, *Le Livre des bonnes moeurs*. Southern Netherlands, about 1455-1460 A.D, "The Punishment of the Rebellious Angels." In this art work the Divine Judge has His right hand raised up, while His left hand is held down. Some of the angels fall into the pit & hell fire. Satan's arrogant rebellion cost him his rank in the heavens, He & the other angels became devils when they were flung down from heaven.¹²¹⁵

1461, the monstrous dark skin demons of the air scatter, when a divine hand-extend down out of heaven, with the divine light from heaven. Here, color symbolism is part of this art work, dark colors symbolic of evil.¹²¹⁶

1470, under the heading "*Casus Luciferi*" is a description of a depiction that shows the fall of Lucifer and his angels from heaven down into the jaws of hell. "This is the Fall of Lucifer (the Lightbringer), chief of the rebellious angels. The battle in Heaven, with St. Michael leading the loyal forces against the future Devil (Satan) and demons, is alluded to in the Revelation of St. John the Divine, and has captured the imagination of many creative men. In literature its fullest elaboration is found in Milton's *Paradise Lost*. In art it has inspired innumerable works, including Durer's *Apocalypse* woodcuts."¹²¹⁷

1480, a brotherhood devoted to St. Michael located in a Marchigian town had a work done for in the painting style

of Lorenzo di Alessandro, with the influence of Carlo Crivelli. Michael stands on top of a dark colored devil. The point of his sword in his right hand is thrust down into the devil. Over Michael's left arm & shoulder is what could be part of Michael's own garment, or perhaps the garment of the devil, which, according to traditions & legends, Michael deprived the devil of his garment of glory while fighting with him in heaven.¹²¹⁸

1480, bas-relief, for the Abbey of St. Michel en l'Herm, representing St. Michael on horseback, piercing a furious wild boar with his lance by the side of Louis de Rohault, bishop of Maillezais. Pre-existence themes continued to blend with other dragon slaying lore, such as the legend concerning St. George's fight with the dragon.¹²¹⁹

Another depiction of Saint George and the Dragon was made by one Francia, (c. 1450-1517). During medieval & Renaissance times, the story of St. George slaying the dragon was a very popular subject amongst artists. Early versions of the story indicate that St. George was a Palestinian martyr of Constantine's time, 4th century. However, around the twelfth century the legendization of the stories had transformed him into a knight, the epitome of honor, slaying evil as symbolized by a dragon, and saving the virtuous princess who was about to be sacrificed to it. The blends of other legends of classical myth of Perseus and Andromeda, seems to have also influenced the transformations of the retelling of the legends with addition of all the chivalric attributes and ideals of medieval knighthood.¹²²⁰ During the legendization process, or as earlier doctrines & beliefs retrogressively turn to later fables, often times different elements to other similar stories are blended together. Or things are added, while other things might fade out. The legends concerning the slaying of the dragon have therefore been blended with other similar legends, so it would seem. For in some cases, Michael-Archangel's war in heaven, & post-war in heaven battles with the dragon, will sometimes still retain basic pre-existence theme & hints. While in other cases, such hints are not as clear as in other cases.

During these later centuries, further possible legendizations & fable-making of pre-existence themes are in concepts in Jewish & later Christian mysteries about angels, prophets & in some cases, souls passing through veils to enter into mortal bodies, or to be taught the scared secrets of God.¹²²¹ But also, protective garment-veil lore seems to be included because of the pre-existence themes of the post-war, post-fall from heaven activities of the rebellious combative fallen angel-devils' doings on the surface of the earth.¹²²² In later lore & superstitions, cloths, curtains, veils & white strings were believed to hold protective powers to keep away demons, or hide a lovely bride behind a curtain, for: "Fear of jealous demons who might carry off a lovely bride led to the custom of disguising her identity— and hiding her face behind a curtain."¹²²³ Could veil-traditions & ritualistic types of realm travelers, & the passing through curtains in the mysteries, been passed down to curtains around expensive beds? Such as those in the middle ages for nobles, the rich, & royalty? In early to later times, beds were the place where realm travel took place. For beds where sometimes where mothers got pregnant for the first time, or again. Where births took place, & where people dying on their "death beds," passed away.¹²²⁴ Thus, the saying: 'Passing on into the hands of the angels,' or she or he 'passed away.' Numerous art-works showing pre-existence themes, as by way of the said post-fall from heaven activities of the fallen angels, showing devils, grasping hold of souls after people die in their own beds. Protective guardian angels, often with protective white robes, blankets, or white cloths, wrap the souls up in them, to protect the souls of those who have lived a good life, while those who don't get the protective garments &

their naked souls are dragged down to their "just punishments." But, even for the righteous, the devils seek to try to get at them & thus there's a sort of tug of war between the devils & good angels, over the soul, as soon as the soul leaves the body. A case in point is in The Book of Hours, Paris France, ca. 1485–1490, if there were curtains around the bed, they are drawn back, as a man, on his death bed, has just passed away. His naked soul, perhaps not clothed yet, is in the protective left arm of an angel that is clothed in white. In the angel's right hand is a cross used as a weapon to poke at a devil attempting to get at the soul. The soul is reaching out towards God seen in the window, holding an orb, while blessing the soul as the soul ascends towards him.¹²²⁵ Beds—with their veils, curtains or canopies; were the places where pre-existing souls, were invited & brought into mortality, as newly weds, or young husbands & wives, would open the curtains to their beds, strip down naked & consummated each their own marriages. Or if they already had children, continue on with the marital activities to invite more souls to join their family, with closed curtains of their own beds. In a 15th-century art-work, a naked baby spirit descending down from the Trinity, going towards a naked couple in bed. One that has the curtains opened, such as this Illumination from Jean Mancel, Vie de Nostre Seigneur Jésus Christ, fifteenth century, Bibliothèque Nationale de France, Paris.¹²²⁶ Thus, with curtains left open, pre-existing spirit babies of the yet unborn, will descend down from heaven to start their mortal experiences by entering into the wombs of their mothers to be. At least, this what could be suggested by some art works that show baby spirits, called homunculus, a Latin word meaning "little man/human,"¹²²⁷ descending down from heaven to enter the womb of its mother to be, like in the Pacino di Binaguida, Tree of Life c. 1310, Christ, depicted as a naked baby spirit descends towards Mary.¹²²⁸

In some cases, they descend through a circle of winged baby heads, & enter the womb through the traditional early to later Christian symbol for realm travelers, the mandorla () or almond shaped portal opening that holy realm travelers pass through, as mentioned earlier.¹²²⁹ The aura almond shaped mandorla is often depicted as a bright light, with rays of glory extending out all around the shape, thus to also indicates their glorious entering into what ever realm that the holy ones are entering, be they angels, prophets, the virgin Mary, & in a lot of cases, Christ traveling in & out of different realms of existences. A example of the pre-existing soul of Christ having entered into a baby boy body, with light coming down from the Father seen above in heaven, & shining down on the baby Jesus, lit up by an almost mandorla shaped aura, that's around him, is in this work: Master Francke, Nativity, Englandfahrer Altarpiece, 1424. Kunsthalle, Hamburg. There are also a couple of angels holding a curtain or large canopy, or blanket, as if veiling off the nativity, or perhaps offering veil-curtain lore type protection & privacy.¹²³⁰ 1426, Master of Flémalle. Mérode Altarpiece, a portion showing the Annunciation, in this case the pre-existing soul of the naked baby Jesus, is descending down from above, with rays of light behind him. He holds a cross symbol, as he descends towards Mary, his mother to be. The angel of Annunciation is there, foretelling Christ's birth. The window that Christ's spirit went through is circular, but seen at an angle to give it an almost almond shape. Is this intended to represent the mandorla symbol through which Christ's pre-existing soul passed through to descend to earth?¹²³¹ 1439, in the Portinari Chapel in Milan, the story of the Annunciation was acted out in a mystery play. Those playing the parts of angels are suspended in air, by a mechanical device, & a portion descends, & the whole scene is lit up through an artificial lighting system to give an impressive illuminated display of heavenly glory, & the auras of holy ones, from heaven.

A 15 year old boy, playing the part of the angel of the Annunciation, descends from, & steps out of an almond mandorla shaped receptacle, & returns the same way, after foretelling the Immaculate Conception to the one playing the Virgin Mary.¹²³² Thus, that other pre-existing souls, besides Christ's soul, would also descend through this sort of door way or passage way into other realms, like the mandorla from heaven to earth, is indicated by an Italian Painter, 1255–1325, Filippo Rusuti's Creation. For a naked man, perhaps Adam, descends in the mandorla as if coming from heaven to earth. So it is that glorious mandorla symbols, are often seen as almond shaped auras that are often depicted in realm traveling, in this case probably the soul of Adam descending from the heavenly pre-existence, to earth.¹²³³ 1474–76, Hugo Van Der Goes, Nativity, on the Portinari Altarpiece, Uffizi, Florence, shows the naked Christ child lying on the ground with light rays in the shape of the mandorla symbol, as if to suggest that the pre-existing soul of Christ had entered a human male baby, having been born to Mary.¹²³⁴

A winged-angel is depicted in the traditional war with the dragon, thrusting a cross-weapon into its mouth, & resting his left foot on the fallen beast. Attributed to Edward IV (1461–83), called "Angel" of Edward IV.¹²³⁵

1470, Piero della Francesca, depicted the Archangel Michael, who is standing victoriously on a serpent-devil. Clothed in leather, he is armed with a sword which he had just used to cut the head off of the devil-serpent.¹²³⁶

2-4-1488, French work, God is rounded by praying angels, almost making a prayer circle, or perhaps a council in heaven. To our left, St. Michael fights demons by thrusting one through with the cross-lance. Other demons are falling from heaven down into gaps in the earth, as if to suggest that they are falling into the underworld.¹²³⁷

15th century work, Michael fights with the dragon.¹²³⁸ Another work shows Michael with a scale. "Hans Memling from the Triptych of the Judgment. To the right of the Archangel Michael are the damned; to the left are the chosen. An angel and a devil dispute a soul." (Rev. 12:7-9) is cited to suggest that the war in heaven is also depicted in this particular work too.¹²³⁹

1480, Michael-archangel, battles with a devil with dark skin. In this case he fights for the soul of a person who has just died. The devil is attempting to grab onto the soul, but Michael's spear is pointing at the devil as if depicted at the moment right before impact.¹²⁴⁰

1463–1494, Giovanni Pico della Mirandola, a Renaissance philosopher, speaks of Job "who made his covenant with the God of life even before he entered into life."¹²⁴¹

1487– Oct. 16, 1555, Huge Latimer, appointed bishop of Worcester, 1535, & promoted reformed teachings & iconoclasm (movements that caused the destruction of religious icon-art-works, & other images, or monuments for religious or political motives. But also, it's a term used for someone who attacks cherished beliefs or institutions). Pre-existence themes in Jewish apocalyptic works, that were influential in Christian history, were such works as, Fourth Book of Ezra, composed about 100 C.E. Portions of it inspired Latimer, who was later burned at the Stake. The pre-existence themes in Ezra, are like how the world was created for the righteous, where they go to experience the contest which every man who is born on earth shall wage. The Most High God, feels compassion for those who haven't yet come into this world. Death is when the spirit leaves the body to return again to him who gave it.¹²⁴²

1488, GERMAN, BERNT NOTKE. St. George and the Dragon, Polychrome sculpture, Stockholm Cathedral. More blending of legends about slaying the dragon, preserved some aspects of the pre-mortal war in heaven stories.¹²⁴³

SPANISH. BARTOLOMME BERMEJO, active 1474–1498. Michael-archangel fighting with the dragon, with a sword raised, perhaps at the moment before striking the dragon under his feet.¹²⁴⁴

1498, ALBRECHT DURER, wood cut, shows Michael & his angels fighting in the air with the monstrous looking demonic forces of the dragon. This same artist also did a work that depicts the war in heaven drama.¹²⁴⁵

Josse Lieferinx active in Provence 1493–1505/08: A war in heaven rages behind the crucifixion scenes of calvary. Michael-the-arch-angel armed with a shield and sword, is in the middle of fighting with the devil, & his monstrous looking forces of darkness, thrusting them out of heaven. A numerous host of people seek protection behind the mighty Michael, or perhaps they represents the good angels who are helping Michael in this war in heaven. Near the foot of the cross are what could be some of the bones of Adam, if that is, the artist knew of & carried over this traditional symbol, of Adam's traditional grave being under the foot of the cross.¹²⁴⁶

16TH CENTURY A.D.: 1508, Italian work, Georges d'Amboise ordered the bas-relief of St. George and the Dragon (Louvre) for his Chapel of Gaillon.¹²⁴⁷

ITALIAN, RAPHAEL 1483–1510, art work 1502, Michael, with his sword raised, is in the act of "slaying the Dragon" under his feet.¹²⁴⁸

1508–12, Sistine Chapel in Rome, Michelangelo Buonarroti, 1475–1564, his famous painting of the creation of Adam, is one in a series of frescoes on the ceiling, & it seems to contain fragments of pre-existence themes, still preserved during this century. The artist was painting for the Catholics in Rome, & even though earlier Catholics believed & taught many pre-existence themes, they later rejected other aspects, & held the belief that the soul is created at the moment of conception. Despite this, this early 16th century art work is said to be one of the most magnificent artistic renderings of pre-mortal humans, such as the pre-mortal Christ, pre-mortal Eve, & the pre-existing generations of the yet unborn humanity. God reaches out with his right hand to touch the finger of Adam's left hand. In other art works, God clasps the wrist or hand of Adam. However, in this case, God's left arm is around the pre-existing Eve, & if she's to be interpreted as being Eve, her left hand grips the arm, near the wrist of God the Father's left arm.¹²⁴⁹ This offers evidences for the identity of the women in question, as being Eve, who is often depicted in art works clasping, or being clasped by God, or in other cases by pre-existing Christ, during the Creation of Eve & later, during the descent of Christ into hell, hades, limbo, purgatory, the resurrection, where different hand grips are depicted, some on the wrist areas, some being the same & similar to those seen in the Creations of Eve & Adam art works.¹²⁵⁰ Being an artist, having studied art works of others, & been trained in art making methods, Michelangelo must have known of these hand & wrist grasping themes, & types, & could have thus hinted to not only the future Christ, then a pre-existing Christ-child, with God's finger pointing to him. But also, hinted to the future Creation of Eve hand & wrist grasping, & of Adam first then Eve also being resurrected & harrowed from purgatory, etc., by hand & wrist grasping too. What aspects of pre-existence themes, that survived in the thoughts of Renaissance man, is of interest here. "In the Renaissance, not only neglected classics of Greece were rediscovered and enthusiastically promoted. Hermetic, along with Platonic, texts were translated and celebrated by the influential humanist Marsilio Ficino, lending impetus to a resurgence of the idea of preexistence found in both sources."¹²⁵¹ What pre-existence themes had influenced Michelangelo? Earlier Christian versions, or Greek Platonic pre-existence theme versions? Because Michelangelo affirmed with "uncompromising severity the Platonic theory of the Idea." Influenced by Platonic, or

neo-Platonism, & Christian thought, he could have included old pre-existence themes blended with neo-Platonic pre-existence themes, and the reluctance that a pre-mortal spirit might have had about being imprisoned into a physical body.¹²⁵² Many centuries earlier, Greek-philosopher, Plato told the story of Er, a warrior, who came back to life. This is a pre-Christian ancient Greek Near Death Experience, type of tale. Er saw souls, being prepared to be born into life. When it was their turn to be born, they traveled & camped near a River of Forgetfulness, drank a drink of water that made them forget their pre-mortal life, & after this, they were sent off to different areas to be born.¹²⁵³ In Michelangelo's Creation of Adam, God is in the skies, his mantle surrounding him like a cloud, as he moves toward the earth and the inert body of Adam. As if in keeping with the Platonic idea of life, with the body seen as a burden and imprisonment, Adam is awakening to life reluctantly rather than eagerly. With his other arm, God embraces Eve, seen behind God. She looks with fear and awe on this act of creation. "God's fingers point to the coming Christ Child, while behind him are the heads of unborn future generations of human beings."¹²⁵⁴ Roland H. Bainton suggests this of Michelangelo's painting, how that God "shelters with his other arm a woman and a child, who probably represent Eve and the Christ child, the new Adam."¹²⁵⁵ Some have tried to avoid the interpretation that the obvious female person, that God the Father has his left arm around, is "the figure as the pre-mortal Eve, because of the theological problems this raises. Such a reading would flatly contradict Catholic theology, which holds that the soul is created at the moment of conception.... [Despite this] "...this is the most magnificent artistic rendering of the pre-mortal humans (as well as the pre-mortal Christ child) that any era has produced."¹²⁵⁶ Still, art historians have argued over this famous section, as to the identities of those within God the Father's massive cloak. Thus, this section, inspired from Genesis, has been questioned by many art scholars: Does the old man gray bearded God the Father, have his left arm around a red haired Eve, still amongst the yet unborn generations of the heavens, (Gen. 2:4-5, Genesis A & B)? Is she "Divine Wisdom," (Sapientia), Prov.3:19, 4:7-11; 8:12-27)? Is she the Virgin Mary, & the Christ child is near by her, which God the Father's left-hand finger points to, both not yet born, thus representing their anticipated births? Some interpret other figures wrapped up in the enfolding cloak as Lucifer & a devilish companion.¹²⁵⁷ If so, this might suggest other pre-existence themes were intended to be portrayed here. A possible clue, that the young adult female under God's left arm is the pre-existing Mary, & the child by her, the pre-existing Christ-child, is to note the differences in features with the next work eastward, that of the Creation of Eve. For all though both heads have red hair, the one under God's arm is thinner, than the more plump looking Eve in the Creation of Eve section. As further possible evidence of that she could be Mary, she is also similar to size, thin shaped, but muscular, & red haired, similar facial features, to in Michelangelo's "The Holy Family," depicting Mary, the Christ child & Joseph, with others in the back ground. Did Michelangelo want to keep the features of Mary in other art works similar, so she could thus be identified as Mary in other art works?¹²⁵⁸ A later work that is similar to Michelangelo's Creation of Adam, & shows the same type of depiction, was done in 1626. In this case, it is post-creation scenes, of The Rebuke of Adam & Eve, by Domenichino, 1581-1641. God, depicted as a grey bearded old man, has a similar shaped large cloak that surrounds a number of babies that look about age one to two years old, at least five are visible. Are they again representing the generations of yet unborn? Are they pre-existing souls?¹²⁵⁹ God, surrounded

by baby cherubims & angels. Are baby cherubims pre-existing souls?

In the Vienna triptych, Akademie der bildenden Künste, the war in heaven, in which Satan and his angels are being thrust out, and fall from heaven, plus the creation drama down below these scenes, shows the pre-existing Christ grasping, with his left hand, the left wrist of Eve.¹²⁶⁰ This work is said to have influenced Hieronymus Bosch, A.D. 1450-1516.

1525, as noted, in later Christianity, the story of the rebel angels, their fall, & other pre-existence themes were retained some what in legends, & art works, etc. Michael-archangel with raised-sword, is about to strike at one of the rebel angels.¹²⁶¹

6-17-1528, an official manuscript of the city of Ingolstadt, told of a certain "man who called himself Dr. Georg Faust of Heidelberg was told to spend his penny elsewhere, and he pledged himself not to take vengeance on or to make fools of the authorities for this order." Earlier, 8-20, 1507, a learned physicist, Johannes Tritheim, wrote to his colleague Johannes Virdung, a professor of astrology, of Johann or Georg Faust, claiming of him as being a vagabond, a babbler and a rogue who called himself the prince of necromancers.¹²⁶² The legends, & stories, that grew around Faust's alleged pact with the Devil, are only some in many cases of pre-existence themes. That of what was believed the fallen angels were doing, now that the war in heaven resulted in them being thrust out & fallen. Lore says they fell down to earth in different areas to become, often-times, invisible tempters that try to get the human family to do all kinds of evils. One in many being contracting with the Devil in exchange for glory, power, riches, fame, & other desires mortals might contract to get, in exchange for their soul.¹²⁶³ Faust, much later Robert Johnson, Willi Brown, also called "Blind Dog Falton," in the movie, Cross Road, & others are said to have made such contracts, including the comical Elliot, in the movie Bedazzled. Robert Johnson was also said to be a wanderer, & he'd sing about hell-hounds on his trail, thus he had to keep moving. Faust lore tells of how Mephistopheles, a demon, one the fallen angels, & an agent of Lucifer, is summoned by Faust, to whom he appears to. Faust contracts with him for his soul in exchange for powers, & other worldly desires, but not without this fallen angel warning him of the consequences of selling his soul. But, Faust, discerned as already corrupt & in danger of being damned, if not already, goes through with it. As the legends grew, & movies, plays & stories were told, many other conflicting versions became popular, but still hinted to post fall activities of the Devil & the demon-fallen angels, how some were made to serve Satan, & others to serve those who had sold their souls to Satan & there after were also soul-collectors, like the hell hounds on the Contracteds' trails.¹²⁶⁴

1539, May 26, pre-existence themes, by way of post-war in heaven, post fall from heaven activities of Satan, & the fallen-angel-demons, were dramatized in different stories. Such as done with poetical skill by Jacob Ruffs, performed at Zürich, Switzerland. Satan sows seeds of sedition in the minds of servants of the vineyard, in the story of Job and the parable of the vineyard. What follows is the master's son is murdered, as are others. As if counterfeiting Christ's guising tactics, when Christ wanders the earth in different guises to test different ones on Christian charity, etc., in Satan's cases, he uses different disguises to do evil & get others to murder different ones. He's guised in the attire of a Bishop, & another guise.¹²⁶⁵

A couple art works of this century show Michael fighting with the dragon. Raffaello Santi, 16th century, a winged Michael, spear up, trampling the fallen angel, Satan.¹²⁶⁶

In the fable, The Wonderful Plough, a farmer saw a bright insect, going backwards, & forwards, on the cross,

as if in pain, wanting to get away. Next morning he saw it again, suspicious about it, he thought: "Would this be one of the black enchanters? Black colors, in traditional stories are often associated with evil spirits, fallen angels, the mischievous underground folk."¹²⁶⁷ This fable's pre-existence themes in legendized form, might be understood in light of later Christian art works that also show fallen angels as insect type creatures.¹²⁶⁸

Pre-existence Themes During the Reformation Era, & Beyond -- Rejections, Preservation & Further Legendizations

During the Reformation & the polemical struggles between the different sects of Christendom. The post war in heaven story was carried over into a depiction of the "Antichrist." Thus, the Antichrist at the top is smitten by Michael and dragged by devils toward hell. At the top of this art work, there is an angel with a sword. This might remind us of the numerous depictions of Michael the arch-angel's war in heaven battles.¹²⁶⁹

Martin Luther, (11-19-1483 born, 2-18-1546, died), Germany, Augustinian Catholic, Doctor of Theology, 1512. Pre-existence themes, post-war in heaven, post-fall from heaven activities of the Devil & demons, becoming more and more legendized. Luther saw the Devil everywhere, & struggled with him constantly, overcoming him, he thought, by more confidence in God. As he realized the corruption of the Roman Catholic church he was a part of, he began to regard the Pope as the incarnation of Satan, or as the anti-Christ, the Roman church as the kingdom of the Devil, thus post-fall from heaven activities being how the devil & his demons were at work on earth, in the Roman Catholic church. In turn, the Pope & Roman church saw him & other Reformers as anti-Christ. Luther would sing: 'And were this world with devils filled - That threaten to undo us; We will not fear, for God hath willed - His truth to triumph through us....' In German lore during Luther's time, Luther, like others, believed the Devil was realistic & would try his incessant interference while Luther tried to do his work. Then would he tried to rest, Luther expected the devil would disturb him. Heaped in superstitious lore, Luther, not afraid of the devil, still regarded him as powerful, & yet every tile on the roofs of the city Worms was a devil. Satan would try to distract him, grinning at Luther, while he translated the Bible, so according to unreliable Luther lore, Luther is said to have thrown his inkstand at him. In his *Tischreden*, Luther tells how when he awoke, the fiend started disputing with him, accusing him of being a sinner. Luther admits he is, saying that he wasn't pointing out anything new that he didn't already know. Luther thought the Devil's powers were behind the powers used by Wizards & witches. Luther, influenced & following Augustine's authority, admits the possibilities that the incubi and succubi were both Satan in the shape, & guise of a handsome young man, who would decoy young girls. Superstitiously, he accepted the activities of changelings, or children believed to have been secretly substituted by fairies for the parents' real children. Thus, like others of his time, Luther was caught up in the barbarous superstitions of demonology that lore had created, when the apostasy continued to turn already by his time, legendized-doctrines, even further into superstitious fables.¹²⁷⁰

During the Reformation era, the 16th century, & after, pre-existence themes, that of post-war in heaven, post-fall from heaven activities of the fallen angels, has them doing different devilish works on earth. As the superstitious beliefs grew into further lore in the different areas of Christendom, different ones believing that there are trillions of devils. There's a devil for unchastity, one for blasphemy, there's the dance-devil, the servant's devil,

the hunting devil, the drink-devil, the wedlock-devil, the miser's devil, one of tyranny, another for laziness, for gambling, for courtier, for pestilence, & so on.¹²⁷¹

During this century, some poems & plays were portraying the fall of the angels, plus the glorious victory of Christ or his representative, Michael, over the evil angels at the beginning of the world. In magnificent battle scenes, the pre-mortal Christ and Michael are the poems' & plays' epic heroes, locked in deadly combat with Satan in a war in heaven. These pre-existence themes were said to have no biblical warrant. (Even though many earlier bible illustrations, & passages, & the Book of Enoch, found in Ethiopian bibles, contains war in heaven themes. Plus, other bibles' illustrations contain many different depictions of the drama too). Despite this, the later versions of the war in heaven medieval dramas were specifically claimed to be rejected by Martin Luther, and John Calvin.¹²⁷²

1554, The fall of the angels by Frans Floris the Elder or Frans Floris de Vriendt (1517 – 1 October 1570), a Brabant painter. A great battle is underway in this work. Angels of God armed with swords, & spears, etc, battle with the rebel forces of the devil. The intensity of the battle is vividly seen in the way that the artist has depicted the war between the good & bad angels.¹²⁷³

1545—1563, about the time of the general council of the West, the Council of Trent, certain theologians, such as Catharinus, expressed the idea that God had, from the beginning, made known to the angels his project of hypostatically uniting the Word and human nature, and that Satan had been offended at seeing the privilege of hypostatic union accorded to a member of the human race instead of to the most perfect creature, to himself. Suarez presented the new theory that "the sin of the Devil came from his desire to be taken himself by the Word as a term of the hypostatic union, instead of the human nature of Christ being that term."¹²⁷⁴

1562, Bruegel depicts the Fall of the Rebel Angels, in which the angels of God are hacking at, and thrusting the monsters down into Hell.¹²⁷⁵

Michael's place as one of the Archangels was well established from the earliest times on through the centuries as we have seen. The art works and writings helped preserved some of the things that he would be known by. As each generation of Christendom developed their own particular traditions and symbols with regards to Michael, they preserved visible reminders of his place & role in the continuous battles between the forces of good & evil. Therefore, Michael's sword might remind us of his battle with the devil. The wings on his back, might remind us of his abilities to fight with the demons of the air.¹²⁷⁶

1552 (or 1553–1-13-1599, English poet, Edmund Spenser, in his "Garden of Adonis," (Platonic influenced preexistence themes), presents mortal life as a sort of nursery of souls for preexistent souls to come down into: "Ordnained hath, he clothes with sinfull mire, And sendeth forth to live in mortall state, Till they againe returne backe to the hinder state."¹²⁷⁷

1575–1624, Jacob Böhme, a German mystic, born at Alt-Seidenberg near Görlitz in Silesia. Wrote: The Threefold Life of Man. He presents rather garbled hints to possible pre-existence themes in fragments, that seems tainted or at least reminds us of Gnosticism, & their garbled blend of pre-existence themes. Blending in strange concepts about free will, spheres of angels, of Lucifer, & of this world. Evil is supposed to be the "wrath side of God," & materiality and sensuality are identified with sin, and sin begins not with the actual fall but with lusting, sleep being a symptom of this condition. In this strange blend of philosophical mystic incoherent fragments: "Before his sleep Adam was in the form of an angel, but after his sleep he had flesh and blood, and there was a clod of the ground in his flesh." – *Die drey Principien*, p. 221.

There is said to be a sphere of light that contains the divine spirit and all the angels, (in the art work illustrating this, they look like winged baby heads), & a sphere of darkness, of badness, (depicting dark fire spewing dragon type creatures, legendary creatures of later Christian pre-existence themes), and the two, over-lapping produces a third domain. In this apparently Gnostic-influenced blend: "The original Adam (a kind of Platonic prototype of man) was spiritual: his fall begins with his falling to sleep... the result of carnal desire which changes his nature and leads to the creation of the woman to tempt him."¹²⁷⁸

The Archangel Michael is depicted in a 16th or 17th century art work used in Spanish Colonial Cuzco in the Americas.¹²⁷⁹

1599, Christ, in the New Testament, often spoke of how he came down from heaven, or was sent from heaven, to do his Father's will, and to teach his Father's doctrines.¹²⁸⁰ In later centuries, we see fragments of this aspect of the Pre-existence in the art works that depict different ones passing through a mandorla symbol, () that is often seen when saints, angels, souls, and the Gods pass through into other realms of existences. Thus, in an art work 1599, the baby-soul of Christ, bearing the cross, descends from heaven towards his Mother to be, Mary. Up above this scene are angels lifting up, or holding what might be a veil or curtain of some kind. Hence, it may be that this large curtain represents how Christ passed through the veil while descending to earth, from heaven, to be born. However, this part about this curtain is speculation on my part.¹²⁸¹

FABLES ABOUT THE POST-WAR IN HEAVEN, POST-FALL FROM HEAVEN, ACTIVITIES OF THE DEVIL & HIS FALLEN ANGELS ON EARTH, AND IN THE UNDERWORLD. LATER SUPERSTITIOUS FABLES & LORE ABOUT WITCHES & DEMONS

The 1500s into the 1600s & later, was a time of further legendizations of different aspects of pre-existence themes. The fallen angels-demons were depicted in art, & described in writings, superstitious tales, & scary stories, as shape-shifted monstrous creatures of all shapes & sizes. As the legendization processes blended with even more crazy superstitious imaginings, an encyclopedia of diverse types of ways to describe & depict the Prince of Darkness, the Evil One, & the diverse races of fallen angels, also developed, but included normal looking animals & people.¹²⁸² For, according to traditions, just as Christ could guise himself into different looking people of all shapes, sizes & types, to test different ones charity levels, during his world wide treks.¹²⁸³ So also could the Devil & his demons, that counterfeited Christ's abilities, could guise themselves too. However, in their cases, they did so to tempt, & work their works of darkness. Thus, the Devil & demons were also believed to be wandering about the world in different guises, and sometimes could appear, according to traditions, as a normal looking person, in order to deceive the public.¹²⁸⁴

Earlier color symbolism, as they related to earlier Christian mysteries, and ritualistic garment color symbolism, became later literalized into actual skin colors, spots, or normal defects on the flesh. Where instead of the earlier symbolism, which still existed in many areas of Christendom, with: White & black, dirty & clean, white symbolic of being cleaned or whitened from sins through Christ's atonement. Where, in contrast, spots, dirt, blood stains, such as on hands, feet, & garments, as had been earlier, were symbolic of souls being stained & blackened with so many accumulated spots of sins, that they had blackened their hearts, dirtied their minds & souls, & spotted with sins their ritualistic animal skin-garments. Symbolic of how the unrepentant had gone from once being white, clean & pure, to being

completely black, or filthy with dirt, blood stains from their murders, or other unclean acts of violence, & their acting out devilish traits, vices, lusts, & diverse types of habitual continual sins.¹²⁸⁵ These earlier ritualistic types & symbolism, upon being legendized further, later became more literalized into actual skin colors, actual defects in the physical body. For moles, birth marks, birthing stretch marks, defects that come with getting older, on towards old age. Plus, other normal, or problems that humans naturally have with different defects on their own body's outer flesh, plus those caused by diseases, etc., were eventually superstitiously misinterpreted as being, 'marks of the devil.' Or as "signs" & "evidences" to look for, that the accused persons, mostly women, were involved in witchcraft! Or that the accused were somehow involved in the post-war in heaven, post-fall from heaven activities of the many different types of races of fallen-angel-demons! That they were 'in leagues with that 'black man,' (or the devil)! Who is often depicted with black skin, as a black man, during these centuries. Consequently, accused witches, often females, had their naked bodies searched for "marks," or "evidences" that they had the "witch mark," or "devil's mark," on them.¹²⁸⁶

All these aspects of legendized pre-existence themes, got further distorted in superstitious minds, & imaginations that run wild, & unchecked by reality! All of these factors, and more, continued to add to the then, and later suspicions that led to discriminations, that different white-race-immigrants & white-pilgrims from Europe to the American colonies, had about black or red colored animals, & humans, (the Negro & Indian races). Plus, had about white-race people that might have developed a spot, or fleshly defect on their outer skin. Or with different types of animals, on down to the smallest insects, that they suspected, superstitiously, were demonic.¹²⁸⁷

The superstitious clergy must have also preached & told scary stories about the fallen angels that became the devil & demons, that fell into the seas, lakes, woods, caves, and the underworld. There to come out at night, or other times to haunt & infest the meadows, streams, forests, mountains, & deep places of the earth.¹²⁸⁸ Such legendized versions of many pre-existence themes turned into fables & fairy tales, also fueled the superstitious minds of the common folks. Many of which must have come up with their own scary tales to tell. Such as stories about claims of devilish-manifestations, and encounters with the black-devil himself, or with black garbed witches and their black cats, & other dark devilish critters. Scare stories often used to get the kids to be good, so that the boogie-man won't get you! Stories also about witches, or devilish creatures that were out to steal un-Christened children, or newly born infants, that it was alleged would then be used in their dark art rituals & be-witching spells. Or to change their old ugly wicked witch flesh back to the beauty of their youth.¹²⁸⁹

Thus, with every unexplained bump in the night, and dark encounters with their choices of the many different types of insect type small creatures, on up to giants, that the story tellers could select from. Such as in the written, but also oral-encyclopedia of accumulated descriptions of monstrous fallen angel-demons. The artists, & the story tellers could create their own myths, fairy tales, & scary entertainment moral mystery folklore, that could be used for whatever purposes and desired effects that they might devise. Some stories were meant to scare children into obedience to the later Christians' religious dogmas, vows, & sects' teachings of the times. Thus, embellished scare tactic tales, sometimes told by Christian parents, as they created their own scary stories to tell, were sometimes told, according to customs, around the dim flickering candle lit rooms at night, or during festivities' fire-side family gatherings. Where their superstitious minds could imagine all types of Star Trek, Star Wars types of diverse

types of devilish-creatures that would play out like movies in their own minds, as descriptions of them, embellished by the story tellers, would create the mental movies before radio, movies, & T.V., & horror flicks would legendize them even further, in much later lore with even more faded pre-existence themes.

During the 17th century American Colonies, & days of the Puritans, & other rival sects, many Ghostly tales, about the post-war from heaven, post-fall from heaven, earthly and underworld activities of the fallen-angels, & demonic creatures, must have been woven around the superstitious world views of the times & place. The dense wooded areas of the frontiers, were probably looked upon as being infested with all kinds of devilish creatures. Which areas the parents didn't want their small children to venture off into. With the children not yet aware of the natural dangers of the world they lived in, the dangers of falling into a pit, or drowning in the streams or rivers, their water sources. Or getting lost in the woods, or eaten by the wild beasts that lived there. The parents, superstitious themselves, must have taken advantage of, or used the scare tactic tales to get their kids to obey, until that least they were old enough to not have to worry about them getting hurt so much. But then, in the parents' own superstitious minds, there was, for them, some real concerns for the devils on the loose that might appear in all shapes, sizes, & guises, to lure them, & their children away to physical & spiritual danger. In their minds, the devil was out there, & so were his demons, & their post-war in heaven, post fall from heaven activities included a variety of all kinds of tempting tactics, & dangerous snares. Thus, the kids might be also warned to not going wandering off, without supervision & Christianized folk-magic protection, & counter-spells, lest they get lost, kidnapped, or eaten by the witches, warlocks, & evil wizards & their armies of demons that were believed to be out there!¹²⁹⁰

Others used these stories & superstitions to their own advantages, be they with good or evil intents. Such as Preachers, & other clerics, or officers of the government, or law enforcers of the small settlements, & at communities' councils & festivities. When & where they'd remind the children & adults of their Christian moral duties to obey those in authority. While still others' devilish encounter stories were sometimes used, by some, as an excuse for their falling from grace, in the name of "the black one," the "black-man," or black-imps devils, or 'the devil made me do it!' While in other cases, such legendized pre-existence themes, stories and tales about the post-war in heaven, post-fall from heaven activities of the dark ones, were weaponized! Especially during different eras of witch-hunting & witch-trials phases, in Europe & the American Colonies, during the 16th-18th century. If a poor family clan was jealous of a rich family clan, & plotted ways to get their riches, property, or destroy them, they might bring up charges against their rivals, by spreading rumors about them being witches, or of harming their family, their property, & children through the use of the dark arts of black magic. Knowing the superstitious "evidence" to look for, the accusers could manufacture their own evidence, & embellished witness stories & tales to be told during law suite & witch-trials & community hearings. Acting out fits, possessions, & claims of seeing "the black man," (or the Devil himself), talking to the alleged witches, could mean further troubles for their rivals in such superstitious settings. Or accusations of seeing other black-demonic creatures of evil, & black-animals doing the witches' spells & commands. Such testimonials could also be believed & thus get the accused in trouble even more. These accusers in many different cases, could cause the ordering & demands of searching out the property, & even the alleged witches' naked bodies to be searched. If

what could be interpreted, or misinterpreted as being satanic witch craft tools for casting spells, or if upon their bodies, what might be misinterpreted as "the devil's mark," or other "evidence," could be found, or manufactured by their rivals, the defendants could be made to suffer different types of punishments, fines, banishment, property confiscations, & even death, for the crimes of witchcraft.¹²⁹¹

Consequently, some of the later legendized versions of pre-existence themes turn into fables, comes from these different witch hunting eras, from the 15th-18th centuries, & that involves the devil, & his fallen angels' post-war in heaven, post-fall from heaven activities, some of which also involve witches, & or those that practice the dark art, here upon the earth.¹²⁹²

17TH CENTURY A.D.: 1600, another depiction of Christ's baby spirit descending from heaven towards Mary, shows him in a bright mandorla symbol, () for realm traveling. Hence, Christ is coming from another realm of existence, heaven, to be born on earth. Over his shoulder is the cross, while up above this scene are angels holding a curtain.¹²⁹³

1606, in a tone work at the Augsburg, Armory, Hans Reichle's version of Michael, has him dressed as a Knight, as he raises up his sword against the fallen lucifer under his feet.¹²⁹⁴

1608, a Wine-cooler, Workshop of Francesco Patanazzi, Urbino depicts on it, Adam and Eve, and among other things, what could be bouts with the dragon.¹²⁹⁵

1612, Jacob Boehme (1575-1624), a shoemaker of Görlitz, pious Lutheran, versed in hermetic lore, Rosicrucian thought, & esoteric writings, said to have from his youth, mystical visions. In 1612, he produced a number of works that got him in trouble with the theocracy thought-policing authorities & ended up in prison. Charged with heresy he was exiled from his birthplace. In 1620, Forty Questions of the Soul, question 10 dealt with: "Whether [the soul] is ex traduce and propagated after a human bodily manner? or every time new created and breathed in from God?" He goes on to give the proper Lutheran response, how that the soul is not every time created & breathed in, but is propagated after a human manner, like unto a branch that grows out of a tree. So also like corn seeds sowed, a spirit and body grow out of it. These metaphorical types used seems to suggest that the spirit & body are created or grow at the same time, no preexistence for the soul. But then in other areas of his writings, preexistence themes of his own types are presented, such as in the question that he invites readers to explore with him further as to: Whence proceeded the Soul Originally at the beginning of the World? He encourages his readers to read his previous works, *The Three Principles of the Divine Essence* (1612), and *The Threefold Life of Man*, (1626). In them he presents his doctrine of creation, the soul, and the fall of Lucifer. He notes that man is a similitude of God, an eternal being, without beginning & without end. He hopes his writings will help people know what they are, what they were in the beginning, as glorious eternal beings, (both men & women). Hinting to creation scenes, he tells how they, as glorious beings, should not have known the gate of cruel birth in the eternity, if they had not suffered themselves to lust after it through the infection of the devil, & not partaken of the forbidden fruit. But where he shows more preexistence themes is in his *Ungrund*, in that freedom, agency, accountability, the origins of the world & the arising of evil, (all preexistence themes), are considered.¹²⁹⁶

After 1626, Michael thrusting down Satan, in chains. Altarpiece by Guido Reni, in S. Maria della Concezione (chiesa dei Cappuccini), first chapel to the right, Rome.¹²⁹⁷

1614-1687, Henry More, who embraced Platonic preexistence, was a poet, also incorporated Platonic and

1636–1680, Joseph Glanvill, a student of Henry More, preexistence themes tainted with Platonic blends with later Christianity, as explored by the Cambridge Platonists, his treatise on preexistence, innateness (Latin *innatus*, from *innasci* 'be born into' inborn, natural), becomes just another word for preexistent knowledge. "We find our minds fraught with principles logical, moral, metaphysical, which could never owe their original to sense."¹²⁹⁹ What is being suggested here? That the human body's senses do not give us knowledge of things like our soul does, having tapped into some preexistence knowledge or recalling of something already known, but not learned from the 5 senses? 1609–1683, Benjamin Whichcote, British Establishment, Puritan divine, Provost of King's College, Cambridge, leader of Cambridge Platonists, also notes Platonic recollection of preexistence knowledge: "No sooner doth the Truth of God come to our soul's sight, but our soul knows her, as her first and old Acquaintance." Ralph Cudworth (1617–1688), Henry More's contemporary and master of Christ's College, Cambridge: The soul in a person, when suddenly recognizing an old friend amid a sea of unfamiliar faces, is another preexistence theme considered, for it was a recalling of the memory of someone known before mortal life. The different Cambridge Platonists that noted possible recollection of some memories of the preexistence, were not as committed to the concept of recollection, as Henry More (1614–1687), seems to be. How committed were the Cambridge Platonists were in promoting platonic preexistence themes is questionable, & must be explored further on a cases by case basis. However, in the case of Henry More, he seemed amongst the more active ones, as his writings might suggest. In More's "On the Præxistency of the Soul," (1647), is prefaced with: "I do not contend... that this opinion of the Præxistency of the Soul, is true," however, it's "worthy" of discussions & considerations, especially when it has already been judged of old, very sound and orthodox, according to the wisest & most learned of preceding ages. More's proem's first lines, invokes Aristo's son, to assist his muse: "I would sing the præxistency" and "Of human souls and live once o'er again. By recollection and quick memory..." Further on, More hints to deification themes in how a spark or ray of Divinity is clouded [preexistence memory veiled off?] in earthly fog & clad or clothed in clay, (divinity clothed in a body?). There is mention of the soul's fall, falling or descending through various spheres, acquiring the characteristics of fallen mortality along the way. The soul thus having been soiled in the clay, or descended into 'earthly mire,' has to go through a time of cleansing & sanctifying, purification, & re-ascent, or return. Those souls traumatized by death, or attached to earthly things, will haunt the lower sphere as restless phantoms. Said to be one of the longest poetic treatment on preexistence, "On the Præxistency of the Soul," offers a look at the survival of some preexistence themes during that time & place, though they are in somewhat legendized forms, tainted with cultural contamination from Plato's version of preexistence. More also argued against the other alternative theories, traducianism, creationism too.¹³⁰⁰

1652, Lady Anne Conway, woman philosopher in the English tradition, read Henry More's "Præxistency of the Soul," (published 1647), & asked different questions about his preexistence themes, creation of Adam themes, souls falling into matter, clothed in "Corporeity." Plus, how souls of beasts & plants came into bodies? How man is restored from what he fell from, & why the Devils that fell, cannot be restored? For nearly 3 decades, about 1650s to 1680s, More & Conway corresponded with each other over these questions. By about 1659, More further

elaborations on the preexistence in, *On the Immortality of the Soul*, with 2 chapters on the subject. He notes the scriptural, religious, & 'intellectual worthies,' past & present, have noted preexistence themes. However, that it was an opinion so wild & extravagant, that the argument that every Fool is able to use, is sufficient to silence it and dash it out of countenance. But then he seems to feel the need to go on to address objections both common, & unusual, in defense of preexistence. Asking, as earlier Christians had, & Plato, about: "Why can we not remember our pre-mortality?" How should we explain the approach & entrance of souls into their bodies? More argues against Traducianism & Creationism, by presenting logical, but old & repeated objections to the idea that the soul could originate from its parents, [Traducianism]. Or that a pure soul could immediately be encumbered with a body & inherited condition so disproportionate to its innocence. Because of God's dignity & majesty, he wouldn't make himself to become involvement with others' unlawful & immoral activities, such as their whoredomes, adulteries, & incests, etc., in making illegitimate persons, by God thus making pure & innocent souls, fresh from his creative hands, & their bodies for them to be born into by supplying those foul coitions with new created Souls. [Arguing against Creationism].¹³⁰¹

To sum up another preexistence comment by More, he further reasoned & wondered about if souls can enjoy themselves before they come into Terrestrial Bodies, (it being better for them to enjoy them, than not). If so, then they must be before they came into these Bodies, & that they must have lived before the Body.¹³⁰²

1661, letter attributed to Anglican bishop, George Rust, 1628–1670, a student of Henry More, wrote & published anonymously, as: *A Letter of Resolution Concerning Origen and the Chief of His Opinions*. The treatise dealt with different issues, a third with "that the Souls of men do præexist" and "that through their fault and negligence they appear here [as] inhabitants of the earth cloth'd with terrestrial bodies." The case is made for "the reasonableness of this Opinion" of preexistence.¹³⁰³

1662, Joseph Glanvill, (influenced by Henry More's writings), an Anglican clergyman educated at Oxford, took up the cause of preexistence in *Lux Orientalis*; or, *An Enquiry into the Opinion of the Easter Sages Concerning the Præxistence of Souls*. It was later repackaged with a follow-up essay, 1682, *Two Choice and Useful Treatises*. Glanvill prefaced his remarks by claiming "as for the opinion of Præxistence,... it was never determined against by ours, nor any other Church, that I know of; and therefore I conceive is left as a matter of School Speculation, which without danger may be problematically argued on either hand."¹³⁰⁴ Glanvill went from being a student of preexistence to being an ardent proponent, unlike others that hid behind protective language by calling their opinions as hypotheses, fictive dreams, tentative language & hypothetical, rather than doctrinal. Thus, Glanvill's present his work as "a full proof, defence, and explication of Præxistence." He boldly presents his book as being the only one at that time that fully treated the preexistence issues. It went into a 2nd printing & was received by curious searchers & those interested in exploring the philosophy & the on going controversy over preexistence themes & diverse opinions, from earlier Christian centuries. The old arguments over preexistence, creationism, & traducianism were reconsidered. As were the questions about how souls descend from heaven into mortal life: Do they come tainted with preexisting sinnings, or do they descend good? A case in point was like Adam, one of the souls that was a "Seraphic and untainted Spirit." Glanvill argued that Adam was sent on a mission of mercy to provide suitable bodies for the fallen and to be an overseer and "Steward in the affairs of this lower Family." Glanvill also reprises More's arguments

about souls enjoying themselves before they came into these bodies. The preexistence was a good place to live, a better & happier state-of- existence, before souls descended into this region of death & misery. Glanvill even explores the eventual decline of preexistence, its demise, how that the doctrine lacks sustaining weight of scripture. (Did he suggest this was the case because it was too deep & mysterious to allow the common and promiscuous auditories, (or for the common folks, an unworthy public, not ready to grasp & be exposed to the full understanding about the preexistence? Or was Glanvill aware how the early Christian mystery topics, included preexistence & creation themes? Or was it just a mysterious doctrine, (or something that is difficult to understand or explain). There is also the question about what aspects of the preexistence might have survived in the scriptures that had been held back for common publications for a long time? Plus, what might have been taken out because of controversies in earlier centuries? Or withheld from common public knowledge because the doctrine was part of the ritualistic mystery, the journey of the soul as presented in ritualistic dramas, called mysteries. This might be why Glanvill had thought the doctrine was not fully expounded upon in the scriptures. As it now is in present day scriptures, there are only passages, here & there, that do hint to certain aspects of it. What also, then was passed down through the copies of scriptures, & ceremonies, down through the centuries by the time of the 17th century? What scriptures did they have? What might have been taken out by that time, such as The Shepherd of Hermas, earlier? (It talks of Christ as being with the Father during the preexistent council in heaven, during the time of the creation). Plus, the Book of Enoch was removed, that had all kinds of references to preexistence themes. Thus, also in early Christianity, it was a doctrine reserved for the tested, & proven worthy initiates into the early Christian mysteries, & not for the unworthy common folk).¹³⁰⁵ Whatever might be the case, Glanvill goes on to note the demise of the doctrine of preexistence as different factors caused its fall from acceptability. How that Aristotelianism displaced Platonism in Greek philosophical influences on later Christian theology during the Middle Ages, & thus preexistence faded out with the more dominating influence.¹³⁰⁶

1662, Henry More's treatise in his Philosophical writings, names different ones, as if in support of preexistence, but some of which are doubtful supporters, thus in "Preface General," supporters are Plato, Origen & "the Church of the Jewes," St. Basil, Gregory of Nazianzus & Augustine, Latin father, Prudentius. While questionable ones: Aristotle, Cicero, Clement, & Arnobius, for various reasons, weren't. Even some of those listed had problems with different aspects of some preexistence themes, like Augustine, who sought Jerome's opinion concerning the controversy over Origenism & the preexistence, as noted earlier. Arnobius had questioned Plato's theory of recollection of preexistence memories, (like Irenaeus had about a drink of forgetting, that Plato mentions. Irenaeus asked if what's in the cup, or type of drink can makes one forget their pre-mortal existence: How can anyone remember the drink?).¹³⁰⁷ Cicero is reported to have believed that 'no origin of souls can be found on earth.' While also, in his assimilation of Platonism & Stoicism, he did echo Plato's arguments from recollection, especially for heavenly music once heard. As Augustin's contemporary, Macrobius quoted him: "every souls in this world is allured by musical sounds... for the souls carries with it into the body a memory of the music which it knew in the sky." Prudentius, a 5th century poet, who gave little to the contribution to More's list of supporters for preexistence, was also mentioned by 19th century writer, Friedrich

Bruch, as a proponent, or a person who advocated the theory of preexistence, when in a poem, Prudentius refers to "this serviceable soul that clearly been an exile and wanderer." More goes on to use not only ancient sources, but brings in allegorical reasoning, & uses the doctrine of original sin, Romans 5:14, as support for preexistence. (Earlier we considered Augustine's reasoning for "original sin," to include preexistence sinning, that would even taint infants at birth, in addition to Adam & Eve's "original sin").¹³⁰⁸ More goes on to reason that Adam was given, in his incarnation, or birth into mortality, a fresh start, and was therefore fully culpable for the sin he introduced. Because Christ preexisted, & Adam was a prefigure-of-Christ, Adam must have also preexisted, this is what More got out of Romans 5:14. By 1668, in More's Divine Dialogues, he has a character, Bathynous, presenting preexistence themes. Because of this, the archbishop of Canterbury's licenser refused More an imprimatur, (or an official license issued by the Roman Catholic Church to print an ecclesiastical or religious book). The preexistence was still an issue for many clerics of the time, & so More argued that his preexistence assertions were hypothetical, rather than doctrinal. It was still a time of doctrinal enforcement & thought policing, which may be why More cites Jewish & non-Christian sources in support of the preexistence 'philosophy,' for to show too great an affinity for preexistence could lead to charges of— and even imprisonment for— heresy and Judaizing.¹³⁰⁹

1636–1689, Christian Knorr von Rosenroth, contemporary to Henry More, celebrated Hebrew thought, language & blended later Christian preexistence themes with Jewish versions. Kabbalist Francis Mercury van Helmont, (1614–1699), brought to More a set of queries from Rosenroth, in 1670, & the preexistence was their common shared interest, & after translations of portions of More's Immortality of the Soul, & with More's assistance, von Rosenroth complied & published his Kabbala Denudata, 1677–1684. But as many aspects of the preexistence were still unpopular, & rejected, even before the work was published, von Rosenroth, in particular, was harshly criticized 1675, in a letter by Herman Rose, for embracing the doctrine of preexistence.¹³¹⁰ Anne Conway took these blends of preexistence beliefs and composed a detailed theory on the incarnation of preexistent spirits. One aspect of it covered her belief that down to the small level of the "semen" of the female & the "semen" of the male, is a struggle for birth into mortality, for what ever spirit is the strongest, and has the strongest image or idea in the woman or male, that spirit predominates in the semen and forms a body as similar as possible to its image. Conway presents the belief, that, spirits of all humans, like all creatures, have existed for an infinite time from the beginning. Spirits were pure in their original state before they fell, through their own wrong doing, thus a willful fall.¹³¹¹

1637–1674, Thomas Traherne, English poet, Clergyman, theologian & spiritual writer, honored by Anglicans, not of the Cambridge Platonists, but with them in sentiment. His version of preexistence was brighter than others' versions. No fall into mortality, but a glorious descent into glorious new beginnings. The soul experiences new wonders & a new start as the soul begins to get acquainted with the new world the soul has come down to, being as like a stranger here. The soul experiences the new wonders of being in an infant body, with little limbs, eyes, hands, & a tongue to speak. But before being in mothers' wombs, souls were preparing for birth: "Long time before I in my mother's womb was born, A God preparing did this glorious store, The world, for me adorn." He even seems to hint to souls' divine parental heritage as being sons & daughters of God: "Into this Eden so divine and fair, So wide and bright I come His son and heir. A stranger here." In other sections of his poetry he

tells “How like an angel came I down.” In other poetry, like “The Preparative,” he takes preexistence themes to an interesting perspective, by trying to imagine what it might have been like for a preexistent spirit to awaken in the womb to their new incarnation, the soul “newly clothed with Skin,” and a “naked, simple, pure Intelligence.” Then, later, out of the womb and into the world. Thus, Traherne, like William Wordsworth does later, links faded memories of the preexistence that are more clearer & fresher to infants, than they are later on as they grow & start to forget more & more about the bright & glorious pre-mortal world they descended from. His theology as a parish priest was unorthodox for his time, for not only does he allude to preexistence, but he was sympathetic to some of the Pelagian heresies. He also rejected original sin, which made it possible for his preexistence themes to have souls descend in glory, rather than be tainted by original sin, & thus infants being also tainted at each their own births. He thus believed in the potential of humans to live unspotted by sin. But his version of preexistence was the twinning of preexistence with heretically excessive humanism. (Or a rationalistic system of thought attaching prime importance to human rather than divine or supernatural matters. Or a Renaissance cultural movement which turned away from medieval scholasticism and revived interest in ancient Greek and Roman thought). In other poems, like “Eden,” and “Innocence,” as in others, preexisting souls descend from heaven, not to be tainted by any preexisting sinning, as in others’ versions, but as a glorious descent, with divine ancestors to their credit, being pure, innocent, not stained or spotted with sin, but pure and bright. Like in “My Spirit,” the soul is a spirit infinite, an image of Deity, a pure, substantial light.¹³¹²

1632–1704, John Locke, English philosopher, a physician, also an influential Enlightenment thinker, & began Calvinistic, but later accepted other religious views too. Near the end of his life, Locke returned nearer to an Arian position in Christological views, thereby accepting Christ’s pre-existence.¹³¹³ While earlier, he also explored the preexistence controversy, but in a way that suggests that what preexistence themes had come down to him by that time, had become so tainted with blends of philosophical opinions about it, that he treats the topic with indifference. Thus, to him, it seems preexistence wasn’t an important doctrine anymore, for by his time, it had become a philosophical theory irrelevant to human concerns. Thus, as a “theory,” preexistent souls, amounts to a theoretically imprecise and doubtful constructs of ancient platonic, to later Christian opinions, to try to resolves a philosophical difficulty to determine human identity.

Locke addresses more directly the Platonic idea of preexistent souls concerning “Identity and Diversity,” wherein he asks about the soul, “immaterial Being,” being conscious of actions of the past, but stripped of all the consciousness of its past existence, (preexistence memory loss in the next state of existence), beyond the power of ever retrieving those memories again. To then have a new beginning a new Account from a new period, (entering mortal life), to then have consciousness that cannot reach beyond this new State of existence. He then suggested: “...All those who hold pre-existence are evidently of this Mind, since they allow the soul to have no remaining consciousness of what it did in that pre-existent State.... [But] personal identity, reaching no further than consciousness reaches, a pre-existent Spirit... must needs make different Persons.”¹³¹⁴

1646–1716, Gottfried Leibniz, German philosopher, in commenting about Plato’s reminiscence concepts, comes up with another variation on preexistence themes, while calling for the purging of “the error of pre-existence.” Philosophizing on how nothing can be taught us that we haven’t already had in our minds, he goes on to suggest

that Plato got it right when he brought up his doctrine of reminiscence, this, contains a great deal of truth, “provided that it is properly understood and purged of the error of pre-existence.” Thus, noting the recalling process of preexistent memories, in Platonic versions, Leibniz sees some truth in the recalling aspects, but not in the pre-existence aspects. Using Meno’s example of recollection, he agrees with Plato’s demonstration with the slave boy’s soul being able to know different things, and needs only to be reminded of them to recognize the truths. But these truths weren’t from preexistent memories, argues Leibniz, who fails to separate Plato’s anamnesis from Platonic preexistence, so that he could use some aspects of Plato’s reminiscence, for his version of reminiscence of truths. As Leibniz tried to work his way around preexistence themes, he struggled to find alternates & substitutes of them & that hinted of the same types of concepts found in Platonic preexistence.¹³¹⁵

1667, Edward Warren, strongly opposed the rise of preexistence themes & these resurgent Origenists, & wrote a treatise, *No Præexistence*; or, *A Brief Dissertation against the Hypothesis of Humane Souls, Living in a State Antecedaneous to This*. He notes how debates over preexistence, going back through the centuries, brought up different questions & issues, with opinions that had done nothing to resolve the issues. He was concerned that preexistence was being used as a solution to resolve different complicated questions. He notes how the opinions offered in the then current discussions, sounded like Platonic rants, like Origen. In his attacks, he used a common vilification tactic of negative descriptions of preexistence themes to make them sound silly. How the Souls of men existed long before in a divine and blessed state. While they still at length cloyed with the joys of Heaven, they longed for corporeal pleasures. They eventually fell, being struck with ‘fatal dizziness’ which made them ‘topple from their primaeval glory,’ falling down into this less happy station. Now, here below, in mortality, they ‘wander in search of coarser matter, suited to their polluted beings.’ How preexisting souls eventually ‘were vested with this gross corporeity’ or body.¹³¹⁶

1674, La Cour Sainte, Jesuit Father, Nicolas Caussin, wrote of, by that time, legendized pre-existence themes, that of post-war in heaven, post-fall of the fallen angels’ & living conditions in hell, to which also those damned would have to endure. These are the legendized settings which are where the activities of the fallen angels, many which crashed down into, according to art works, & writings, for when some of the fallen angels hit the earth, during their fall, they hit so hard that they kept crashing down into the underworld. Hell, thus often depicted as a cavern or pit, under the ground, is where all kinds of what sounds like volcanic activities take place. Thus, Nicolas described these infernal regions, like others have. He mentions how Tertullian said hell was a dark deep pit of stench, into which all the offal, or bowel waist of the whole world flows down into. He wrote how Hugo of St. Vicor had described hell as an abyss without a bottom, with open gates of despair, & where all hope is abandoned, & how it has an eternal pool of fire. Caussin gives the typical gloomy descriptions: glowing coals, flickering flames, the damned are made to “rest” if they ever can, on serpents & vipers, how the nights of hell are hopeless darkness.¹³¹⁷

The 17th—19th centuries, saw an increased legendization of pre-existence themes, which is hard to put an exact date on. One reason is because of the slow process by which fables blend in with others, to create superstitious world views. In these later centuries, the blends with superstitious beliefs of what the fallen-angels demons were doing on earth, after the war in heaven, & their post-fall from heaven activities. Plus, the superstitious paranoid views about there being demons

almost everywhere, in different animal shapes, insects, water nymphs, dust, under water, in caves, under the ground, as birds in the skies, certain types especially, out and about, tempting & getting people to perform witchcraft. These beliefs caused a lot of harm to societies, as thought policing became more harsh, as covered earlier. To sum that up here, it was believed that the post-fall activities of fallen angels were behind every creak, noise, bumps in the night, & howlings of the wind. The results of the apostasy, by these later times, were causing people to be burned as witches all over Europe & in the New England Colonies of America. All kinds of torturing devices for satanic inspired "heretics," & devil-worshipping witches were used to get forced confessions. The most horrid evils done in the name of cleansing "Christian" societies of said evils. The doctrine of the pre-existence, by these times, having turned so completely into superstitious fables, that only fragments remained in the far away town throughout later Christendom. While in other cases, art works, illumination manuscripts, & legends still retain a lot of recognizable aspects of the beliefs, as preserved in later Christian church libraries. The monks, who copied the earlier books, did a fairly good job, though there were a lot of mistakes too, in preserving many basic earlier beliefs, while amongst the peasantry, themes were becoming more legendized into faded fables. Such fables included how the fallen angels had fallen down into the watery areas, marshes, rivers, & lakes, & other haunts, such as the wooded areas. Some in the deep forests, mountains, & under ground, under hill areas. Others had fallen into the deep areas of the underworld. The different races of the fallen angels were believed to be the goblins, dwarfs, elves, trolls, nymphs, water spirits. Some of these water spirits, were not only fallen angels, but were said to be the souls of un-born babies, or babies that had died un-baptized. Thus, the spirits of the dead, the spirits of the unborn, or yet to be born, & the fallen angels were sometimes mingled with each other in the unseen world of the spirit world that was all around. There were spirits of the disembodied, who had once lived as mortals on the earth & who haunted their old places where they once lived. These were the ghost-stories of fairy tails & Halloween type lore. The post-fall from heaven activities of the fallen-angel-devils included such superstitious beliefs that demons could be as small as dust & thus gets in through the nose, causing people to sneeze. Hence, the traditional saying of God-bless-you!¹³¹⁸

1635, some portions of the art work to the title page of Thomas Heywood's book shows the fall of Lucifer, with his angels, into the jaws of hell.¹³¹⁹

1650, French book, Michael, casting Lucifer out of heaven, stands on top of him while thrusting a spear into his stomach.¹³²⁰

About the mid-17th century, onwards, in Celtic countries & the English Puritans, "Imps," small creatures, were said to be & mean "a small devil, an off-shoot of Satan, but the distinction between GOBLINS OR BOGLES and imps from hell is hard to make, and many of the Celtic countries as well as the English Puritans regarded all FAIRIES as devils." Thus, "...with the growth of Puritanism the view of the fairies became darker and the fallen angels began to be regarded as downright devils, with no mitigating feature. We find this in 17th century England."¹³²¹

John Milton, 1608-1674, a Protestant, a revolutionist, a subjectivist (the beliefs in a doctrine that knowledge is merely subjective & that there is no external or objective truth. Subjectivism is the philosophical tenet that our own mental activity is the only unquestionable fact of our experience. What is true & ethical for all, might not be for one's self. What is harmful for all, might not affect one's self in a negative way. That kind of thinking).¹³²² Milton, like a

number of earlier Christians, rejected the preexistence, while believing or writing about other aspects of preexistence themes, like Tertullian & others did too. Milton rejects preexistence, because he believed that humans' creation in God's image recounted in Genesis 1:26 necessarily entailed the creation at that time and place of what most likens us to God—our souls. The soul was then formed, & thus it precludes us from attributing preexistence before that creation. However, Milton also wasn't opposed to employing the notion of preexistence before creation, when it suited him in his poetic works on combining many preexistence themes, such as the fall of Lucifer & his followers, & their post-fall activities. Milton also, in *Comus*, a pastoral play, pays tribute to Plato's conception of pre-mortality, with his reference to "the prison'd soul".¹³²³

1667, in his *Paradise Lost*, John Milton preserved basic concepts of the story of the fall of Satan and his angels, but of which, by this time was in a legendized form.¹³²⁴ In Milton's version of legendized pre-existence themes, before the material universe is created by God, he creates the angels through the power of his Son, the Word. The hosts of heaven are then called before his throne to witness the exaltation of his Son. One of the greatest of these angels was Lucifer, his rank is deliberately unclear, but Milton calls him an archangel, in command of seraphim and cherubim. However, he had such high dignity in heaven that after his fall he naturally became kin of hell.

Lucifer-Satan or the Devil's envy & anger was due to the elevation of the Son above himself. His rebellion was before the creation of the material universe, including the human race on earth. The angels were given free will, for God does not rule what choice they make. Satan before his fall was made just and right but could choose to freely fall, which he did because of pride too. The war in heaven is poetically described by Milton, who personified poetically Sin, who is Satan's daughter. Satan's first act as a sinner was to cause some of his fellow angels to rebel. Satan withdrew his followers from the hosts of angels that surrounded the throne of God, & he set up his own seat in the north of heaven. He argued that the angels need not obey God. Sense they can't remember the act of creation, God's claims to have made them, Satan argued, could be a lie. He then suggested that they could be self-begotten, & self-raised beings. The rebellion & war in heaven was traditionally over in one mighty battle. Milton's version took longer, the first battle was a stalemate, but then God sent his Son to help Michael on the third day & the rebels were soon cast down, for where Michael had been totally unsuccessful, the Son triumphed easily. The fall from heaven, through the air, down into the fire, took 9 days. Hell according to Milton, who followed Dante's legendary poetic tradition, was located at the center of the earth. The problem was that the earth had not yet been created, so how could hell have been at the center of the earth. This was a problem in Milton's chronology. The answer to this problem was that although Milton described hell with physical imagery of the interior of the planet, his hell is not really in the earth. But rather it is a symbolic metaphor to depict Satan fall into a state where all life dies, & death lives. It is an abode for those who choose nothingness over reality. Milton seems to have thus presented his own particular version of the fall of the angels which many people might not have agreed with, while others might have considered. Milton goes on, for now that the angels had fallen, God proceeds to create the physical world. In so doing this, God makes up for Satan's depredations, & eventually the human race will make up for the fallen angels. Milton also poetically depicts Satan & his fallen host's demonification process. After their fall they had, in their nature still remain somewhat angelic, but their wills became evil, & their outward appearance gradually changes to match the distortion of their wills.

The continuing deterioration of Satan's character is matched by the increasing grotesqueness of his appearance. His warping continues for ever and ever, as with all those who follow him. Satan had thought that he would be able to defeat the Almighty and end up with even greater glory than God. But now Satan's glory had fallen from him & he was caught in a retrogression process that made him even more un-glorified than his former glory had ever been. Satan had also promised his fallen host that they would eventually defeat the Almighty and end up with even greater glory than before their fall.¹³²⁵

As earlier Christian doctrines eventually became legendized, or as later Christians, turned unto fables, a lot of basic elements to pre-existence themes got confused, chronologies of pre-existence events changed, & other themes were blended into the stories, art works, poems & legends. THE FALL OF THE ANGELS in Milton's *Paradise Lost*, is a good case in point of the legendization process, though it gives us the most beautiful version of that legendary revolt of the angels which was led by Lucifer. The archangel Michael, as Prince of the Church Militant, and Captain-General of the Angelic Legions, was the one deputed by the Almighty to lead the celestial forces against the rebel hosts. The victorious Michael cast Lucifer headlong out of heaven. The rebel-angels he puts in chains in mid-air, where they could see above them the heaven they had forfeited; and beneath them the earth, from which constantly ascends the souls of the redeemed, going to the presence of God, from which they had shut themselves out. Thus, they were made to suffer the perpetual torments of envy, hatred, and despair till the Day of Judgment. However, in the Legends about WARS FOR THE SOVEREIGNTY OF HEAVEN, are very confusing, different and contradictory.¹³²⁶

John Milton recounts the events which occurred in heaven, the rebellion of Lucifer, and the dominion which he would assume over the earth, to which he was cast down. He pictures Satan in human form, with a serpent with forked tongue and dripping fangs about his feet.¹³²⁷

The fate of the fallen rebellious angels is also one of the pre-existence themes that Milton wrote about with legendary elements blended with scriptural aspects. The fiery furnace, the utter darkness, and their far removal from God and the light of heaven. Their fall was so far in contrast of the opposite side that it was like the difference between day & night. For hell, Oh how unlike the place, heaven, from whence they fell! As the legend unfolds, Beelzebub & Satan talked about what happened, how that their fall had not only completely changed the beauty of where they once had been, to horrid conditions in hell, but how that they also had been changed. Clothing imagery helped present the contrast, for they were once clothed in brightness, but now had put on blackness. No longer allowed into the happy realms of light, or no longer clothed with transcendent brightness. In contrast, they were now in the realm of misery, ruin, fallen down into the pit. Poetically Milton presents war in heaven themes of the armed innumerable spirits that raged an eternal war against the others. Thus, post-fall activities, the fallen ones' misery, laments, & desires to try to return, even by force of arms, if possible, are poetically illustrated too in the art works that illustrate Milton's version of legendized pre-existence themes. As if familiar with early Christian beliefs, Milton mentions the fallen angel as also being an apostate angel.¹³²⁸

1688, John Baptist Medina, Lucifer is depicted after his fall in hell with the souls of the sinners, thus illustrating a part of John Milton's *Paradise Lost*.¹³²⁹

"That the fall of the angels was before the existence of man would seem to have been largely accepted by early writers is evident by their apology for the creation of man, who, they state, was created to fill the vacancies caused in

heaven by the loss of so many of the angelic host. This idea lent itself to the pen of Milton:—"But, lest his heart exalt him in the harm - Already done to have dispeopled Heaven, - My damage fondly deem'd I can repair - That detriment, if such it be, to lose - Self-lost, and in a moment will create - Another world, out of one man a race - Of men innumerable, there to dwell, - Not here, till by degree of merit raised, - They open to themselves at length the way Up hither."¹³³⁰

18TH CENTURY A.D.: In the church at Arbanasi, Bulgaria, later 17th early 18th century icon, of St. George, killing the dragon, again reminds us of Michael, the dragon slayer.¹³³¹

Early 1700s, a winged St. Michael, holding a cross-staff in his left hand. Another depiction shows a stone figure of St. Michael or an angel of the Apocalypse in the dress of an Inca warrior, from the church of San Lorenzo, Bolivia.¹³³²

1714, an anonymous writer, (Abel Evans?), wrote a poem that reflects influences from Neo-Platonism & early 2nd century Basilides, who espoused the preexistence of souls, & early Christian Gnostic preexistence themes. Such as how preexistent souls, when they were born, are said to be imprisoned in matter, or each their own physical bodies. Entitled: "Pre-Existence: A Poem, in Imitation of Milton," it tells of the scenes in heaven, during the post-war in heaven, & post-fall of the fallen angels down into hell. For amongst the defeated rebellious angels, there were some of them that were repentant enough to be there, for when the victorious hosts returned from winning the war in heaven, after that battle, they found that not all dissenters were eternally damned. The victorious angels found a suppliant throng of repentant rebels, who had effectively pleaded to God for clemency, & decreed pardons, as God softened & decreed their eventual return to the light. However, their return would be granted only after they had gone through a harsh, painful, & horrific penance process that was designed to deter any future rebellion. Thus, as part of their punishment, according to this poetic version of preexistence themes, the repentant rebel angels would have to become humans, descend down to be imprisoned in walls of clay, or each their own physical body. This entombment in flesh and diverse situations in a fallen world, would entail all kinds of sufferings, physical travails, & existential horrors that humans sometimes have to go through in mortal life. They are as fettered spirits (chained or shackled & imprisoned), displaced from heaven. The author of the poem also hints to the loss of memory, or memory-wash of the preexistence, in addition to a decline in fortune for those repentant rebel angels, who have suffer penalization, before returning to the light, or back to heaven. Their memories are washed clean in order to prevent them from longing for their past glories, & to deter agonizing longings for their heavenly home, while as humans. This version of preexistence themes consisted of a blend of different ancient versions to give it the a legendized type of feel to it.¹³³³

In New Mexico Spanish folk art, which grew out of and away from the art forms of the Baroque phase of the Renaissance that prevailed in Mexico during this century, the Quill Pen Santero of three angels, Raphael, Michael & Gabriel, shows Michael standing on a large spotted leopard. His sword is raised, as is also the judgment scale. Again hinting to war in heaven & post war angelic participants.¹³³⁴

1-17-1706 [or 1-6-1705?]-4-17-1790, Benjamin Franklin, one of the founding fathers of the United States of America, notes how during his time: "There are objections to the doctrine of pre-existence. But it seems to have been invented with a good intention, to save the honor of the Deity, which was thought to be injured by the supposition of his bringing creatures into the world to be

miserable, without any previous misbehavior of theirs to deserve it."¹³³⁵

About a century after John Milton, (1608–1674), Laurence Dermott, 1756, a would-be historian of Masonry, tells of a project to trace the history of his masonic brotherhood he was involved in, not only back to Adam, in his sylvan Lodge in Paradise, but to try to give an account of the masonic craft back before the creation of the earth. To show that the traces of Masonry go back to its foundations in pre-mortality. But he didn't follow through with the project, & ended up giving little references to the preexistence of Masonry, promising more, but delivering.¹³³⁶

1763, Abraham Tucker, (1705–1774), an English philosopher, writing under the name, Edward Search, sets out to refute the doctrine of preexistence. While earlier, he asserts that it had, by his day, been so "universally exploded," that he felt he didn't need to waste time refuting it. One aspect he grappled with was the age old platonic concept of pre-mortal sins done to present sufferings. He argued that every old woman knows that the soul of the child was created at the very instance when the mother felt herself quick, or felt the baby moving in her womb. He also couldn't allow the soul to have a memory loss of the preexistence too. (Tertullian & Irenaeus also took issues with the memory loss aspects of preexistence themes too).¹³³⁷

1688–1772, Emanuel Swedenborg, Swedish mystic, who wrote of his claims to visitations to & from the spirit world; he alternately affirmed & rejected human preexistence. In *Spiritual Diary* (1747–1764), the human family existed before their nativity, as they will exist afterwards, or after death. Then in his last work, 1771, he reversed his position, claiming that the belief of souls entering into bodies, or that preexistence was "the fables of the ancients."¹³³⁸

1724–1804, Immanuel Kant, influential German thinker, dogmatically taught the preexistence of the soul, but shifted the concept from a sphere before, to a sphere outside, the temporal continuum. Thus, he thought of preexistence as an existence that was outside of time, & not subject to time, an existence which lies outside the realm of experience. So it wasn't the typical traditional type of preexistence theme, but one that was philosophized even further than others had been, while going down the same paths that Plato & Origen were on. Thus, according to Kant's version: In this realm, not of this earth or time, human beings made choices that condition the nature they inherit upon birth in this world. (So, in Kant, there seems to be possible fragments of the influence of the preexistence theme of free will, pre-mortal sinning, or good merits, post-pre-existence judgment, & punishments, being sent into diverse conditions on earth according to pre-mortal choices). Fragments of a type of fall predating even Adam makes up the ingredient of Kant's version of preexistence themes too, although he called the Christians' version of Adam's fall the most inept of all the explanations of the spread & propagation of evil. As is sometimes the case with those who reject the biblical accounts of the origins of evil, (an issue answered by preexistence themes, war in heaven, fall of the rebellious angels, etc), the philosophers like Nietzsche, Heidegger, Wittgenstein, & others, often create their own "myth" of the fall.¹³³⁹

A late 18th century, or early 19th century metal work shows Satan, with wings like a bat, being pinned to the ground under the feet of Michael, who is thrusting a lance into Satan's mouth or throat.¹³⁴⁰

1749–1832, Johann Wolfgang von Goethe, Romantic poet, authored of *Faust*, presents the German folklore, the pre-existence themes of post-fall activities of the demons are part of *Faust* lore. Thus, in some versions of medieval demon lore, Mephistopheles was second only to Lucifer

among the fallen archangels. A German Renaissance folk legend which gained literary prominence with Marlowe and Goethe, Mephistopheles is the devil who is summoned by the aged scholar-magician Faust and heaps all pleasures on him in return for his soul. Goethe's *Faust* inspired an incredible number of literary, theatrical and musical adaptations, as well as a host of illustrations, including those by Delacroix. *Faust* was etched by Rembrandt. Mephistopheles was also drawn in a French occult manuscript, *La Magie Noire*, Paris, nineteenth century.¹³⁴¹ For Goethe, preexistence themes were the life of the past, while deification would become the life of the future. The exalted ancestral realms (Gefilden hoher Ahnen), connote a distant past that anticipates future glory, for there was a shadowy, pre-mortal existence that is behind us, and theosis is the eventual destiny awaiting us subsequent to our return to glory there.¹³⁴²

William Blake, 1757-1827, an English Romantic, embracing Platonic preexistence, offers a legendized version of different aspects of the pre-existence story, such as the fall of satan & his followers into hell. One of his works show satan & two others falling down out into the fires of hell. He makes reference to a number of Biblical passages. Luke 10:18, 2 Cor.4:4; Psa.82, Rev. 12:10, Job 1:6-7. Blake seems to have suggested that satan fell during the last judgment. And made reference to Rev.12:10.¹³⁴³ 1789, in *The Book of Thel*, Blake presents a direct treatment of preexistence, where the soul is schooled in a world before mortality. Where the characters in it, Clay, offers Thel the rare option of entering mortality & returning to her pre-mortal home.¹³⁴⁴ In 1821, Blake depicted *The Cycle of the Life of Man*, "It seems to represent the cycle of the life of man, spiritual and material, and according to Sir Geoffrey Keynes 'the two central figures probably represent Albion or Man and his female counterpart Vala, who indicates with her right hand that Man must descend into material existence, and with her left hand that he can ascend again to the regions of the spirit.... the circle of symbolic figures, all representing some part of the mystical process of creation, incarnation, death and spiritual restoration.'"¹³⁴⁵

Blake goes into post-war in heaven themes too, for Satan is the Accuser of our Brethren & is Cast down which accused them before our God day and night. What happened to the fallen angels after their fall? Blake as well as earlier Christians preserved bits and hints of this story, though in legendized form. The fallen angels remained rebels against God & the heavens, & continued their war against God in the earthly realm, & in the lower regions of the earth, the spirit prison. Which prison, became also their own spirit prison too. The devil & his demons, according to tradition & art works, they became the accuser who would point out any sin, etc., during Last Judgment scenes. Michael the archangel is often depicted as holding the scale which measures the deeds (both good & bad), which were done in earth life. Michael is therefore the protector of souls. Demons are also depicted as dark little monsters attempting to hang on the scale in order to tip it. Thus color symbolism, perhaps becoming literalized, continued during this century. Michael, in some art works thrust the demon through with a weapon, in order to assure a fair judgment. Perhaps satan was a accuser in the council in heaven, saying all kinds of things to get 1/3 of the hosts of spirits to follow him. But also in post-war in heaven times, at the Last Judgment, according to traditions, etc. Satan & his demons are again accusers. Though Blake present in his art work the satan's fall as having taken place before the throne of God. Thus, to what extent did Blake know about the earlier Christian doctrines & art works of the council in heaven, before the war in heaven & the rebellious angels' fall? ¹³⁴⁶

19TH CENTURY A.D.: 1804, Thomas Taylor, (1758–1835), championed Plato's version of preexistence

being rediscovered again. With imagery to wings, through the flight from divinity, the dropping off of those wings, we fell into this mortal abode. Thus, the soul, while an inhabitant of earth, is in a fallen condition, an apostate from Deity, exiled from the orb of light. However, this apostasy from our better nature, is to be healed by a flight from hence. The soul's wings restored, healed, would help return the soul back to that pre-mortal state which it fell from. Thus, Taylor includes deification themes in with preexistent themes, when the soul recovered her pristine perfection, she governs the world in conjunction with the gods.¹³⁴⁷

1772–1834, Samuel Taylor Coleridge, British Romanticism, to his son Hartley, gave a pronouncement on preexistence, but publicly distanced himself from the doctrine. In a poetic hints, he presents the idea of a flash of memory of the preexistence, or some unknown past & then goes on how: "We liv'd, ere yet this robe of flesh we wore." A play titled *Remorse*, the preexistence themes of mortal life as penance, & mortal life as a fall into mortal bodies, & other poems tainted with Platonic preexistence themes, were part of his personal version of preexistence. Poems called "Melancholy," "Dejection," & "Fears in Solitude" but also personal views through personal reflections on the possibilities of souls' preexistence, were hinted to in also letters to a friend, John Thelwall, & Thomas Poole, how that "men are degraded Intelligences, who had once all existed, at one time & together, in a paradisiacal or heavenly state."¹³⁴⁸

1803–06, William Wordsworth, (7 April 1770 – 23 April 1850), a major English Romantic poet, wrote: *Ode: Intimations of Immortality, From Recollections of Early Childhood*. In it, are pre-existence themes, which as noted by Terry L. Givens, such themes have assumed various forms, at various times: "These themes in any case blur into each other and fail to fully capture the scope and richness of the formal defenses, poetic celebrations, and implicit apologies for preexistence. But they recur often enough to suggest that serious thinkers over a span of more than two millennia have believed that significant intellectual, religious, and emotional ends were well served by the notion of a human soul that arrived in mortality, "trailing clouds of glory," having originated in a time and place the other side of birth."¹³⁴⁹ Does William Wordsworth hint to his own childhood recollection of the pre-existence? Or one heard from other parents who heard stories from their children? Or did he hear things from his own children? Whatever might be the case, Wordsworth's poem does hint to such memory blocks of a pre-existence, in the words: "THERE was a time when meadow, grove, and stream, The earth, and every common sight, To me did seem Apparell'd in celestial light, The glory and the freshness of a dream.... The things which I have seen I now can see no more." [Stanza I]. (My question is here, was this in reference to how in some cases, the memory of a pre-existence, starts to fade out, as children grow older? Further on in the poem): "...A single Field which I have looked upon, Both of them speak of something that is gone: The Pansy [a plant of the viola family, with flowers in rich colors] at my feet Doth the same tale repeat: Whether is fled the visionary gleam? Where is it now, the glory and the dream? [Stanza IV] Our birth is but a sleep and a forgetting: The Soul that rises with us, our life's Star, Hath had elsewhere its setting, And cometh from afar: Not in entire forgetfulness, And not in utter nakedness, But trailing clouds of glory do we come From God, who is our home: Heaven lies about us in our infancy! Shades of the prison-house begin to close Upon the growing Boy, But He beholds the light, and whence it flows, He sees it in his joy... [Stanza V]. At length the Man perceives it die away, And fade into the light of common day.... The homely Nurse doth all she can To make her Foster-child,

her Inmate Man, Forget the glories he hath known, And the imperial palace whence he came. [Stanza VI] ... Thou little Child, yet glorious in the might Of heaven-born freedom on thy being's height, [Stanza VIII] (Comments: He goes on to seemingly hint to possible memory loss of the pre-existence, from where the soul came from. Memories, or perhaps those shadowy recollections, that were falling from us, or vanishing. Further on he again hints): "...Our Souls have sight of that immortal sea Which brought us hither, Can in a moment travel thither... [Stanza IX]. (Question: Our souls came from heaven, to one day return back home?). Others have also noted the pre-existence themes in this poem includes the memory block too: "The poem relies on the concept of Pre-existence, the idea that the soul existed before the body, to connect children with the ability to witness the divine within nature. As children mature, they become more worldly and lose this divine vision..."¹³⁵⁰ In 1863, Charles Kingley, (1819–1875), *The Water Babies*, cites part of Wordsworth's poem as containing pre-existence themes.¹³⁵¹ Plus, Sir Oliver Lodge, 1910, acknowledge Wordsworth, as teaching the pre-existence,¹³⁵²

1792–1822, Percy Bysshe Shelley, was one of the few Romantics to engage in real philosophical reflections on preexistence, which quest was out side the conventional orthodoxies. Plato's version, still influencing such quests, there is the story related by his friend Thomas Jefferson Hogg that tells of Shelley's interest in preexistence. He is reported to have asked a woman with a child on Magdalen Bridge: "Will your baby tell us anything about pre-existence, Madam?" He repeated the question, and she responded: "He cannot speak, Sir." In poetry, Shelley continued hints to preexistence, like in his unfinished "Prince Athanase" (1817), his Byronic hero is tormented by memories of preexistence, "that memories of an ante-mortal life / Made this, where now he dwelt, a penal hell." In 1821, in *Epipsychidion*, he repeats the allusion in love lyrics to his beloved Emily, who in those realms beyond & before time, he laments his love should have found its first expression, rather than later in mortality. How that in the preexistence, perhaps signified by the fields of immortality, his spirit should have at first worshiped her spirit, as if divine. Could Shelley being wondering, based on preexistence-themes: Who was she before she was born? Did he seem to be hint to who she was before birth in how that she was 'a divine presence in a place divine.'? As if his regrets are, that he hadn't recognized her 'divine' pre-mortal self, upon seeing her beauty in her mortal body then. Does he then seems to hint to this in the words, 'or should have moved beside it on this earth, a shadow of that substance, from its birth.'? Shelley, like Lord Byron (1788–1824), were both dismissed by establishment critics as member of the "Satanic school" of poetry, which is ironic, when we consider the preexistence themes that go with understanding who Satan was, a fallen angel.¹³⁵³ Surely, as different ones considered mortals as pre-existent beings, now clothed in each their own body, including themselves, they must have wonder who they were before they were born. But for such doctrines & concepts to even be considered, in poetry, philosophy, & other areas of study, could bring rejection, discriminations, negative labels from those who reject & oppose such beliefs.

1788–1824, Lord Byron, in *Cain*, Lucifer is asked by Cain's wife, where he dwells. The demon answers, "heaven and earth— and that / Which is not heaven nor earth, but peopled with / Those who once peopled or shall people both— / These are my realms!" Lucifer also takes Cain on a tour of the cosmos, where he sees, compressed in different spheres, all the layers of human history. Cain asked where they were flying to, & Lucifer answers that they were going to the world of phantoms, which are beings past, and shadows still to come. What preexistence theme might have been included here, are unclear possible

fragments of post-fall from heaven activities of Lucifer, but in rather almost legendary formats that follows after the imagination of poetry.¹³⁵⁴

About the 19th century, some of the old theories about the Slavic traditions, includes links to pre-existence themes that they must have incorporated in their traditions. For one theory about the origins of the spirits, that populates the imaginative landscapes of the Slavs, is that they are linked to “a war in Heaven, lending a dark cruelty to these mischievous enigmas.” The Orthodox Church didn’t look to kindly on Slavs, who were pagans, & their superstitious ideas, so they turned to their own spiritual understanding about what fragments of pre-existence themes that they still had: “The tale of the expulsion of Satan and his demonic hordes from Heaven has since become part of Slavic folklore. Driven out by his Lord and Creator as punishment for his outrageous insubordination, Satan hurtled downwards through the heavens, his damned followers falling at his heels.” These rebellious hosts of acolytes that had assisted Satan in his rebel acts, fell upon different fates: The dwarves, or “karliki” fell with him to the underworld, where they labor in those forms. The “leshie” took refuge in the forests, where they bring about all kinds of mischief & misfortune. The “vodyanye,” fell into the lakes, rivers, & became the water-spirits, where they still swim. The “vozduzhnye,” stayed in the sky, winging their way upon the gusting air currents, causing tornadoes, & directing the destruction of storms. The “domovye” took up residence as domestic spirits in the homes of humanity. Their version of these aspects of pre-existence themes, turned into legends, still offered explanations for different problems & natural disasters. In that such things were believed to be God’s punishments for disobedience. Thus: “The legend of the fallen angels, therefore, offered a simple way of extending the Christian creed to embrace still-important aspects of Slavic life.”¹³⁵⁵

Also, in addition to the Slavonic traditions about some of the fallen angels being dwarfs: “There was an old Saxon tradition... [besides another, a] quaint legend which affirms the belief that dwarfs were made by the devil.”¹³⁵⁶

1818, a bronze work shows a fallen Satan, with bat wings, under the feet of the victorious Michael who thrusts him through with a lance.¹³⁵⁷

1825, Dr. Ashbel Green (1762–1848), a minister and past president of Princeton University, propounded in *Christian Advocate*, which he published, an issue of the publication that had a defense of preexistence. To him, the preexistence was the safest & most rational version for explaining the origins for the soul. He thought it the best of all the versions, “to suppose that ALL souls were created at the beginning of the world; that they remain in a quiescent state [or in a state or period of inactivity] till the bodies which they are to inhabit are formed.” To this article & defense, author & minister George Duffield responded in print, in 1832, that of this: “We know not whether to smile or frown.”¹³⁵⁸ Consequently, during this time, though preexistence was being defended by many, it was also rejected by many, a lot who were Christians.

1831, Wilhelm Benecke, (1776–1837), late in life, came to religious studies, at Heidelberg Germany, & believed that preexistence was an important key to unlock the theological difficulties of St Paul’s letter to the Romans, in *An Exposition of St. Paul’s Epistle to the Romans*.¹³⁵⁹ For some reason, Benecke saw in Romans 5:12-14, how “Pre-existence is taught in express words. I only maintain that the Apostle’s argument leads us quite to assume it.” He goes on to present the old preexistence theme of pre-mortal sinning, “Where, then, could they [all those who’ve live from Adam to Moses] have transgressed a divine law, for they had none given them in their human existence?” The answer to this, Benecke

suggests, is that for allowing the possibility that of pre-mortal sinning: “I put it to yourself and every unprejudiced thinker, whether, allowing the premise, any other answer can be given than that which I have drawn from them; namely, in an ante-human existence!” One critic notes that this was what Benecke was suggesting, but claims that it was untenable: “He supposes, with Origen, that every man has sinned by himself, not, however, in this world, but in a state of pre-existence.” The critic then offers his own anti-preexistence interpretation, claiming that the Scripture doesn’t acknowledge any personal preexistence, but that God knows the future as the present. Thus, the critic gives the old, foreknowledge of God, argument. Or the divine foreknowledge, no preexistence of souls.¹³⁶⁰

1840, preexistence, still not an acceptable doctrine by many, when defended caused outrage in those who rejected it. Such was reported was the case with the *Presbyterian Christian Observer*, when reader learned about their own Dr. Ashbel Green (1762–1848), had done an article in the 1825 issue of *Christian Advocate*, that defended preexistence. The editor of the *Observer* complained that the belief was a “monstrous hypothesis,” while a reader calls preexistence, the most monstrous speculation, unscriptural, anti-scriptural, and absurd.¹³⁶¹

1859, Johann Friedrich Bruch (1792–1874), theologian, noted a virtual renaissance of the idea of preexistence in Germany, & published an entire volume on the history of *Teachings on the Preexistence* (*Die Lehre von der Präexistenz*).¹³⁶² He traces it from Pythagoras to its demise under the 553 AD edict of Justinian, and saw it reemerge during the 18th–19th centuries amongst German philosophers & theologians, naming some of them: Friedrich Schelling, Wilhelm Benecke, Julius Müller, Friedrich Rückert, Johann August Ernesti, and Immanuel Hermann Fichte & Immanuel Kant, (1724–1804), as all responsible for helping to rescue & resurrect the preexistence idea, from fading out, as that it was almost “totally and forever forgotten,” by the close of the 18th century.¹³⁶³ Thus, Bruch notes: “It appeared that the theory of a pre-earthly existence of the human soul had been totally and forever forgotten; after all, Catholicism had rejected it and it had been discarded by the Protestants... However, the question emerged again in the modern era, albeit in a different form and the theory found capable apologists among the most eminent philosophers and theologians.”¹³⁶⁴

1803–1895, Edward Beecher, born in America, into a famous reform-minded & theological family, & as a theologian, he wrote an extensive & widely read defense of the preexistence. It was a 400 page manifesto, the boldest and most detailed exposition on the doctrine of preexistence in religious history, *The Conflict of Ages, or, The Great Debate on the Moral Relations of God and Man*, published 1853, 1854, & 1855, etc.¹³⁶⁵ He asked: “Are we to suppose that in all these past ages there were no intelligent beings in existence? . . . The existence of some of the angels from the beginning of the creation, and the creation of other intelligent spirits from that time onward, in other parts of the Creator’s kingdom,... are in the highest degree reasonable and probable.”¹³⁶⁶

1854, one preexistence theme that still haunted Christendom, is the post-fall from heaven activities of the fallen angels, sometimes also thought of as “lost angels.” According to lore, after their fall down into the deep places of the earth, some into the lakes, rivers, forests, woods, caves & seas, to become legendary creatures. What happened to them, & where are they now? How did they get lost to the knowledge of the human family? They certainly weren’t lost to God’s all seeing eyes, but what about to the knowledge of those militant angels that fought against them? As doctrine had been rejected to become philosophical concepts, as philosophical ideas became rejected or accepted concepts to debate over. The later

versions became more & more legendized too, which may be why Beecher speculated that the human race were “the fragments of a demon army, long ago tried and lost.”¹³⁶⁷ Others, upon noting this concept of Beecher, couldn’t accept such speculations, which they thought weren’t backed up by scriptures, & dismissed the whole scheme: “The very idea of being an old demon, recreated, or rather reconstructed, and brought into this life for a second trial, strikes us as inexpressibly ludicrous, nay, we ought rather to say, intensely horrible.”¹³⁶⁸

1855, a Baptist reviewer notes Beecher’s arguments to answer the problem of human suffering and God’s justice. Then goes on to vilify Beecher’s solution, in the *Universalist Quarterly* and *General Review*, as so destitute of direct support, and so incredible in itself that it didn’t need refuting.¹³⁶⁹ Plus, how that “...people will not believe themselves to be ancient spirits, newly born into this world, from a pre-existent state of which they have no trace of remembering nor of Revelation...”¹³⁷⁰ The old issue & question of: Why humans can’t remember their pre-existent identity, or life? This, must have been argued over again, during this time too.

As noted earlier, the preexistence had offered answers to different issues, plus, answers to earlier anti-Christian charges that claimed Christ neglected other people in other nations. Early Christians had answered this by having Christ pre-exist, & going to other nations, even before his birth to Mary. As Beecher’s book had generated old almost forgotten discussions again, different ones noted that his book had shone a spot light on a fatal defect in Christianity, which Beecher’s book was acknowledge could help repair. While others charged he had too many flawed speculations & conclusions that they disavowed themselves from, while his work had some appeal to many.¹³⁷¹

1865, or during the American Civil War, Charles Beecher, Edward’s brother, noted that the debates over the preexistence were eclipsed in the media of the time, for a while, by the excitement with Civil War coverages. Years later, a manuscript by his brother Charles Beecher, *Life of Edward Beecher*, that was submitted to the Illinois College Library in 1950, by a descendant. In a letter by John Beecher to President H. Gary Hudson, on that occasion, the manuscript was said to get into “...Edward’s “spiritual” (theological) development and his belief in the pre-existence of the soul, an unfortunate excursion into the realms of heresy which apparently wrecked his [Edward Beecher’s] career.” Because of preexistence, Edward was called obsessed & delusional, in this letter, dated 3-11-1950.¹³⁷²

1870, the controversial waves for & against preexistence raged on after Beecher’s publication, so much so, that the combined printed reviews, criticisms, replies, were reported could fill several volumes the size of the book itself. Other reviewers commented how the book had been honored with remarkable degree of attention, in Newspapers, Magazine Articles, Lectures, books, at the pulpits & religious-press. It was called a problem that proposed discussions, others glorified it as opening new theological discussions, with the book leading the way. It opened up debates that would go on for the next hundred years, some suggested. Others would object to the book as having been “A dream,” “inconclusive,” “no proof,” but such jabs at it, were just the typical responses of the times to a topic that would not simply go away.¹³⁷³

Despite on going opposition, rejections, & the vilifications of those who promoted preexistence themes, it was one of those beliefs that kept having prominent advocates for it. Another along side Edward Beecher was Julius Müller (1801–1878), an influential theologian at the University of Halle in Prussia. About 1868, his German work *Die christliche Lehre von der Sünde*, in 2

volumes, (1839), was translated & published in English in 1868, *The Christian Doctrine of Sin*. He found & argued that the preexistence of the soul was the only foundational theory of sin and accountability that could be logically based. One critic wrote how he, like Beecher, resorted to preexistence as a way to reconciling other dogmas with the acknowledged attributes & character of God.¹³⁷⁴ Julius saw the issues of free-agency, again, a preexistence theme, as part of the issues over accountability, as the sum of all our choices is realized, how that ‘each successive moment is conditioned in some degree by that which has preceded it.’ We are where we at right now, because of the sum of our free will choices. Julius realized that the answer to the problems of evil, the consequences of free will choices, the good or bad out-comes in the mortal life, must be considered in light of prior life choices. Thus, pre-mortal existence should be inquired into in order to solve the dilemma of free will: “The course of our inquiry compels us TO LOOK BEYOND THE REGION OF THE TEMPORAL IN ORDER TO FIND THE ORIGINAL SOURCE OF OUR FREEDOM.... Human freedom must have its beginning in a sphere beyond the range of time, wherein alone pure and unconditioned self-determination is possible. In this region we must seek that power of original choice.”¹³⁷⁵ Julius notes also that “the idea of a self-decision of the will previous to the birth of the soul in this world ... has been adopted by many.”¹³⁷⁶

Like in earlier centuries, when preexistence was used in defense of other beliefs, & used to answer early anti-Christian charges of neglect & borrowing. To make these claims, ancient critics had to first ignored or tried to discredit beliefs they knew about, such as Christ’s world wide trek themes, (that would make Christ not neglectful of other nations). Plus, Christ’s descent into hell themes, (that would make Christ not neglectful of all those in that realm, as in others). Some ancient critics also made fun of the war in heaven-preexistence themes, (showing that they, like Celsus, knew about them). Doing so, in order to claim that Christ neglected other nations, or pre-Christian nations, or that early Christianity was only a copy of heathen nations’ versions of “gods” descending to earth, becoming mortal, dying, descending into the underworld, & resurrecting. (If Christ preexisted, went to other nations, had angels & prophets preaching the gospel in pre-Christian times, then Christ could be charge with neglect. But also, there are parallels because the pagans’ & Heathens’ forefathers had the gospel but apostatized from it & legendized the beliefs, fragments of which would be passed down to later generations & thus noted). Like how the ancient critics ignored, or tried to discredit or not give credit to the answers given, so also do the later critics. Thus, later writers of the 19th century, in seeing the value in the use of preexistence that early Christian apologists used to answer different issues, may have thought that preexistence could be used to answer the different issues of their day that were being brought up again.¹³⁷⁷ One of these was John P. Lundy, *Monumental Christianity*, (1875 & 1882), in response to critics who charge that Christianity was borrowed from Pagan or Heathen nations. Lundy used preexistence themes & Christ world wide trek themes together to answer the critics: If Christ was before Abraham, as he said he was, (preexisted), then surely he must have manifested himself to other nations besides the Jews, (Christ’s world wide trek). That’s why there are parallels between Christian beliefs & Heathen nations’ beliefs. T. W. Doane, *Bible Myths*, 1882 & 1910, knew of Lundy’s works, cites him, but ignored his answer, & he did with answers given by early Christian writers.¹³⁷⁸ During the 19th century, while many were turning towards Darwinian “scientific” answers to explain the origins of the soul, & the human family, many others were turning back to the earlier answers offered by preexistence themes. While Darwinism & other scientific claims were used to

try to discredit religious beliefs, some, like Norman Pearson & William Kingdon Clifford (1845–1879), “found Darwin to be a new resource, rather than an enemy, in the quest to maintain the viability of preexistence in the presence of new scientific paradigms.”¹³⁷⁹

Mid to late 19th century, Andréa Pizzani, Italian, championed preexistence, & believed that modern science offered persuasive support for it. Familiar also with the works of Origen, Pizzani in Pre-existence and Future Existence; or, The Soul Created in the Image of God, preexistence themes are considered, as also hints to deification as being what different plurality of existences were leading up to, a glorious future.¹³⁸⁰

1882, Elizabeth Palmer Peabody, defended the doctrine of preexistence, how that “our common ideals of justice, love, and beauty, testify to, for they constitute, the preexistent man of Plato, and by reason of them all children are more alike than they are different....” They were in the preexistence with the Father. Peabody also used the concept of Vincenzo Gioberti, Italian philosopher, (1801–1852), “the would has seen God before embodiment.” Also, the child’s birth, (like in Wordsworth’s language), need not have an absolute forgetting of the glories the baby has known, & that imperial palace, whence the baby came from.¹³⁸¹

1886, Norman Pearson, in an article, logically explores the eternal nature of the soul. If we are to assume that human existence, if it is “eternal on one end,” in that from birth the soul being created at the same time as the creation of the body, that soul will last forever. Then: “Has it existed before such birth, either from eternity, or as an antenatal creation? Assuming its pre-existence, under what conditions has it existed?”¹³⁸²

1809–1892, Alfred Lord Tennyson, during the Victorian era, found the preexistence idea to be both a rational for friendships that seem to transcend mortal life back into a pre-mortal realm. How that there are reminders in meeting someone, or doing things with friends, that suggest ‘all this has been before,’ recognitions in looking into friends’ faces, trying to remember often meetings before, somewhere. In “The Two Voices,” he defends the belief in a prior existence by comparing the intervening veil of forgetfulness to that of infancy. Coming into live, forgetting, like the first year that is forgotten: “Much more, if first I floated free, As naked essence, must I be [-] Incompetent of memory.... Of something felt, like something here; Of something done, I know not where; Such as no language may declare.” In “The Way of the Soul,” his In Memoriam, after the loss of a friend, Tennyson considered & pondered on how the departed will remember those people & experiences left behind. But also, the living who remember, imperfectly, their own prior existence, or the preexistence. The lyrical poetical version hinted to pre- & post- phases of human existence, & a return home, a return to primeval origins.¹³⁸³

1894, when a poem was published by Dante Gabriel Rossetti, (1828–1882), Tennyson’s contemporary. In poetic preexistence themes, says how: “I have been here before, ... You have been mine before... Some veil did fall, — I knew it all of yore.”¹³⁸⁴

As time aged Christendom even more, because many earlier Christians had been encouraged to drop many, if not in some cases, the whole concept of a pre-existence, all together. While others concepts were still retained & continued to be legendized in other aspects of different versions of what went on, during the pre-existence. This left some gaps, in understanding the much bigger picture, that of understanding the whole journey of the soul: From the pre-existence, to the earthly tests in a physical body, & the return to the life after life, or returning back home to God to be judged accordingly, in a life review or

weighing of souls’ deeds, as to what was done by souls all along the way in the journey thus far. So, without clear understandings of the pre-existence as a chapter in that whole journey, many questions had to then be asked, plus, others about other pre-existence themes still retained in other areas of Christendom. Such as, what was the proper chronological time line of events: When did the war in heaven happen? When did the angels fall from heaven? Where did they go? Where did they fall down into? What were they doing now? What did they look like? Where they invisible? Or did they manifest themselves in the evils that people do, or in the howls of the wind, or bumps & eerie unexplained sounds in the night? Did they take possession of humans from time to time? Or the scary looking demon-possessed animals of the dark forests? (In areas of Christendom where there were dense forests). Did they fall down into the watery abyss of the sea? Or inhabit the rivers, lakes & wooded areas? Did some fall down into the underworld, & now lived underground? Where demons the size of nymphs, winged insects, & the size of dust? These were questions that were being asked, & later legendized versions of pre-existence themes offered some dramatic mythical fabled answers in much later centuries.¹³⁸⁵

1835—1893, Phillips Brooks, Episcopal bishop of Massachusetts, from his pulpit of Boston’s Trinity Church, hints to an unusual preexistent theme, about picturing in our imagination, “the soul praying for life before it has begun to live.” He goes on to make reference to a verse from Alexander Pope’s poem, “The Messiah: A Sacred Eclogue,” 1712, eventually made into a hymn: “See a long race thy spacious courts adorn, See future sons and daughters yet unborn, In crowding ranks on every side arise [-] Demanding life, impatient for the skies.” Brooks goes on further: “The cry of the unborn for life!... The unborn come to the birth and life is given.” When God answers that prayer. He goes on with this imagery of the Pope’s imaginative picture, of spirits praying for life, and of God giving them life, for “...all this God gave them when He answered the prayer of their unborn spirits.”¹³⁸⁶ Pope, as if imitating Virgil, the Aeneid, had similarly envisioned unborn spirits anxiously waiting their moment in history to be born, when they’d burst through the mists of pre-mortality on their way to mortality. Hinting to a Platonic type forgetting of the preexistence, & in the tradition of Basilides, mercifully mentally veiled memory, Pope hints to the preexistence memory block, in his Essay on Man, “Heav’n from all creatures hides the book of Fate, / All but the page prescribed, their present state, / ... Or who could suffer being here below?”¹³⁸⁷ Brooks, perhaps influenced by his reading of Origen, Philo & Plato, filled his sermons with preexistence themes, that also showed up in his poetry in mini-allegories. Such as angelic intelligences descending from God, with whom they had pre-existed, to eventually return to the source whence they came from. Souls being homesick for their heavenly home, is what we’ve seen in early Christian preexistence themes too, as also the return theme.¹³⁸⁸

1812–1889, Robert Browning, during the late Victorian era, the preexistence motifs kept showing up in the poetic genre. The earth changes, but the soul, & God stands sure. The soul enters into the body, as an eternal spirit, that was, is, and shall be.¹³⁸⁹

1838—1907, Francisco Sellén, Cuban poet, spent time in Germany, translated both German & British Romantics, and produced a melancholy meditation on preexistence that is in English: “I have lived before. Where? That I cannot tell...” He goes on to tell of his soul into the loftier spheres, where he lived and loved before these earthly years. Life in the mortal body is like being chained & exiled. A heritage of sorrow now, veiled an unknown form which once worn. Not being able to remember how, when

or where, he wrote: "I only know that I have lived before."¹³⁹⁰

Pre-existence themes in Lore & Legends about Storks
Pulling the Souls of Unborn Babies Out of Rivers,
Lakes & Marshy areas, to be Delivered, as New Born
Babies to their Expecting Parents

Storks are large birds that live in & around marshy areas, by rivers & lakes. According to lore, they often will snatch up the different souls of unborn babies, in those watery areas, & fly through all kinds of rough weather, if needs be, & long distances to deliver the new born babies to their waiting parents. Many fairy tales, & later birth announcements used this lore to illustrate post-cards of the April 2, 1805 – August 4, 1875, during the Victorian era, Danish author, Hans Christian Andersen, wrote such works as *The Storks*, (1838), & popularized a number of fairy tales, some of which have legendized pre-existence themes in them. Some of the legends are concerning the souls of unborn babies that lore says dwell underwater in rivers & lakes, & marshy areas, like other water spirits in other legends. In *The Storks*, a mother Stork tells her young Stork, what sometimes happens to bad human who had mistreated Storks. She says: "I have thought upon the best way to be revenged. I know the pond in which all the little children lie, waiting till the storks come to take them to their parents.... Now we will fly to the pond and fetch a little baby for each of the children who did not sing that naughty song to make game of the storks."¹³⁹¹ The coloring of Storks also has pre-existence themes too, like, in some cases, the white clothed spirits of unborn babies they pull out of the water of lakes, Storks have white coloring, symbolic of purity. But also black in their wings, because, according to lore Satan colored that part of them. (Again, more pre-existence themes, that of post-fall from heaven devilish activities, turned into fables, & in superstitious devil-lore, as to supposed activities of the Devil's & demons' doings on earth). Thus, having also a dark-side to them, Storks can be vengeful to humans that mistreat them or their loved ones. Thus, lore says that they sometimes might seek revenge on mean & bad humans by pulling a dead soul baby out of the marshy areas, rivers or lakes, to then leave them at their intended delivery addresses, as still-born babies. Later birth announcement cards, about 1880–1920, illustrate some of these traditions, showing Storks with the souls of unborn babies, near lakes, rivers & marshy areas. Some of the Storks are pulling the unborn-soul-babies out of lakes, in some cases, they are dressed in white, perhaps a reminder of their innocent purity as babies. Other cards show the baby in baskets, in the beak of the Stork, standing, near a river. Another shows the Stork peaking around the tall grass, looking at the souls of unborn babies, as they sit, or rise out of white flowers from lily pads, on the water. Another, shows the Stork, having looped a white cord around the chest & under the arm-pits of a naked soul of the unborn baby, pulling the baby out of the water. Near by, another baby-soul is floating partly on some yellow-white lily flowers. In one card, a frog on a lily pad has a baby-soul, not yet born, for the Stork tells the frog that the time is not right for delivery, thus to put the unborn baby soul back. Another baby arrival announcement card show the Stork holding a baby up, having pulled it out of a marshy watery area, & the red head white soul-baby, dressed in light blue clothing, is crying, as if in protest. Near by, supporting themselves on lily pads are a couple of souls of unborn babies smiling & looking up at the baby about to be taken & delivered. The caption tells of the Stork arriving with cupid's donation. Thus, a bit of pre-existence lore from cupid's arrow themes, an angel baby with a bow and arrow that helps unborn angel babies to be born, by shooting them with love-arrows to get

couples to fall in love. In art, cupid is often surrounded by baby-angels, sometimes pointing to the couples. Are these baby-angels also the souls of unborn babies, wishing for couples to fall in love? Selecting their parents to be? Whatever might be the case, in this card, cupid is mentioned & thus pre-existence lore seems blended here, as in other cases, when cultures similar fables blend in later centuries, as different cultures share each others' lore, legends & faded doctrines turned to fables.¹³⁹²

What often happens with fables, legends, & traditions, are how earlier doctrines, such as pre-existence themes, & baptism for the dead themes, & Christ's world-wide-treks themes, plus others, once they fall out of favor, once they get rejected, in some cases, (like with the Pre-existence themes), by clerical & civil theocracies' decrees, militant enforced orders, & they also get suppressed. This creates settings for them to become more legendized faster in myth-making settings. But such enforcement settings don't rid the nations completely of the different versions of the basic beliefs, & different areas to where the doctrine had been spread to. For many still hold on to them, pass them down to later generations, illustrate them in art works, manuscripts, & in oral stories that start to become legends. In time, however, they got almost so lost & so faded that they are hard to see what fragments might still retain bits of the original doctrines & beliefs. It is often the case that these fragments get deposited, centuries later, in later fable makings & therefore mixed up in the later fable-makings, blended with superstitious beliefs, that only fragmented hints remain of what once were pure doctrines. So it seems to be the case with the blends of water spirit lore. Some water spirits are amongst the races of fallen angels, some are souls of unborn babies, waiting to be born for the first time, while others, are waiting for a second chance at life. Others are the souls of babies who had died un-baptized, & they seek to be baptized, which some traditions say can be done by simple baptismal prayer formulas. Others are the souls of babies whose bodies had been aborted, these souls are guided back home to heaven to wait for another chance at life again, if they want it, because they didn't get a full opportunity at life yet. So, they wait for the chance to go back down to the same family, or they go to be born through different parents. In other cases, they are those who had drowned by different ways, & turned into water spirits, or water babies to then do penance, (if they'd intentionally jumped in the water & were drowned). Thus, they make an effort to do what they need to do to return again to land life, given another chance at life. Keep in mind these are not official doctrines in anyone's church, but were moral fables, in some cases, written by different authors & story tellers that brought into their fairy tales, & fable makings, their own world views, prejudices, interpretations of beliefs that taint their fable-makings. These are how, & why fables vary, & fable making varies in the different said themes of the fragmenting of pure doctrines, when passed down to later generations, during times of apostasy. Such is also the case with how different water-spirit themes go, when they sometimes get blended together, as old themes run together with new myth-makings, & new fables & fairy tale stories written.¹³⁹³

1863, one example is in the fable makings of Charles Kingley, (1819–1875), *The Water Babies*, used the fairy tale-styles of the Victorian age to illustrate moral lessons, & his own world view themes & prejudices of the times, & was a popular bed time story in England. It tells of a land-boy, Tom, who "fell," other versions show him purposely jumping, into water (a river). Sinking down deep into the water, he is transformed into a water-baby, (some animations show him as a young boy sized "water-baby"), & he encounters others in his underwater journeys. If he passes different tests of penance, perhaps for having let himself drown, & thus is given another chance at land boy life.¹³⁹⁴ Kingley cites a portion of Ode: Intimations of

Immortality, From Recollections of Early Childhood, (1803–06), by William Wordsworth, (7 April 1770 – 23 April 1850), & notes the pre-existence themes, in the poem, about how the soul comes from God, after which he wrote: “There, you can know no more than that. But if I was you, I would believe that.... [For] with some people, [they believe] that your soul has nothing to do with your body, but is only stuck into it like a pin into a pin-cushion, to fall out with the first shake... [However, consider the] doctrine of this wonderful fairy tale; which is, that your soul makes your body, just as a snail makes his shell. For the rest, it is enough for us to be sure that whether or not we lived before, we shall live again; though not, I hope, as poor little heathen Tom did. For he went downward into the water; but we, I hope, shall go upward to a very different place.”¹³⁹⁵ Tom, as a water-baby, was like what must have been thought of, back then, was going on with other water-babies, or water-spirits, & so their world was put into fairy tales, imaginary tales that explored their water-spirit-world. The water, by these later centuries, as earlier, was believed to be a realm where different types of spirits were. It was a spirit-world, & like the spirit world in earlier beliefs, it was made up of different realms, & different types of spirits, on through the ranks & levels of goodness to badness. In lore, some of the races of fallen angels had fallen from heaven, down into many places, including the watery areas of the world, so some of the spirits there in the watery-spirit-world consisted of them too. Which is also the reason that in later centuries, the fallen angels are depicted in many art works as insect like creatures & water-nymphs. For examples: 1221–1274, Saint Bonaventura, “described demons as a great swarm of flies; they were said to be so numerous that if a needle were dropped from above, it would surely strike one.”¹³⁹⁶ Insects type creatures are depicted as falling from the council in heaven, & infesting the air as these fallen angels spread out all over on earth, in Hieronymus Bosch’s art work at the Haywain triptych, AD 1515. Also, the fallen angels battle the good angels, & are depicted as bird type creatures in the air, in Pieter Bruegel the Elder-The Fall of the Rebel Angels - AD 1562. Some demons were said to be as small as dust. Adam Tanner, (1572–1632), when he died, the parishioners refused to grant him a Christian burial, because a “hairy little imp” on a glass plate was found among his things. It was an insect prepared for the microscope. The curate of Unken, however, succeeded in convincing his congregation of the harmless nature of the ‘imp,’ and they at last consented to the interment in their cemetery.”¹³⁹⁷ In that little place called Unken, the superstitious beliefs about devil-imps as tiny insect type creatures, was what they must have thought was on the glass. Again, pre-existence themes turned into superstitious fables & beliefs.

Also, it may be that like in baptismal water spirit lore, when earlier Christians thought of going down into the baptismal waters as a ritualistic descent into the watery abyss of the underworld, (after the baptismal-waters were blessed & water-demons expelled). That these baptisms for the dead lore, with later fables of water-spirits seeking salvation & baptism, were parts of this water-spirit-world, where there were also water-babies, the souls of unborn babies, waiting to be born. Again, an underwater spirit world filled with all kinds of different types of spirits at different stages in their journeys through different realms, & life experiences, tests, & rewards or punishments. Thus, when the storks pull the water-babies, or souls of the unborn babies out of the waters of marshes, lakes or rivers, they are pulling them into physical life, so it would seem lore is suggesting.¹³⁹⁸

1881, a black & white antique print, shows two “cherubs - Victorian Decor” said to be “Woodland Fairies,” or part of fairy art & Stork print, wood

engraving. The two naked baby fairies, that look to be about under two years old, with wings on their backs, stand on the bank of the marsh, one is leaning forwards with a flute, playing it to a Stork standing almost in the water. Are these woodland fairies also amongst the unborn souls of babies, waiting to be born & delivered by the Storks?¹³⁹⁹

More vintage birth announcement cards, about late 19th c – early 20th, show different versions of the souls of unborn babies, as if before their mortal births, swimming around in marshes, near the banks of rivers, & lakes. (This is like other water spirits of lore, fables & legends, in those cases, the spirits of babies that had died without baptism, & which lore says can be baptized for the dead through simple baptismal prayer formulas. A topic covered further on in this study). In these different cases of depictions of souls of the unborn, there are variable reactions to their encounters with different Storks, some Storks are flying down to snatch them from the water, or them swimming near the banks of the marshes, or rivers, or lakes. Or from the tall grass on the banks of the rivers, lakes or marshy areas. Some of the soul-babies go with the stork with smiles on their faces, reaching up to the Bird, others seem to be crying for whatever reasons, perhaps scared of the bird, or scared of being pulled out of the water by the Storks. Or perhaps they are cold & thus the swaddling-cloth they are wrapped up in. Others have bottles of milk being given to them by the Storks. Some soul-babies, perhaps symbolic of them becoming newly born, when pulled from the waters, are seated on the backs of the Storks, as they stand in the tall grass & weeds of their watery habitats, as if the Storks are about to take flight to make their deliveries. Other soul babies are wrapped up in cloths or blankets, often white in color, reminding us of the naked souls wrapped up in blankets, as those newly departed from earth life souls, at the moment of death, ride up on white blankets with the angels, as the souls are pulled up into paradise, or heaven. Thus, possible white garment-lore is seen in how the new born babies, arriving into physical life, in some cases, are also being clothed upon, like in ritualistic types, for their naked bodies are clothed in white-clothes, white robes, or are pulled up by the Storks in white-blanket, white thread straps, looped around their chests & under their arm pits, when pulled out of the water, or when in flight. While others are wrapped up & tied in white blankets, held together with a knot, held in the beaks of the Storks, some of which are seen on the banks of marshes, lakes or river banks. Others, far up in the air, as the Storks are in routes to deliver the new born babies to their waiting parents. In some cases, the soul-babies are clothed in light blue, perhaps the traditional symbolical color for boys. While pink, like in some cases, for there are depictions of storks holding babies, one wrapped up in blue, the other in pink. Plus, others of the lily flowers are colored, (& which the soul-babies of the unborn, are sometimes depicted resting on, while in the water), were to indicate those who were unborn girl souls. In others, their might be a pink flower, to indicate the baby is a girl. Note here again, the possible garment lore, how the soul enters life naked, (Job.1:21, Eccl.5:15), but is clothed in white. Just like when the soul departing mortal life is depicted naked, to then be clothed in white, in some cases white robes, other cases, white blankets, as they ascend with the angels, who are about to deliver these souls back home to their Heavenly Parents & loved ones waiting to greet them.¹⁴⁰⁰

The protective garment lore of these deliveries in both cases, seems to also been legendized even further in the protective assurances promised by such deliveries, especially of babies coming “from heaven,” or as lore puts it, from the heavenly clouds, where in other lore, winged-angels, clothed in white, are believed to dwell, playing harps, “up in heaven.”¹⁴⁰¹ In the cases with later lore,

some put to animations, or cartoons, the heavens or clouds, up in the sky, was believed by many to be where babies come from, or from heaven. In modern animations, this lore is dramatized in a comical way, as babies are being manufactured, magically, by clouds, in Storks, (2016). The storks fly to these clouds, that reveal themselves as ghostly type shapes, charged up with electricity, they then press together some hand fulls of clouds, charge them with electricity, producing, different types of animals, & other types of babies. They are wrapped up in a white blanket & given to the Storks to deliver them to earth below. In other animations, Storks sit on clouds with their baby wrapped up in the white blanket, & after they descend to the address, a poem to read about how the baby safely came "from heaven." Some modern animations, or cartoons, like in Disney's Dumbo, (1941, during World War 2), shows the Storks dropping off babies wrapped up in white blankets, with white parachutes, that open up, & cause the babies to float safely down to their waiting animal parents. Some modern day Delivery Rooms at Hospitals, & also delivery companies who use such promises in their ads about safe deliveries, such aspects of pre-existence lore turned even more legendized, just might have fragments of Stork delivery lore, in delivering the newly born of the once unborn soul-babies from the heavenly clouds, or from lakes, rivers & marshy areas, where water spirits were once believed dwelt. Modern day fragments of this earlier lore, might be found in the delivering of letters, packages, boxes, & other things, safely, on time & undamaged, or at least, as much as possible. In some cases, delivery-companies use Storks as their symbols, & in some cases, Storks are depicted on mail stamps.¹⁴⁰²

MORE ON LATER PRE-EXISTENCE THEMES IN LATER LORE & FABLES

Late 19th century anti-Christian writer, T. W. Doane, continued on with this age old logic, which Celsus A.D. 170-80, had used earlier against the early Christians. Doane, after pointing out a number of parallels between Christianity & the pagan nations, suggested that: "Our assertion that that which is called Christianity is nothing more than the religion of Paganism, we consider to have been fully verified. We have found among the heathen, centuries before the time of Christ Jesus, the belief in an incarnate God born of a virgin; his previous existence in heaven;..." & other similarities.¹⁴⁰³ The early Christians, as I have already shown, answered this same charge, as found in earlier anti-Christian polemics, by saying that the reason why there are parallels was because the demons had counterfeited these things. The gospel & knowledge of Christ had been taught in the different nations of the earth in pre-Christian times, by prophets, & by the pre-existing Christ as a Spirit. The gospel had also pre-existed in heaven, & thus, was the original message from which the pagans nations had borrowed from, not the other way around as the critics had suggested. As if borrowing the polemics from earlier critics, Doane wrote that the ancient Pagans had many beliefs and ceremonies which are to be found among the Christians. One of these is the story of "The War in Heaven." Doane, presents the Catholic theory of the fall of the angels: "In the beginning, before the creation of heaven and earth, God made the angels, free intelligences, and free wills, out of his love He made them, that they might be eternally happy. And that their happiness might be complete, he gave them the perfection of a created nature, that is, he gave them freedom. But happiness is only attained by the free will agreeing in its freedom to accord with the will of God. Some of the angels by an act of free will obeyed the will of God, and in such obedience found perfect happiness. Other angels,

by an act of free will, rebelled against the will of God, and in such disobedience found misery."

"They were driven out of heaven, after having a combat with the obedient angels, and cast into hell." Doane then mentions 2 Pet.2:4; Jude 6. And wrote that according to "the Talmudists, Satan, whose proper name is Sammael, was one of the Seraphim of heaven, with six wings."

"He was not driven out of heaven until after he had led Adam and Eve into sin; then Sammael and his host were precipitated out of the place of bliss, with God's curse to weigh them down. In the struggle between Michael and Sammael, the falling Seraph caught the wings of Michael, and tried to drag him down with him, but God saved him, when Michael derived his name,--the Rescued."¹⁴⁰⁴

1882, Gustave Dore engraved an art work that depicted a certain point in the story of satan's fall based on the earlier version in Milton's Paradise Lost. "Satan is chained for nine days in hell's burning pool."¹⁴⁰⁵

Ellen G. White, later part of the 19th century A.D., explains the origins of evil as going back to the time of "satan's rebellion" & war in heaven. Christ the Word, the only begotten of God, was one with the eternal Father,--one in nature, in character, and in purpose,--the only being in all the universe that could enter into all the counsels and purposes of God. By Christ, the Father brought in the creation of all heavenly beings. (Cor. 1:16), and to Christ, equally with the Father, all Heaven gave allegiance. White goes on to point out that the law of love was the very foundation of the government of God, the happiness of all created beings depended upon their perfect agreement with this divine law. God hoped that through the obedience to this law his creatures be freely willing to give service. For God takes no pleasure in a forced allegiance, and to all he grants freedom of will, that they may render him voluntary service. However, there was one that chose to pervert this freedom. Sin originated with him, who, next to Christ, had been most honored of God, and who stood highest in power and glory among the inhabitants of Heaven. Before his fall, Lucifer was first of the covering cherubs, holy and undefiled. (Ezek.28:12-15, 17). He might have remained in favor with God, beloved and honored by all the angelic-host, exercising his noble powers to bless others and to glorify his Maker. But says the prophet, "Thine heart was lifted up because of thy beauty, thou has corrupted thy wisdom by reason of thy brightness." (Ezek.28:6; Isa.14:13-14). Thus, White presents a number of biblical passages to present this later version of pre-existence themes. For, little by little, Lucifer came to indulge a desire for self-exaltation. Instead of seeking to make God supreme in the affections and allegiance of his creatures, Lucifer sought to win their service and homage to himself, coveting the honor which the infinite Father had bestowed upon Christ, for Lucifer, a prince of angels, aspired to power which it was the prerogative of Christ alone to wield. White goes on to point out that all the host of heaven rejoiced to reflect the Creator's glory and to show forth His praise. But when Lucifer-Satan rebelled a note of discord now marred the celestial harmonies. The service and exaltation of self, contrary to the Creator's plan, awakened forebodings of evil in minds to whom God's glory was supreme. The heavenly councils pleaded with Lucifer. The Son of God presents, before him, the greatness, the goodness, and the justice of the Creator, and the sacred, unchanging nature of his law. God himself had established the order of Heaven, and in departing from it, Lucifer would dishonor his Maker, and bring ruin upon himself. Lucifer allowed his jealousy attitude towards Christ to prevail, and he became the more determined to bring about his own will. His pride for in his own glory nourished the desire for supremacy. Lucifer was not thankful for the high honors which God had conferred upon him. Lucifer gloried in his own brightness & exaltation, and sought to be equal with God. Lucifer,

before his fall, was beloved and reverence by the heavenly host, & even the good angels delighted to execute his command, and he was clothed with wisdom and glory above them all. White used the old clothing types here, & goes on to note how the Son of God was the acknowledged sovereign of Heaven, one in power and authority with the Father. In all the councils of God, Christ was a participant, while Lucifer was not permitted thus to enter into the divine purposes. "Why," questioned this mighty angel, "should Christ have the supremacy?"

White goes on to tell of Lucifer rebellious activities: "Leaving his place in the immediate presence of God, Lucifer went forth to diffuse the spirit of discontent among the angels. Working with mysterious secrecy, and for a time concealing his real purpose under an appearance of reverence for God, he endeavored to excite dissatisfaction concerning the laws that governed heavenly beings, intimating that they imposed an unnecessary restraint.... [Also] that God had dealt unjustly with him in bestowing supreme honor upon Christ. He claimed that in aspiring to greater power and honor he was not aiming at self-exaltation, but was seeking to secure liberty for all the inhabitants of Heaven, that by this means they might attain to a higher state of existence."

God put up with Lucifer's attitudes for some time. For Lucifer was not immediately degraded from his exalted position when he first indulged the spirit of discontent & began to present his false claims before the loyal angels. For a long time he was allowed to retain his position in Heaven. Many times he was offered pardon, on condition of repentance and submission. However, Lucifer didn't choose to repent. Had been willing to repent he might have saved himself and many angels who later followed his example, by forsaking their positions. Lucifer had not at that point in time, had fully cast off his allegiance of God, even though he had forsaken his position as covering cherub. However, had Lucifer been willing to return to God & acknowledged the Creator's wisdom, and satisfied to fill the place appointed him in God's great plan, Lucifer would have been re-instated in his office. Like the earlier Christians in explaining some of the things that caused Lucifer's fall, White notes that pride forbade him to submit, for he persistently defended his own course, maintained that he had no need of repentance, and fully committed himself, in the great controversy, against his Maker.

"All the powers of his master-mind were now bent to the work of deception, to secure the sympathy of the angels that had been under his command. Even the fact that Christ had warned and counseled him, was perverted to serve his traitorous designs. To those whose loving trust bound them most closely to him, Satan had represented that he was wrongly judged, that his position was not respected, and that his liberty was to be abridged. From misrepresentation of the words of Christ, he passed to prevarication of the words of Christ, he passed to prevarication and direct falsehood, accusing the Son of God of a design to humiliate him before the inhabitants of Heaven. He sought also to make a false issue between himself and the loyal angels. All whom he could not subvert and bring fully to his side, he accused of indifference to the interests of heavenly beings. They very work which he himself was doing, he charged upon those who remained true to God. And to sustain his charge of God's injustice towards him, he resorted to misrepresentation of the words and acts of the Creator. I was his policy to perplex the angels with subtle arguments concerning the purposes of God. Everything that was simple he shrouded in mystery, and by artful perversion cast doubt upon the plainest statements of Jehovah. His high position, in such close connection with the divine administration, gave greater force to his representations,

and many were induced to unite with him in rebellion against Heaven's authority."

"God in his wisdom permitted Satan to carry forward his work, until the spirit of disaffection ripened into active revolt. It was necessary for his plans to be fully developed, that their true nature and tendency might be seen by all. Lucifer, as the anointed cherub, had been highly exalted; he was greatly loved by the heavenly beings, and his influence over them was strong. God's government included not only the inhabitants of Heaven, but of all the worlds that he had created; and Satan thought that if he could carry the angels of Heaven with him in rebellion, he could carry also the other worlds." White goes on to write about how Satan, & his followers, eventually rebelled to the point where they needed to be banished from Heaven. White makes reference to the inhabitants of heaven & of other worlds, and notes that the same attitudes that caused the rebellion in Heaven, still inspires rebellion on earth.¹⁴⁰⁶

Late 19th century, John P. Lundy, wrote in response to the borrowing charges, how that: "Infidelity has been accustomed to say, from the time of Dupuis to the present, that Christianity is only a sort of copy of ancient Paganism: that is has no new ideas, and must therefore be rejected. But where did Paganism get its sublime conceptions of God, its notions of immortality and human destiny? Whence did all ancient nations derive them, hold them, and agree so marvellously about them? This universal faith must have an adequate cause; and Christianity is but the more full, clear, true and glorious exponent of it all.... If Christ was before Abraham, as He claimed to be, then surely He must have manifested Himself to other nations beside the Jews, or other nations, including the Jews, must have derived their religious systems and ideas from some common source."¹⁴⁰⁷ Note here how Lundy hints to Christ's pre-existence, & says that if Christ had pre-existed & had manifested himself to other nations, Christ then would have been the original source for 'this universal faith.'

20TH CENTURY A.D.: 1900, Dr. Paul Carus, (1852–1919), tells of the legend of Merlin, as told by Bela of the old chronicles. Pre-existence themes, that of Satan's post-war in heaven, post-fall from heaven activities are in how Satan plans to have his own son to try to undo Christ's work of redemption. Having been defeated, he thought be doing this he'd regain his power, & thus Merlin, according to lore, is supposed to be the son of Satan. The post-war in heaven battle continued on earth, as Merlin is considered as one who could be turned towards God, rather than be an agent against him, in doing his father's causes. Merlin was given different gifts from the Devil, that of knowledge of past & present, but God added the knowledge of the future. He performed many marvelous things, was full of wisdom & his prophecies were said to be reliable. Having been baptized as an infant, it was said that, despite his diabolical parentage, he didn't descend into hell at death, but went to heaven. But, in other lore, other supposed sons of Satan, don't join the cause of the Good Lord, as Merlin seemed to have done. Eggelino, for example, forced his mother to confess the secret that he and his brother Alberico were sons of Satan.¹⁴⁰⁸

1908, written by the Belgian, Maurice Maeterlinck, a 6 act fairy play, *The Blue Bird*, in it, there is the Kingdom of the Future, where from which all the children come who are waiting to be born. Throngs of children, dressed in long azure robes, play, talk, sleep, cultivate fruit & flowers, and work at inventions. Each wait for their turn to be called upon to be born, when the fathers and mothers want children. When it's their turns, the great doors open and the little ones go down.¹⁴⁰⁹

1910, November 20, *The New York Times*, published an article about the beliefs of Sir Oliver Lodge, entitled: *Sir Oliver Lodge Teaches the Soul's Pre-existence*, subtitle:

Famous Physicist Announces His Belief, Gained Through Scientific Research, in Immortality, the Gift of Prophecy, and Christ's Incarnation. The article argues that the preexistence doctrine "has not been hitherto among the recognized tenets of Christianity, although, in some form or another, it is present in most of the great world-religions, and is older than Socrates, who used it as one of the links in his argument for the immortality of the soul." Perhaps in 1910, the beliefs of earlier Christianity's beliefs in a pre-existence, weren't known to the writers at the New York Times. Whatever might have been the case, here's what Sir Oliver Lodge, is reported to have argued: "My message is that there is some great truth in the idea of pre-existence— not an obvious truth, nor one easy to formulate – a truth difficult to express – not to be identified with the guesses of reincarnation and transmigration, which may be fanciful. We may not have been individuals before, but we are chips or fragments of a great mass of mind, of spirit, and of life— drops, as it were, taken out of a germinal reservoir of life, and incubated until incarnate in a material body." Lodge argued "...that the soul will live forever in the future as a consequence of its pre-existence: "John Smith was born a few years ago and will die, but he will not go into nothingness; and though as an individual he began at birth. It is not likely he, and any more than anything else, began from nothing.... At birth we began a separate individual existence, but not from nothing. Children often appear to retain for a time some intuition, some 'shadowy recollection,' as it were, of a former state of being. And even adults, in certain moods, have 'gleams of more than mortal things,' and are perplexed, at times, with a dim reminiscence as of previous experiences." Oliver goes on to reason that what-ever might have happened before earth-life was forgotten, for our individual memory begins at birth. We've forgotten our own individual identities of whom we were, before our birth into mortality. He admits that this belief is not new, that Plato taught in before Christ & that Wordsworth it early last century— about how "...that when we enter into flesh, we leave behind all memory of previous existence— all, except for occasional dim and shadowy recollections which, though they may be stronger in infancy, occasionally surprise the grown man also, from whose mind they usually appear to have faded." Oliver admits to the existence of guardian, witnessing invisible to us, angels. That we sometimes can sense their presences, inspirations given to us from them. How that Christ pre-existed, as a Divine Helper, who also took on flesh & dwelt amongst us, as the Lord from heaven. How that we are all incarnations, all children, sons & daughters of God. How Christ lowered himself to live as a peasant, a teacher, a reformer & martyr, here on earth. "Christ did not spring into existence as the man Jesus of Nazareth. The Christ spirit existed through all eternity. Then it was that he assumed his chosen title, 'Son of Man.' Before that he is called the Companion, the Counsellor, the Word of God, the Word, or the Thought, or the Logos, the Idea.... While incarnate He, too, had, in some real sense, partially forgotten previous existence."

¹⁴¹⁰

Walt Disney's *Fantasia* (1940), depicts, with the help of music set to animated cartoons, a legendized version of the Lord of Darkness on a mountain. Spreading forth his large bat like wings, this horned dark skinned fallen being of darkness calls ghost & monstrous looking creatures out of their graves, the underworld, & the pit. The traditional fires of hell flash & light up the night as the lord of darkness watches numerous tiny dancing creatures. Taking delight in these dancing figures he exposes his fangs as he smiles. Suddenly there is a flash of light! The light caught all the creatures of darkness attention. Again, another flash, & another, & another. They covered their eyes from such a blinding series of

flashes. As the light increased & the length of the flashes grew longer. The creatures of the night began to crawl, or fly back down to where they had come from. The bright light of the coming dawn was too much for them to stand. Even the lord of darkness could not stand to look upon the light. The night scenes fade into a beautiful scene that shows the sun rise, etc. This modernized personification of a legendary figure has retained only hints & bits of the story of the pre-existence, with regards to the fall of satan, & his retrogressed conditions.

The Lord of Darkness is presented in later legendized ways in the movie *Legend*. References to "blackness," "black hearts," & "dark embrace," retain the color symbolism of earlier centuries. The Dark Lord calls himself an "exile" who was banished to live in the fallen conditions that he was now in. Later on in the movie, a battle between good & evil take place. Good wins out in the end, & the lord of darkness is blasted out into space by the light of the sun which was reflected off a number of shields down into the realms of darkness. Before the good's sword cuts off the Lord of Darkness from holding on from falling away. The dark Lord boasted that he was "apart of you all" for "what is light without darkness?" he make reference to being "brothers", etc. And with the final blow from the sword, the good causes the Dark Lord to fall away into the stars. He fades out of sight, & then suddenly there is a burst of light, and a number of stars go shooting off & spread out. All these things seem to be legendized symbolical reminders of the earlier stories. The references to "blackness",-- being symbolic of their fallen conditions, & retrogression in evil. Pits-- being symbolic reminders of the underworld, hades, limbo, etc., the prison and realms of satan. The reference to be an "exile"— Satan's exile from heaven, in which he was banished from heaven. The battle between good and evil,— reminding us of the war in heaven, & the continual battle between good and evil, Light and darkness. The reference to "brothers"— reminding us of early to later Christian beliefs, & comments about how that Satan & Christ were spirit-brothers in the heavens. The fall of the dark lord into the stars,— reminding us of Satan's fall.

Another movie, "The 7th Seal," reflects certain aspects of some versions of the pre-existence, making reference to the chamber of souls. According to tradition, there are a certain number of souls are to come to earth life from this chamber before the end of the world.

Included in certain plays, during these later centuries, is the *dramatis personae*, for the central struggle is between Lucifer and Michael. Michael, white-robed, with wings, also has the traditional "sword to vanquish Lucifer" with.¹⁴¹¹

In Russia, many peasants believed that "a guardian angel brought the newborn child a soul and presided at his birth."¹⁴¹²

Later Legendized Aspects of Pre-existence

In the Brendan legend, "birds were fallen angels whose trespass was little, and hence they served God in song and sang all the divine hours."¹⁴¹³ In *Romance of the Rose*, Wisdom is Christ.¹⁴¹⁴

In Russian folk belief, some creation legends "specify that not all demons cast from heaven by the Archangel Michael fell to earth: some remained in the atmosphere in the form of fiery, flying serpents." In some cases, a falling star signaled the approach of such a demon to a village.¹⁴¹⁵ Earlier, Christ is said to have likened Satan's fall from heaven like unto a falling star.

In Russian folk beliefs and legends, *domovoi*, *leshie*, *vodianye*, and *polevye* are "demons that when cast from heaven fell in the forests, waters, and fields."¹⁴¹⁶ In other creation legends, Tsar Satanail envied God, while "God was good and he loved Satanail sincerely and with all his

heart. . . . Once they started to quarrel between themselves as to which of them was the stronger, who would get the better of whom.” God orders Satanail to attempt to budge him from his throne, and no matter how hard he tried, he couldn’t do it. “You can’t get the better of me,” said God, and he grabbed him and cast him to the damp earth.”¹⁴¹⁷

In England’s fables, the fallen angels-demons, & the Devil are said, in some places, to be called Puck, as a spirit haunting the woods and fields is still retained. In parts of Worcestershire, they say that they are sometimes called Poake-ledden, that waylaid in the night, or intercept in order to attack, intercept and detain with questions, conversation, by a mischievous sprite or an elf or fairy, that are often winged, or in some cases insect like creatures, as in other fables of Europe. Other names suggest bug like characteristics, such as Bugbear, and Bugleboo, or Bugaboo, which are the by-products of the Devil, demons & fallen angels being turned into winged bug like fairy type creatures during the later legendization process, which faded the original stories about the fallen angels into mythical creatures. Thus, the Puck, or the old word, “Pouke” the original meaning seem to be “devil, demon, or evil spirit.” Which in the Vision of Piers Ploughman, signifies ‘the grand adversary of God and man.’ Other variations of names & old spelling are Pooke in the sense of devil. Descriptions of some of them might remind us of Lord of the Rings depictions of goblins & demons from the deep underworld, the giant winged lion head ancient demon, that Gandolf fights with. While in the case with England’s lore, the Chimæra, that same pooke, has a goatish body, lion’s head and brist, and dragon’s tail. The pouke are thus amongst other evil spirits.¹⁴¹⁸

In illustrations of Dante Alighieri’s [1265–1321], *The Divine Comedy*, the section on Dante’s Ice Hell, illustrated by Gustave Doré, shows the deepest hell, with a moody sullen large winged lion shaped Satan that reminds us of the demon of the underworld that Gandolf encounters & fights with. The hand clasping guide, like in Christ’s descent into hell, is also part of Dante’s lore, as the thick fog describe in some areas of the different levels, requires the Descended Witness to have to have his guide lead him through the thick dark fog by taking hold of his hand.¹⁴¹⁹ Hand or wrist clasping guides are a common themes that get illustrated in art works of angelic guides in & throughout different realms.¹⁴²⁰

In Dante’s lore, here are pre-existence themes blended with Northern Europe Teutonic type descent into hell themes, & post-fall from heaven themes, but in legendized forms, when doctrines & beliefs of later centuries got mixed together to form more fables.

In Ireland, their fairies hardly differ from England & Scotland, they are small, rarely exceeding two feet high & live in the interior of the mounds, called Rath (Ráhs), in English, Moats. In some cases, fairies steal children, & fairy-struck or strike people with different ailments and paralysis, where they can’t move! They shoot their arrows at cattle, but are kind to those they like, even rendering help & essential service in times of need. They can assume any shape, & can be invisible & visible, as they please. “The popular belief in Ireland also, is that the Fairies are a portion of the fallen angels, who, being less guilty than the rest, were not driven to hell, but were suffered to dwell on earth.”¹⁴²¹

“The Spaniards seem to also agree with the people of other countries in regarding the Fairies as being fallen angels.”¹⁴²² In different areas of European lore, Scotland, Ireland, England, etc., about the 18th to early 20th centuries, defects of the fairies, a frightful front tooth, web foot, hardly any nostrils, cloven hoof, etc., were characteristics given to “the fairies by people who believed them to be fallen angels, or yet more closely related to the Devil.”¹⁴²³

When many pre-existence theme were rejected in earlier centuries, they set up the legendization of the beliefs in later centuries, & in different areas of Christendom. Other fragments of other lore seem to also blend too, such as Christ’s world wide trek lore, about the wandering Christ-child, looking through the window, having been guided there by lit candles, (an in Irish Christmas custom). Perhaps some aspects of these, could have been morphed with other spookier Irish lore about the Banshee, an Irish death spirit. In the Memoirs of Lady Fanshawe, who lived 1625-76, when she was staying with Lady Honor O’Brien, for 3 nights. About 1:00 AM, she was woke by a voice: “I drew the curtain, and in the casement of the window, I saw, by the light of the moon, a woman leaning into the window, through the casement, in white, with red hair and pale and ghastly complexion: she spoke loud, and in a tone I had never heard, thrice, ‘A horse’; and then, with a sigh more like the wind than breath she vanished, and to me her body looked more like a thick cloud than substance.”¹⁴²⁴

As pre-existence themes, & their later fables developed, the fallen angels that became demons, & the Devil & his legions of devils, take on all kinds of shapes, sizes & intents. They also ally themselves with the spirits of the dead, who had lived evil mortal lives, & their spirits remained evil, to haunt their places of addictions, vices, & interests, along with the fallen angels. Such blends of different races of spirits thus became the subjects of lore, such as the Bogies, ‘Bugs,’ (some fallen angels are depicted as different types of winged bugs). Thus the saying passed down to our day about not being “buggy,” ‘don’t bud me!’ Or ‘the Bogy man is going to get you!’ “Watch out for the bogy-man!” Thus, the Bogies were a class of mischievous dangerous spirits that delight in the torment of the human family. A nickname for the Devil in Somerset is ‘Bogie.’ Others, called “Bogles,” are evil Goblins, often thought of as fallen angels too, which are banished by an open bible, in some stories. Some stories tell of a black bogy, of course, which color symbolism for fallen angels, we might expect would filter down to later legends, fairy tales that retain some fragments of earlier pre-existence themes, that were also in earlier stages of being legendized. During the mid-17th century, in England & wherever the Puritans spread to, like in the colonies of Eastern America, they thought of all fairies as being devils, (fallen angels). John Milton, 1608-74, *Paradise Lost*, he knew the Midland fairy tales, with his English upbringing in Oxfordshire, at Forest Hill, & 1632, at Horton in Buckinghamshire. The lore became infused into his poetry, with the traditions about fairies being part of the fallen angels, or at least their gatherings are like unto the gatherings of the fallen angels in Hell. Thus, as in other English speaking & Celtic countries, fairies were believed to be as the dead, or “as fallen angels, or occasionally as astral or elemental spirits.” Also: “The islanders, like all the Irish, believe that the fairies are the fallen angels who were cast down by the Lord God out of heaven for their sinful pride. And some fell into the sea, and some on the dry land, and some fell deep down into hell, and the devil gives to these knowledge and power, and sends them on earth where they work much evil.”¹⁴²⁵ But the fairies are often said to be gentle folk too, if left alone to their own, & are not bothered in their dance, & making of sweet music.

There is also MELUSINE, the beautiful water-spirit, who becomes a serpent, the moment she touches water. In Norway, there is a tale of Henno Cum Dentibus who married a beautiful girl, but she turned into a dragon when sprinkled with Holy Water. These Melusines then, were thought of as being devils, more than as fairies.¹⁴²⁶

In other lore, it was thought that the “Sprite,” was a reference to every kind of goblin, elf, fairy, & originally also ghost. Lore says that they were able to disappear, & reappear wherever they so desired. Sprites were once thought of as being some of the angels who had not taken sides when Lucifer, when he challenged the authority of God. Consequently, for them having waited to see who would

triumph, their punishment was to be banished from Heaven, & bound to the material plane.¹⁴²⁷

In Scottish Highlands, the fable, *The Fairy's Inquiry*, a clergyman, after visiting a sick member of his congregation, went by a lake on his way home. He was surprised to hear the most melodious strains of music. He sat down to listen, as it seemed to come from over the lake, with a light. Then, there was a man walking on water, attended by a number of little beings, some holding lights, others, musical instruments. Walking up to the minister, he saluted him courteously, & looked to be a little grey-headed old man, dressed in rather unusual garb. The minister had him sit by him & asked who he was. He replied "that he was one of the Daoine Shi. He added that he and they had originally been angels, but having been seduced into revolt by Satan, they had been cast down to earth where they were to dwell till the day of doom." He wanted to know from the minister what would be their condition after that awful day. The minister then questioned him about articles of faith, but his answer didn't prove satisfactory, & he could say some of the words in the Lord's prayer right, so the minister didn't hold out any hope for him. At that, the fairy gave a cry of despair and flung himself into the loch lake.¹⁴²⁸

The Irish Pooka, (puca), like the English Pouke, Puck, like it, an evil spirit, often associated with the devil. A boy in the mountains near Killarney told Mr. Croker that the "old people use to say that the Pookas were very numerous in the times long ago. They were wicked-minded, black-looking, bad things, that would come in the form of wild colts, with chains hanging about them. When the blackberries begin to decay, and the seeds to appear, the children are told not to eat them any longer, as the Pooka has dirtied on them."¹⁴²⁹

About late 19th early 20th centuries, from the Scottish Highlands: "'The Proud Angel fomented a rebellion among the angels of heaven, where he had been a leading light. He declared that he would go and found a kingdom for himself. When going out at the door of heaven the Proud Angel brought prickly lightning and biting lightning out of the doorstep with his heels. Many angels followed him – so many that at last the Son called out, "Father! Father! the city is being emptied!" whereupon the Father ordered that the gates of heaven and the gates of hell should be closed. This was instantly done. And those who were in were in, and those who were out were out; while the hosts who had left heaven and had not reached hell flew into the holes of the earth, like stormy petrels."¹⁴³⁰

In a number of English, Scottish, Irish & other European fairy-tales & lore, that retained some fragments of pre-existence-themes. The post-fall from heaven devilish activities of the fallen angels, includes their animal allies, if not them having morphed into those animals too, such as Black dogs. Not only do the spirits of black dogs guard church yards from the Devil, & evil spirits, but the Devil uses his own black dogs, while in other lore, the Devil himself was thought of as one.¹⁴³¹

In some of these legends, the war in heaven is after the creation of Adam and Eve, in which Satanail attempted to get into the gates of paradise where Adam and Eve were. After several attempts, he sought to get them to come to him, which they did. When they climbed the fence they found the they were in his power, and were carried away to his kingdom on earth. When the Lord woke up the next morning and found out what Satanail had done, he took his miraculous staff, waved it, and "many millions of heavenly warriors—more than there are stars in the sky—surrounded him. God gave them fiery swords and led them to earth. Satanail saw that things were going badly. He whistled and created more demons than there are grains of sand in the sea. The black force made a great noise and attacked the Lord. For seventy-seven days they battled in the air. The earth groaned; the heavens shook.

Finally God defeated Satanail: he fell and vanished into Tatarus with all his demonic force."¹⁴³²

"God blesses man and sends pure souls onto earth, but the devil defiles these in sinful body and subjugates the heavenly spirit to earthly passions."¹⁴³³ Tambov Province.

In the legends from the Tula Province color symbolism plays a part, white symbolic of good, black symbolic evil. "And once again while the white spirit was sleeping, the evil spirit stole his sword and cut for himself from rock even more spirits than the first time. The evil spirits began to seduce the good spirits, and they went over from the side of the white spirit to the side of the dark one. The white spirit (God) cursed them and called them "devils," and he called the dark spirit, who had renounced him and begun to make things in defiance of him "Satan."¹⁴³⁴

The Lord sent the Archangel Michael with a sword to fight against Satan, however, Satan kept his distance and singed his wings with fire. He then flew back to God and told him what had happened, and so God gave him another pair of wings. Satan and his devils, despite this, still drove him away. Again, the Lord gave Michael two more wings and a fiery sword on which he had sworn an oath. Michael eventually wins, for: "The devils began to fall from heaven to earth: some into the water, some into the forest, some in other places."¹⁴³⁵ Thus, in some areas, the pre-existence themes were preserved more than they were in other areas.

A possible fragment of war in heaven themes is concerning the Luridan, from the Book of Vanagastus, the Norwegian. It's in his nature to be always at enmity with fire, & that he wages war with the fiery spirits of Hecla. In this contest they do often anticipate and destroy one-another, by crushing & killing, when they meet in mighty and violent troops in the air upon the sea. During these battles, many of the fiery spirits are destroyed when the enemy hath brought them off the mountains to fight upon the water.¹⁴³⁶

A possible fragment of pre-existence lore from Iceland is from the learned Finnus Johanneus, contained in the Ecclesiastical History of Iceland, about Icelandic Elves or Dwarfs. These very ancients, the semigods, or genii, called Alfa and Alfa-folk, according to authors that vary in their accounts on their origin, some have told how "...they have been created by God immediately and without the intervention of parents, like some kinds of spirits: others maintain that they are sprung from Adam, but before the creation of Eve.... [This was a theory of the monks] lastly, some refer them to another race of men, or to the stock of præ-Adamites. Some bestow on them not merely a mortal body, but an immortal soul: others assign them merely mortal breath (spiritum) instead of a soul..."¹⁴³⁷

In numerous art works, the fallen angels crash down into the earth, & keep going down into the fiery underworld.¹⁴³⁸ Thus, possible fragments of later Christian legends & fables about the pre-existence, the post-war in heaven activities of the fallen angels. Plus, post-fall down into the underground themes, are hinted to in fables about Drawfs, who are the underground folk. Also retaining color symbolism of the fallen angels as dark skinned creatures, some brown, gray, other black.¹⁴³⁹ Thus, in the Baltic, to the Isle of Rügen, the inhabitants believe in three kinds of Dwarfs, or underground people, the White, Brown & Black. The Black Spirits, the Dark Alfs, seek to torment & injure the human family, & are very often mischievous. These Black Dwarfs like to wear black jackets and caps, and are ugly, with weeping eyes. In contrast, White Dwarfs are the most delicate & beautiful, and are of an innocent & gentle disposition. In Lusatia (Lausatz) if not in the rest of Germany, the same idea of the Dwarfs being fallen angels, prevails as in other countries.¹⁴⁴⁰

PART 5: LEGENDIZATION OF CHRIST'S DESCENT INTO HELL & BAPTISMS AS THE RITUALISTIC TYPES OF DESCENT

The Early Christian Doctrine of Salvation for the Dead

The descent into hell is also part of pre-existence themes, in that they are the post-war in heaven, & post-fall from heaven activities of many of the fallen angel-devils that fell down into the underworld. In lore, their activities vary as the doctrines of what happens to those who also fall into the hands of the fallen angels, takes on all kinds of fabled aspects. The demons in the underworld are the tormentors, stabbing at those made to pay for their unrepentant sins. They are the wardens, hell's gate keepers, the shades hidden deep in the darkness. They come in all shapes & sizes, & sometimes venture forth, often at night, to haunt & do all kinds of devilish deeds. Others track down those whose time is up in mortal life, to thus be collected, dragged down to hell. A Slavonian folk song sins of hell as having devils, some that transform into dogs, wild animals, snakes & dragons. They howl and bellow, & bawl to cause terror in those that encounter them.¹⁴⁴¹

In primitive to later Christian histories, the spirit prison was an after life realm which was also called the spirit prison house, hell, limbo, hades, purgatory, the pit, the underworld, the lower regions, one of the realms of the dead, the grave, sheol, and gehenna, etc. The act of Christ's descent into hell to preach the gospel to the captive spirits was also referred to as the harrowing of hell, the descent, the liberation of the captives souls, the resurrection, the anastasis, the rescue, & one of the passions.

The descent was predicted & mentioned by many of the Old and New Testament writers, the earliest to later Christians, & it is found in many religious documents, poems, songs, legends, & traditions. It was depicted in numerous art works, on monuments, stone carvings,¹⁴⁴² book designs, illumination manuscripts, and glass windows. It was also dramatized in numerous mystery plays, and rituals throughout history.

Psalms 138: "If I take my wings early in the morning, and dwell in the uttermost part of the sea, even there shall thy hand lead me, and thy right hand shall hold me." Also: Psalm 139:7-8: "Whither shall I flee thy face? If I ascend into heaven, thou art there; if I descend into hell, thou art there". The right to right-hand clasping guides, & in descent into hell art works is the most common way to depict Christ's descent into hell.

Christ's descent made it possible for the dead to be able to live again, and be set free from the bonds of death. For if they didn't have the chance during their mortal life to hear and obey the gospel, they would be given that opportunity in the after life realms. If, however, they did have the chance but were once disobedient and thus went to the spirit prison and upon hearing it again, and repenting, and living according to God in the spirit, they would eventually be released, resurrected, and guided over into paradise, having been redeemed from their sins.

Geoffrey R. King tells us how Christ "went into the world of the dead, conquered the warden and master of that place, wrenched from his grasp the keys of death and of Hades, so that ever since Good Friday night Christ has held the keys. He says so in Revelation i., you remember: "I am He that liveth; I became dead, and behold, I am alive for evermore; and I have the keys of death and of Hades." Satan had them before: I have them now. Then when Jesus ascended He took these released captives under Satan's government with Him up into Heaven. That is why I have called this study "The Divine Missionary to Hades".¹⁴⁴³

In some cases, the story about Jonah in the belly of a great fish, this was a type of Christ's descent into hell to rescue the captive spirits there, and bring them over into

paradise. Hence, art works show these types, for example, an early 3rd—4th century work shows how that "the paradise to which the soul of Jonah is transported is depicted in a tomb at Cagliari in Sardinia".¹⁴⁴⁴

The descent was one of the passions, and it was depicted in many of the 12 passions of Christ. The different writings and art works of the descent could include some or many different elements and symbolical types, and there were numerous versions in each of the following. For writers & artists had to decide which moments in the whole drama they wanted to depict, or write about. Some writers mentioned how those who had preached Christ's coming into mortality, while they were in mortality, had gone on to continue to preach his coming to the spirit prisoners too, after they had died. Some artists showed Christ kicking the doors of hades, etc.,

Christ kicks at the doors of hades to break them down, an angel (Michael) with a weapon, is ready to do battle with the underworld demons,¹⁴⁴⁵ while others showed the moment when the doors began to fall, others after they had fallen, others when Christ stood on the doors & the underworld demonic-monsters. Others at the moment when the captive spirits came forth to greet Christ, others when Adam reaches forth his hand to clasp Christ's hand. Others show different types of hand¹⁴⁴⁶ and wrist grasps. Others decided to depict the moment when Christ began to turn, others of him turned¹⁴⁴⁷ to act as a guide,¹⁴⁴⁸ at the moment when they began to ascend up towards paradise, while others showed Christ presenting the liberated to his Mother. And others of him bringing them to God the Father, or when Christ and the liberated had entered through the doors into paradise.

In other cases, different aspects of Christ's world wide trek are seen in art works and sources that also show Christ's descent into and out of hell, & the tomb. For it is after Christ's ascension out of hell that his post-resurrection victory march around the world takes place. Hence, some artists show these events in sections and series.¹⁴⁴⁹

In ritual types, they often include many different doctrinal themes at once, such as in baptism: Descent, resurrection, Christ's world treks.

AN ANCIENT SETTING FOR BAPTISMS FOR THE DEAD

For many early to later Christians, baptism was a type of Christ's descent into the spirit prison, for after having been anointed, they became an anointed one, or in a symbolical way, a "Christ". After which they descended down into the baptismal waters as a type of how Christ had descended into the spirit prison, thus, in some cases, they were baptized as if they were in the spirit prison.

To understand how this was so, let us consider first the doctrine of Christ's descent. Peter wrote that there was an answer that the earliest Christians could give to the charges raised by early anti-Christians who had spoken evil against them. Some of the early critics charged that Christianity was new and therefore could not have been able to have saved any body in pre-Christian times. The answers to this charge and others was that Christ had descended into the spirit prison to preached the gospel there (1 Peter 3:15-22, 4:5-6; Eph. 4:7-10, Isa. 42:6-7).

The early anti-Christian Porphyry, 2nd half of the 3rd cent. A.D., asked: If Christ is the way the truth and the life, and no ones comes to the Father but through Him, (John 14:6), what happened to the innumerable souls before the time of Christ, why did he hide himself for so many ages? Julian the Apostate asked why God had sent prophets to the Jews only, but no prophets & oil of anointing to other nations? Did God neglect us? The answer to these polemical questions, as given by some of the early Christian Fathers was that the gospel had been preached

throughout the world and in the realms of the dead for prophets, angels and Christ had gone forth everywhere to spread the word.¹⁴⁵⁰

In The Recognitions Of Clement, [1ST-4TH Centuries A.D.:] Clement was concerned about what happened to those who lived in the times before Christ's birth, how could they be saved? Peter answered Clement by telling him that Christ had pre-existed, for He was from the beginning, for Christ had been secretly present with the pious throughout all their generations; especially with those who had waited for Christ. For it was to them that Christ frequently appeared. However, the time was not yet that there should be a resurrection of their bodies after their bodies had been dissolved. Therefore when they passed on into the next life, plus those who pleased His will, they were translated to Paradise so that they should be kept for the kingdom. While all those who hadn't been able completely to fulfil the rule of righteousness, but still had some remnants of evil in their flesh, their bodies were also eventually dissolved too, while their spirits were kept in good and blessed abodes, so that at when they are resurrected, or when they shall recover their own bodies, purified even by the dissolution, they too may eventually obtain an eternal inheritance according to their good deeds. While those who were blessed enough to attain to the kingdom of Christ shall have not only escaped the pains of hell, but they shall have also remain incorruptible, and shall have become the first to see God the Father, and shall have obtained the rank of honour among the first in the presence of God.¹⁴⁵¹

Greek version of The Report of Pilate the Procurator, sent to the August Caesar in Rome, the descent is mentioned. A number of saints were said to have risen from the dead. "And as lightnings come suddenly in winter, so majestic men appeared in glorious robes, an innumerable multitude, whose voice was heard as that of a very great thunder, crying out: Jesus that was crucified is risen: come up out of Hades, ye that have been enslaved in the underground regions of Hades."¹⁴⁵²

1ST CENTURY A.D.: Can you imagine what the apostles must have asked Christ, during those 40 days after His resurrection? (Acts. 1:3). For the apostles, this was the opportunity of a life time, for they had the chance to talk with Christ about what it was like to die. So we might imagine what might have been some of their questions. What happened when your spirit left your body, Lord? Were did your spirit go? What was it like on the other side? What did you see, & do? They must have had many questions. And, according to the scriptures, plus the different so-called "40 day sayings." Christ answered those questions, by giving them the mysteries of the Kingdom which included the work of salvation for the dead.¹⁴⁵³

John wrote that Christ said that the "dead shall hear the voice of the Son of God: and they that hear him shall live" (John 5:25-29). This prediction, as well as other Old Testament predictions were fulfilled, as recorded by Peter & Paul, & others who passed down the story of Christ's descent into the spirit world to preach the gospel to the dead, to free the captive spirits held there.¹⁴⁵⁴

30-107, Ignatius, an apostolic fathers, a fellow disciple with Polycarp under St. John, also passed on the story of Christ descent into the spirit prison. Ignatius' words, as well as the words of scripture, & other early Christian writers, may have become the inspiration for some of the early Christian art works. According to the short version of Ignatius epistle to the Magnesians, "the prophets themselves in the Spirit did wait for Him [Christ,] their Teacher? And therefore He whom they rightly waited for, being come, raised them from the dead."¹⁴⁵⁵

In another letter of Ignatius, the long version said to be written to the Trallians, Ignatius quotes from Matt.27:52, which is in reference to the saints who had arisen with the

Lord, when Christ had ascended up out of the grave.¹⁴⁵⁶ Some early Christian fathers & in some art works of the descent, militant angels, or the apostles, are with Christ during his descent into hell, hades, limbo, to help preach the gospel there, or to combat the devil & his fallen angels, etc.¹⁴⁵⁷ While in at least this section of Ignatius, Christ,

"...descended, indeed, into Hades alone, but He arose accompanied by a multitude; and rent asunder that means of separation which had existed from the beginning of the world, and cast down its partition-wall."¹⁴⁵⁸

Epistle of Barnabas, Christ redeems the spirit prisoners out of darkness, (citing Isa.42:6-7): "I, the Lord Thy God, have called Thee in righteousness, and will hold Thy hand, and will strengthen Thee; and I have given Thee for a covenant to the people, for a light to the nations, to open the eyes of the blind, & to bring forth from fetters them that are bound, and those that sit in darkness out of the prison-house." Ye perceive, then, whence we have been redeemed. And again, the prophet says, "Behold, I have appointed Thee as a light to the nations, that Thou mightest be for salvation even to the ends of the earth, saith the Lord God that redeemeth thee." (Isa. xlix.6). "And again, the prophet saith, "The Spirit of the Lord is upon me; because He hath anointed me to preach the Gospel to the humble: He hath sent me to heal the broken-hearted, to proclaim deliverance to the captives, and recovery of sight to the blind; to announce the acceptable year of the Lord, and the day of recompense; to comfort all that mourn."¹⁴⁵⁹

The Odes of Solomon, about 100, argued that Christ's incarnation or birth into the flesh, and the descent defeated the forces of evil.¹⁴⁶⁰ Jeffrey Burton Russell gives the date for the Odes of Solomon, a Jewish-Christian document, to be a 2nd or 3rd century work. He then wrote that they gave two reasons for Christ's descent into hell. One, death naturally brought him into the underworld. Two, his descent "broke the power of Death so that the baptized might henceforth obtain eternal life." And: "The Odes took Saint Paul's idea that Christ defeated the powers of evil by his death and synthesized it with Saint John's idea that he defeated them by breaking down the barriers of hell and letting in his life."¹⁴⁶¹

Odes 42: "Sheol [hell] saw me [Jesus] and was shattered.... And I made a congregation of living among his dead; and I spoke with them by living lips.... And those who had died ran toward me; and they cried out and said, 'Son of God, have pity on us. And deal with us according to your kindness, and bring us out from the chains of darkness. And open for us the door by which we may go forth to you.... May we be saved with you, because you are our Savior,' Then I heard their voice, and placed their faith in my heart. And I placed my name upon their head, because they are free and they are mine."¹⁴⁶²

2ND CENTURY A.D., about 100-105, the Apocryphon of John presents that descent in a different way than other versions for it mentions how the perfect providence descended into the darkness, to the prison, and the foundations of chaos were shook, the descent into the underworld was part of the saving plan. The descent may have been interpreted by some groups as being a descent into this world.¹⁴⁶³

Justin Martyr, 110-165, responds to some of the early anti-Christian Jews. He accused some of them having removed from some of the copies of the sayings of Jeremiah a prophecy that predicted Christ's descent. "The Lord God remembered His dead people of Israel who lay in the graves; and He descended to preach to them His own salvation." Lundy gives another translation of this prediction as it was recorded by Irenaeus: "And the Lord remembered His dead saints (Israel) who slept in the land of sepulture; and He went down to preach His salvation to them, and to rescue and save them."¹⁴⁶⁴

A Coptic manuscript of the 2nd century, mentioned Christ's descent.¹⁴⁶⁵

Irenaeus, 120-202, was the Bishop of Lyons, a disciple of Polycarp, who was St. John's pupil. Irenaeus also mentions the prediction but quotes it a number of times, as being from both Isaiah and Jeremiah.¹⁴⁶⁶

Irenaeus objected to Marcion's interpretation of the descent story. According to Marcion, "...Cain, and those like him, and the Sodomites, and the Egyptians, and others like them, and in fine all the nations who walked in all sorts of abomination, were saved by the Lord, on His descending into Hades, & on their running unto Him, and that they welcomed Him into their kingdom...." Whereas, "...Abel, & Enoch, and Noah, and those who were pleasing to God, did not partake in salvation... [for they] did not run to Jesus, or believe His announcement; and for this reason he [Marcion], declared that their souls remained in Hades."¹⁴⁶⁷ Irenaeus had a different interpretation. Christ had "...descended to those things which are of the earth beneath, seeking the sheep which had perished..."¹⁴⁶⁸ But in his descent Christ had brought "the ancient fathers" unto Himself through "regeneration" (baptism).¹⁴⁶⁹

Russell notes that "Marcion the Gnostic said that Christ descended to save all who believed in the true, hidden God as opposed to the evil demiurge who created the world."¹⁴⁷⁰ Alfred Firmin Loisy observed that Marcion had his own account of Christ's descent into Hell.¹⁴⁷¹

Although Irenaeus believed in the descent of Christ into the realm of the spirit prison, he rejected many of the interpretations of the doctrine that came from different "apostate Christian" sects of his time, whom he felt were teaching "heresies." Hence, Marcion was listed as one of the "heretics" in Irenaeus' works. Irenaeus seems to disagree with Marcion's interpretation as to who was saved when Christ descended into Hades. Irenaeus accused Marcion of distorting & mutilating the Gospels. During this century many different views were expounded upon concerning what Christ did when he went down into the spirit prison. Who got saved? Who rushed towards Christ to greet the glorious deliverer? Who did not? These questions, plus many others, were polemically considered by different Christian writers.¹⁴⁷²

Irenaeus: "And this is why the Lord went down under the earth (Ephesians 4:9) to proclaim to them His coming, the remission of sins for those who believe in Him,... those who set their hope in Him (1:12),... and He remitted their sins like ours."¹⁴⁷³

In 1882, Lundy cites Irenaeus, as he had responded to heretics, for he wrote that: "...for three days He [Christ] dwelt in the place where the dead were, as the prophets says concerning Him:" He goes on to cite the missing prediction mentioned earlier, and then says: "And the Lord Himself says, 'As Jonas was three days and three nights in the whale's belly, so shall the Son of Man be in the heart of the earth.' Then also the Apostle says, 'But when He ascended what is it but He first descended into the lower parts of the earth?' [see Eph. 4:7-10] This, too, David says, 'And Thou hast delivered my soul from the nethermost hell.' If, then, the Lord observed the law of the dead that he might become the First-Begotten from the dead, and tarried until the third day in the lower parts of the earth; then after-wards rising in the flesh, so that He even shewed the print of the nails to His disciples, He thus ascended to the Father;-- if all these things occurred, I say, how must these men not be put to confusion, who allege that the 'lower parts' refer to this world of ours, but that their inner man, leaving the body here, ascends into the super-celestial place? For as the Lord went away into the midst of the shadows of death, where the souls of the dead were, yet afterwards arose in the body, and after the resurrection was taken up into Heaven, it is manifest that the souls of His disciples also, upon whose account the Lord underwent these things, shall go away into the invisible place allotted to them by God, and there remain until the resurrection awaiting that event; then receiving

their bodies and rising in them, just as the Lord arose, they shall come thus into the presence of God."¹⁴⁷⁴

Irenaeus wrote that the Lord Jesus Christ, upon being the "first-begotten of the dead" (Rev.1:5), Christ received into His bosom the ancient fathers who had died long ago. He regenerated them into the life of God. Irenaeus hints to the idea that the ancient fathers who had died before Christ's birth were embraced by Christ, upon Christ's descent into Hades, after Christ's own death. They were Christ's other sheep too, just as those who had been scattered amongst the nations were. Justin Martyr & Irenaeus had claimed that the prophets of old had predicted that "The Lord God remembered His dead people of Israel who lay in the graves; and He descended to preach to them His own salvation." Irenaeus said that the Lord should save that very man Adam who had been created after His image and likeness. In the art works throughout the centuries, Adam is one of the very first ones to be raised out of the underworld.¹⁴⁷⁵

Irenaeus, in different parts of his writings, to summarize, basically reaffirmed how: The Lord descended into the regions beneath the earth, preaching His advent there also, and declaring the remission of sins received by those who believe in Him. For 3 days He dwelt in the place where the dead were. Irenaeus cites a different reading of the prediction about Christ's descent: 'And the Lord remembered His dead Saints who slept formerly in the land of sepulture; and He descended to them, to rescue and save them.' Further on, this remembering, this show of not being neglectful, seems to have been inspired by early anti-Christian charges going around that the Christian God neglected other people before the time of Christ that had died. For Irenaeus again tells how the Lord remembered His own dead ones who slept in the dust, for he went down to them to raise them up, to save them. How that the gospel was not just for those who believed at the time of Tiberius Caesar during Christ's life time, nor was it for them that now lived, but it was for all people. All, who from the beginning & according to their capacity, in their generation, have both loved & feared God. (ANF, 1:494, 499, 510, 560).

Walter Lowrie explains that the Good Shepherd was a favorite symbol in the catacombs and on sarcophagi. It was an appropriate symbol in sepulchral art because it was symbolic of the shepherd of the 23rd Psalm who leads his sheep "through the valley of the shadow of death". In some cases, Peter is the one to carry the lost sheep back to the Church, while Christ the Good Shepherd is the one to carry the sheep up to paradise.¹⁴⁷⁶

About 150, some date the use of the Apostles' Creed, by the early Christian church, & is even cited by many Roman Catholic, & Protestant churches today. Thus, a portion reads how Christ descended to Hell; the 3rd day He rose from the dead. Some Protestant churches, (Episcopalians) have inserted the word Hades, for Hell, in their prayer book.¹⁴⁷⁷

The Pastor of Hermas, 160, became a source for Clement of Alexandria, 153-193-217, who suggested, (like some art works of militant angels), that the apostles, also, after death, also became missionaries to the spirits in prison in the under world.¹⁴⁷⁸ "These Apostles and teachers, who preached the name of the Son of God having fallen asleep in the power and faith of the Son of God, preached also to those who had fallen asleep before them, and themselves gave to them the seal of the preaching."¹⁴⁷⁹

By the 2nd century A.D., one of the most widespread and popular explanations concerning what Christ was doing between his crucifixion on Friday afternoon & his resurrection on Sunday morning, was the belief that he had spent that time descending into the spirit world, there to face death who was sometimes personified, and whose abode was thought to be in the underworld. The devil was often associated with death, and as chief enemy of humanity, they fought together against Christ, but lost.

The Gnostics, with their hatred of created, material world, argued that the descent was identical to the descent from heaven made to this world through Christ's birth. Mortal life in a body of flesh, was for the Gnostics, the descent into hell.

For many other Christians, the descent into hell was seen as a theology that embraced both justice and mercy, for since the birth of Christ had come long after the "original sin" of Adam, and millions of human beings had already lived and died on the earth by that time. These souls might have been deprived of an opportunity to receive salvation, but since Christ did descend, they too would be given an opportunity. Thus, if the act of salvation included Christ's descent, and if Christ had also preached the gospel there to those who had died before his birth, then the effects of redemption could be felt by all.¹⁴⁸⁰

About A.D. 170, the descent of Christ into hades, and the hand clasp was mentioned towards the end of a sermon ascribed to Melito, [A.D. 160-170-177], bishop of Sardis. He said that Christ arose from the dead and cries to us saying: "Who is he who contends against me (Isaiah 50:8)? Let him stand before me. I freed the condemned, I made the dead live again, I raise him who was buried. Who is he who raises his voice against me (cf. Isaiah 22:2)? I...am he who destroyed death and triumphed over the enemy and trod upon Hades and bound the strong one and brought men safely home to the heights of heaven... Therefore come hither, all ye families of men who are defiled with sins, and receive remission of sins. For I am your remission... I lead you up to the heights of heaven, I will show you the Father who is from the ages, I will raise you up by my right hand." ¹⁴⁸¹

One of The Twelve Testaments of the Twelve Patriarchs is entitled: The Testament of Benjamin, composed about A.D. 192, or earlier. Benjamin says that the Lamb of God (Christ) shall be put to death on a tree for ungodly men in the blood of the covenant, for the salvation of the Gentiles and of Israel, and shall destroy Beliar, (the devil), and them that serve him. Those who follow the Lamb's (or Christ's) compassion in a good mind may wear crowns of glory. Further on he says that the Messiah shall arise from the grave. Other translations say that the Messiah shall ascend from Hades. And even though he will be lowly upon the earth, he shall be glorious in heaven.¹⁴⁸²

THE DESCENT INTO HELL CONTROVERSY: During the 2nd half of the 2nd century on into the 3rd, many Christians were concerned with the questions as to whom Christ favored with his preaching in hell, and who was released. Whom did the preaching, & to whom? Did Christ go by himself, or not at all? Or did he go, followed by his apostles later. Did John the Baptist, precede Christ? Did other saints descend, as angels did, to help with the battle there, the preaching, & the liberating? Some early Christians answered these types of questions differently. Some, by saying that Christ preached to the people of the Covenant, such as the Old Testament Patriarchs and all the devout Hebrews. Others were of the opinion that Christ preached to all the dead, the sinners included. Ignatius, Irenaeus, [2nd cent.], and later Hippolytus [3rd cent], were of the opinion that Christ preached only to the righteous Hebrews. Some scholars suggest that Tertullian in some parts of his writings, suggested that Christ gospel was preach only to the patriarchs & prophets of past ages. Some argued with the heretics' versions, like Irenaeus against Marcion, & about who rushed up to Christ, when he descended, & who didn't. Also, who didn't have to descend into the lower regions, but were righteous enough to go right to paradise. Clement of Alexandria speculates if the gospel was preached in Hades, to all, or just the Hebrews only, or to the Gentiles, to the Heathens, or to whomever, & wherever they were too. But Clement

reasons & asks how that they could hardly think that the righteous & sinners were in the same condemnation, charging Providence with injustice? He also points out that the apostles followed after Christ's descent, & did their part in preaching the gospel in Hades too.¹⁴⁸³

Who was it that did the preaching in the spirit world, in the afterlife realms? Who battled the demons there that resisted the forced entering, preaching, liberating, & left a broken down doors, or gates of hell, hades, limbo, purgatory, or underworld? Was this an on going liberation process, as prayers, liturgical rites & masses for the dead were being done, different on going times, down through the centuries? Art works, writings & legends, seems to suggest that the controversy over what happened during the descent, didn't ever get resolved. For was it just Christ that descended, or did descents also include John the Baptist & other prophets before Christ? Or were their separate descents after Christ's descent? Such as Christ's apostles, teachers & the best of the disciples, also sent to preach the gospel, as suggested by Hermas, & Clement of Alexandria? (The Apostolic Fathers, 232, Hermas Sim. 9:16, ANF, 2:490-2).¹⁴⁸⁴ Or were there also angels with Christ, such as Michael & Gabriel, who put the fallen devil in irons? Or was it the Santa Maria, the Virgin Mary who also descends to rescue souls out of purgatory? Whom are these other "saints" depicted in the fires of hell, preaching? These types of questions have to be asked, when we consider more of the writings, art works & later legends. Gnostic versions of the afterlife, of souls immediately going to heaven or hell, also caused more controversy amongst those who varied in their dogmatic opinions about what happens to the righteous or the wicked souls in the afterlife realms.¹⁴⁸⁵

3RD CENTURY A.D.: "As legend began to depart from theology, Hell and Death were personified. In the early third century "The Teachings of Silvanus" described a full, elaborate story: Christ descends to the underworld but finds his way barred, for Hell knows that his visit will doom its power. Christ smashes the iron bars and bronze bolts of hell's gate. When he enters, Hell tries to catch and bind him, but he bursts the chains. Finding Hell and Death arrayed with the Devil against him, he humbles them all and "breaks Hell's bow" to show that its power is forever vanquished."¹⁴⁸⁶

Different versions of the story about the descent still retain some theological basis to them, but were becoming more and more legendized, for as legends eventually began to departed from theology, Hell and Death eventually became personified beings who would often attempt to stop Christ's descent. In the early part of this century, "The Teachings of Silvanus" tell how Christ descended into the underworld to find his way barred by hell who was afraid that Christ's visit would doom its power. Christ smashes through the iron bars and bronze bolts of hell's gate, and as he enters, hell attempts to catch and bind him. Christ bursts the chains and finds that hell, death, and the devil all want to defeat him in a underworld battle. Christ humbles them all and breaks Hell's bow, showing that its power was then to be vanquished forever. The Teachings of Silvanus also links this active destruction of Satan by Christ with opinion of some Christians that Christ was offered as a ransom for the souls held hostage in Hell.¹⁴⁸⁷

Clement of Alexandria, wrote: "Wherefore the Lord preached the Gospel to those in Hades, as well as to all in earth, in order that all might believe and be saved, wherever they were. If, then, the Lord descended to Hades for no other end but to preach the Gospel, as He did descend, it was either to preach the Gospel to all, or to the Hebrews only. If accordingly to all, then all who believe shall be saved, although they may be of the Gentiles, on making their profession there; since God's punishments are saving and disciplinary, leading to conversion, and

choosing rather the repentance than the death of a sinner; and especially since souls, although darkened by passions, when released from their bodies are able to perceive more clearly, when no longer obstructed by the paltry flesh. And because the Gospel further says, that many bodies of the saints which slept arose, and came out of the graves after His resurrection, and went into the Holy City and appeared unto many, it is manifest that they were translated to a better state, or higher post; wherefore there then took place a universal movement and translation through our Saviour's dispensation." Clement suggests that everyone would get a fair chance to be saved, no one would be forced to follow, for while in hades Christ gave the prisoners a chance to come forth, if it was according to their will, for he said: "Come forth, ye that will, from your bonds!"¹⁴⁸⁸

Tertullian, 145-220, noted that some Christians believed that Christ's descent had freed the saints from the obligation of sojourning to hades when they died, for they would immediately enter into paradise. However, He was of the opinion that only martyrs would bypass hades, while both the righteous and unrighteous souls would both have to descend into hades to await the resurrection. The living could make intercession and relief for their righteous departed souls, and there were some souls who needed to pass through penitential cleansing before receiving their final reward. These types of views would show up in later centuries in the basic doctrines behind purgatory. Christ didn't ascend on high, without first descending into the lower parts of the earth, that Christ might make the patriarchs & prophets, partakers of himself. Thus also Tertullian also presented the vivid image of Christ breaking the bolts and smashing the down the doors of hell. Numerous artists throughout the centuries depicted this very thing in their works on the descent.¹⁴⁸⁹

Origen, 185-230-254, wrote that John the Baptist had died before Christ, "so that he might descend to the lower regions and announce [preach] his coming. For everywhere the witness and forerunner of Jesus is John, being born before and dying shortly before the Son of God, so that not only to those of his generation but likewise to those who lived before Christ should liberation from the death be preached, and that he might everywhere prepare a people trained to receive the Lord."

¹⁴⁹⁰ Hippolytus, 170-236, also wrote that John the Baptist had died first that he might prepare those in hades for the gospel, by preaching there. It was a common opinion among the Greeks, perhaps the Greek speaking early to later Christians, in the Eastern part of the Roman Empire, that the Baptist was Christ's forerunner also among the dead, (ANF, 5:213, n. 7). Some icons show this opinion was pasted down to later centuries, but confused it too, as to what John the Baptist, & other prophets were doing in Hades. Were they there preaching? In their graves, waiting for the resurrection, & to be taken over into paradise?¹⁴⁹¹ Earlier, a number of church Fathers, told how John the Baptist, once martyred, became the forerunner there, also, "...announcing even as he did on this earth, that the Savior was about to come to ransom the spirits of the saints from the hand of death." Later, a medieval Easter drama, the "Harrowing of Hell," John descends first, then is there to greet Christ when Christ descended. Many art works depict this sort of thing. The Old Testament Saints, the prophets, are there to greet the glorious King upon his descent. Clement of Rome [30-100 A.D.], hints to this when he wrote: "Thou shalt raise me up, and I shall confess unto Thee;" (Psa.28:7), and again I laid me down, and slept; I awaked, because Thou art with me;" (Compare Psa.3:6), and again, Job says, "Thou shalt raise up this flesh of mine, which has suffered all these things." (Job. 19:25-6).¹⁴⁹²

In Origen's *Against Celsus*, Origen mentions a prophecy in Isaiah which was concerning how Christ would set the captive spirits free from the spirit prison, & preach the gospel to them, & bring them out of darkness into the light. Celsus charged that the Christians had "invented" the doctrine.

Celsus accused the early Christians of believing that they alone would be saved while the rest of the human family would be roasted in the fire. However, this was not a very fair statement for Celsus to have made. For he knew that many of the early Christians believed that the gospel had been extended to the many souls in the realms of the spirits. For he mocked them for this belief by saying: "Certainly, you Christians will not say that Christ, when He found that He could not induce the inhabitants on the surface of the earth to believe in His doctrines, descended to the infernal regions, in order that He might persuade those that dwelt there." Celsus also goes on to accuse the early Christian of "inventing absurd apologies by which you are ridiculously deceived". Celsus may have also noted that the pagan nations had correlative stories, and so he may have charged that the Christians' version was borrowed. Origen wrote in response to Celsus that like it or not, Christ did descend to preach unto the spirits in hades.¹⁴⁹³

In another translation of Celsus: "Perhaps you Christians will say that having failed to convince men on earth of his divinity, he descended into hell to convince them there. In all of these beliefs you have been deceived; yet you persist doggedly to seek justification for the absurdities you have made doctrines."¹⁴⁹⁴

T. W. Doane, a late 19th century A.D., anti-Christian writer, notes that the "Ancient Christian works of art represent his [Christ's] descent into hell."¹⁴⁹⁵ "The apocryphal gospels teach the doctrine of Christ Jesus' descent into hell, the object of which was to preach to those in bondage there, and to liberate the saints who had died before his advent on earth. . . . The saints were then liberated from their prison, and all those who believe in the efficacy of his name, shall escape hereafter the tortures of hell. This is the doctrine to be found in the apocryphal gospels, and was taught by the Fathers of the Church."¹⁴⁹⁶

Doane also mentions other sources and notes the parallels in other nations, and then, like the early anti-Christian Celsus, he suggested that the Christians' versions were borrowed from the heathen: "The reason why Christ has been made to descend into Hell, is because it is a part of the universal mythos, even the three days' duration. The Saviours of mankind had all done so, he must therefore do likewise." Doane goes on to say that Crishna, the Hindoo Saviour, Zoroaster of the Persians, Osiris of the Egyptians, Horus the virgin born Saviour, Bacchus, Hercules, Mercury, the Word and Messenger of God, Baldur, the Scandinavian god, Quetzalcoatl, Mexican crucified Saviour, etc., all descended into hell.¹⁴⁹⁷

Lundy notes another similar type for He wrote: "As Orpheus went with his lyre into Hades, so Christ went and preached to the spirits in prison. His Gospel has sounded everywhere throughout the whole wide universe; and it shall yet accomplish its blessed work of restoration, of bringing all things together in Christ, both in heaven and earth, and things under the earth."¹⁴⁹⁸ It may be, that as more and more Christian converts came from pagan backgrounds, they brought into the Churches different blends of the many different elements, aspects and parallels concerning descents and ascensions.¹⁴⁹⁹

Origen responded to Celsus: "Whether he like it or not, we assert that not only while Jesus was in the body did He win over not a few persons only, but so great a number that a conspiracy was formed against Him on account of the multitude of His followers: but also, that when He became a soul, without the covering of the body, He dwelt among the disembodied spirits, converting such of them to

Himself as were willing, or those whom He saw for reasons known to Himself, to be fitted for salvation." (ANF, 4:448).¹⁵⁰⁰

Following Christ's example, the early to later Christians used the story of the fish that swallowed Jonah, as a type of Christ's descent. (Compare Jonah 1:17 & Matt. 12:39-40). In some cases, the Christian symbol for Christ was the fish symbol, and the early Christians were considered symbolically as fish. There may have been a type of baptism for the dead in such typologies too.¹⁵⁰¹

Hippolytus, A.D. 170-236, Bishop of Portus, near Rome, A.D. 220-30, saw the act of Christ's descent as being an integral part of salvation during which Christ redeemed the righteous Hebrews who had perished before Christ's advent. He also wrote that the Father had made Christ the ordained Lord & Judge of things in heaven, on earth, and "under the earth." Thus hinting to how Christ had extended his dominion into the lower regions by defeating death. He also saw a type of Adam in what Christ did. Christ had become man in the midst of men "to re-create Adam through Himself; and of things under the earth, because He was also reckoned among the dead, preaching the Gospel to the souls of the saints, (and) by death overcoming death."¹⁵⁰² John P. Lundy suggested that the early Treatise of Hippolytus on the subject of Hades, "is further evidence as to the Descent into Hell being an integral part of the early Christian faith."¹⁵⁰³

In Hippolytus, *Fragments From Commentaries*: The "warders of Hades trembled when they saw Him; [Christ] and the gates of brass and the bolts of iron were broken. For lo, the Only-begotten entered, a soul among souls, God the Word with a (human) soul. For his body lay in the tomb, not emptied of divinity; but as, while in Hades, He was in essential being with His Father, so was He also in the body and in Hades. For the Son is not contained in space, just as the Father; and He comprehends all things in Himself. But of His own will he dwelt in a body animated by a soul, in order that with His soul He might enter Hades, and not with His pure divinity."¹⁵⁰⁴

Hippolytus also wrote that when John the Baptist died he became a witness for Christ in Hades so that the those in Hades would be prepared when Christ descended to preach the gospel to them. Thus, as in life, John was a forerunner, so also in death was he a forerunner for Christ in Hades.¹⁵⁰⁵

3rd century Gospel of Nicodemus, gives a detailed account of Christ's descent into Hell.¹⁵⁰⁶ Another 3rd c., The Acts of Xanthippe and Polyxena, an apocryphal book, Christ extends the gospel to not only those on earth, but also to searching out the sinners in Hades: "Christ, the provider of the world, the searcher out of sinners and the lost,... has not only called to mind those upon earth, but also by his own presence has redeemed those in Hades." Reminding us of Clement of Alexandria's speculations & affirmations, about whom did the preaching, &, to who ever the gospel was being preached to. If just to certain ones, or if even to all, wherever they were, including those in Hades, (ANF, 2:290-2, 10:207).

4TH CENTURY A.D.: Eusebius: "Christ descended into Hades to free the souls long detained there, who for ages had been expecting His coming; and again,... He was crucified, and descended into Hades, and burst the bars which had never yet been broken, and rose again; and He also raised with Himself the dead that had slept for ages. And how He descended alone, but ascended with a great multitude to His Father."¹⁵⁰⁷

Athanasius, 296-373, wrote his *Four Discourses Against the Arians*, between the years A.D. 356 and 360. In his 3rd Discourse, he mentions Christ's descent after his death upon the cross. For "the keepers of hell's gates shuddered and set open hell, and the graves did gape, and many bodies of the saints arose and appeared to their own people." Further on he mentions how David predicted in

his Psalm: "'Thou shalt not leave My soul in Hades, neither shalt Thou suffer Thy Holy One to see corruption.'" (Ps. 16:10).¹⁵⁰⁸

By the time of Constantine, (reigned 307-337), with Christianity being made a legal religion, & the state religion, almost everyone in the Empire called themselves by the Christian name, but only out of it seemed to become the fashionable thing to do, though many hardly even knew that much about what the different sects of Christians believed at the time, & what they didn't. They also didn't change their pagan ways, or practices too, living immoral lives, & ignoring Christian ethics, if they were even taught them. The church, also being changed from within, as well as from pressures from without, figured that a vast number of these "Christians" by name only, weren't heaven bound. But the church didn't want to tell them that they were headed for doom in hell. So to compromise, as it had with changing its Godhead formulas to try to please every faction. The church invented a new doctrine, the doctrine of purgatory! It basically said that souls who didn't go immediately to heaven, after death, went instead to an interim location called purgatory. A place of cleansing, & purging out of sins, even a place where they'd have a "second chance," in some ways. There they'd suffer for their earthly sins for as long as it took to pay for their sins, to then be set free & heaven bound. If they or their relatives were fortunate enough to be wealthy, the time spent in purgatory might be reduced by generous contributions to the church. This eventually grew into big business, & sources of big revenues to fill the treasuries of both the churches, & those of Christian kings & Queens, in later centuries. For, eventually, the State wanted their cut from the sales of indulgences, as did many others.¹⁵⁰⁹

Mid-fourth century: In the Christian prayer book of Bishop Serapion of Thmuis, a prayer said over a corpse, and in which the descent & ascension in and out of Hades is mentioned too. "Deus, . . . qui deducis ad portas inferorum et reducis. . ." Translation: "God, . . . you who lead down to the gate of Hades and lead back up. . ."¹⁵¹⁰

About 359-60, some of the published creeds mention the descent. For the 8th Confession, or 3rd Sirmian, says that after Christ was crucified, and died, he "descended into the parts beneath the earth, and regulated the things there, Whom the gate-keepers of hell saw (Job 38:17, LXX.) and shuddered; and He rose from the dead the third day..." In another, The 10th Confession at Nike and Constantinople, says that after Christ was crucified, he died and was buried, and "descended to the parts below the earth; at whom Hades itself shuddered: who also rose from the dead on the third day..."¹⁵¹¹

Athanasius mentions the descent in a letter written to Epictetus, bishop of Corinth. Christ's body was laid in the grave, "when the Word had left it, yet was not parted from it, yet was not parted from it, to preach, as Peter says, also to the spirits in prison. [1 Pet. 3:19] And this above all shews the foolishness of those who say that the Word was changed into bones and flesh. For if this had been so, there wree no need of a tomb. For the Body would have gone by itself to preach to the spirits in Hades. But as it was, He Himself went to preach, while the Body Joseph wrapped in a linen cloth, and laid it away at Golgotha." (Mark 15:46).¹⁵¹²

By this century, legends and myths had Christ in a dramatic dialogue with the personified forces of darkness, as Christ descended to vanquish them in a dramatic underworld war. Numerous art works also depicted this battle which took place during the descent.¹⁵¹³

Cyril of Jerusalem, A.D. 315-386, also wrote that Christ had descended into the realms of the dead, or Hades. "...He who was crucified on Golgotha here, has ascended into heaven from the Mount of Olives on the East. For after

having gone down hence into Hades, and come up again to us, He ascended again from us into Heaven,..."¹⁵¹⁴

"...Death was struck with dismay on beholding a new visitant descend into Hades, not bound by chains of that place. Wherefore, O porters of Hades, were ye scared at the sight of Him? [Christ]. What was the unwonted fear that possessed you? Death fled, & his flight betrayed his cowardice. The holy prophets ran unto Him, [Christ], and Moses the Lawgiver, and Abraham, and Isaac, and Jacob; David also, and Samuel, and Esaias, and John the Baptist, who bore witness when he asked, Art Thou He that should come, or look we for another?"

"...All the Just were ransomed, whom death had swallowed; for it behoved the King whom they had proclaimed, to become the redeemer of His noble heralds. Then each of the Just said, O death, where is thy victory? O grave, where is thy sting?" (1 Cor.15:55). For the Conqueror hath redeemed us. Of this our Saviour the Prophet Jonas formed the type, when he prayed out of the belly of the whale, and said, I cried in my affliction, and so on, out of the belly of hell, (Jonah 2:2), and yet he says that he is in Hades; for he was a type of Christ, who was to descend into Hades.... I am a type of Him, who is to be laid in the Sepulchre... And though he was in the sea, Jonas says, I went down to the earth since he was a type of Christ, who went down into the heart of the earth."¹⁵¹⁵

Gregory of Nyssa, 330-386, had also likened the baptismal rite to the grave. "The old man is buried in water, the new man is born again, and grows in grace." (De Poenitentia). He also wrote that in baptism there were three immersions, & he compared these as being a type of Christ's descent into the grave, or the underworld. "Now our God and Saviour, in fulfilling the Dispensation for our sakes, went beneath the... earth, that He might raise up life from thence. And we in receiving Baptism, in imitation of our Lord & Teacher and Guide". Gregory also spoke of how Christ had opened the prison, and did release the condemned so that they would be able to enter into paradise.¹⁵¹⁶

St. Ambrose, 340-397, wrote about the descent, by saying that even though Christ had "died as man, yet was He free in hell itself." He then goes on to cite from Ps. LXXXVII. [lxxxvii] 4, 5, as saying that Christ would be free among the dead. "Wilt thou know how free? "I am become as a man that hath no help, free among the dead." And well is He called free, Who had power to raise Himself, according to that which is written: "Destroy this temple, and in three days I will raise it up." [John 2:19] And well is He called free, Who had descended to rescue others."¹⁵¹⁷

Chrysostom, 354-407, suggested that in baptism they had fulfilled the pledges of their covenant with God. It was also likened unto death and burial, resurrection and life which took place in a symbolical type of that which was to come. In being immersed under the water the old man is buried as in a tomb below & then raised up a new man. For a Christ was buried in the earth, & brought forth out of the earth, so also in baptism, being thus buried in water & coming up out of the water, they were likened unto Christ's resurrection, which would also happen in their case. Chrysostom had the words of Paul to help him with this similitude. "We were planted together in His death but in the likeness of His death." Concerning the descent, Chrysostom asks: "Who but an infidel would deny that Christ was in hell?"¹⁵¹⁸

John P. Lundy notes that the doctrine of the descent into hell was being taught from the earliest times in Christian history and was represented in on their monuments, and eventually incorporated in a creed about A.D. 390.¹⁵¹⁹

St. Augustine of Hippo, 354-430, and most later Christians writers, according to Russell, "denied that 1 Peter [3] referred to the descent and hesitated as to

whether the descent released all or only some of the dead."¹⁵²⁰ Yet, Augustine also exclaims: "Quis ergo nisi infidelis negaverit fuisse apud inferos Christum—" Who but an infidel would deny that Christ went to the lower regions!"¹⁵²¹

5TH c., Leo the Great (d. 461 A.D.), wrote that the 3 immersions were an "...imitation of the 3 days burial: and the rising again out of the water is like the rising from the grave."¹⁵²²

At the end of the Ethiopic Book of Adam and Eve, which was written by a Christian probably in the 5th or 6th century A.D., it says that Christ went down into hell, and saved Adam and Eve, and all their righteous seed or descendants, as he had promised.¹⁵²³

6TH CENTURY A.D.: As later versions of Christianity spread north into Northern Europe, the traditions & similar versions of beliefs blended & got legendized in those blends. The evil traits of the Teutonic versions of devils & demons, transferred to Satan & his hosts, with frequent references to the Devil in Teutonic legends & fairy tales. "Hell" is a Teutonic word that originally signified a hollow space or a cave underground. Thus, we note here that many depictions of the harrowing of hell, often is of Christ descending down into a cave, open-pit under the earth, or hollow space. From there, Christ grasps the wrist or hand of those lifted up to new life in the resurrection.¹⁵²⁴ In Norseland versions of resurrections, there are hand clasping covenants too, for in the rite of blood friendship, their hands are pierced to cause "...the blood of the two covenanting persons to inter-flow from their pierced hands, while they lay together underneath a lifted sod. The idea involved seems to have been, the burial of the two individuals, in their separate personal lives, and the intermingling of those lives—by the intermingling of their blood— while in their temporary grave; in order to their rising again a common life." (Rom. 6:4-6, Col. 2:12).¹⁵²⁵

In The Gospel of Nicodemus, Satan or Beelzebub, the "heir of darkness," informs Hell that Christ is on his way to defeat him. Hell bars all his doors, but this does not stop Christ from entering and lighting up hell's dark realm with glorious light and power. Christ says to the doors to crumble and let light flood in, and at his word they do fall down. Christ grapples Satan down and orders the angels of light to bind him, and then turn him over to hell to be held there until the second coming. Christ also shows Adam the sign of the cross and a hand grip by which he may enter into paradise when he and the others ascend up to the angel who guards the door leading to paradise.¹⁵²⁶

The descent was depicted on a copperplate in which Christ reaches down to pull up Adam. Behind Christ is the penitent thief, etc.¹⁵²⁷

During the second quarter of the 6th century, Christian rivals fought with each other over different details and interpretations of beliefs, doctrines, and many of them rejected, in some cases, some aspects of earlier Christian beliefs. Such as those which had been presented in the writings of Origen. Furthermore, with imperial pressures and the power of the state to back them up, anti-Origenists pressured many of their rivals in to going along with edicts that they had the Emperor Justinian and others publish and circulate. One of which was the Fifteen Anathematisms against Origen. In number nine of these fifteen, we read of certain aspects of this later version of Christ's descent into hades which was rejected by anti-Origenists. It says:

"If anyone maintains that it was not the Word of God made flesh by assumption of a flesh animated by the $\psi\upsilon\chi\eta\lambda\omicron\gamma\iota\kappa\acute{\eta}$ and $\nu\omicron\epsilon\rho\acute{\alpha}$ who went down into Hades and again returned into heaven, but says that this was done by the so-called (by them) $\text{No}\acute{\upsilon}\varsigma$, of whom they impiously assert that HE is Christ in the proper sense, and has become so through knowledge of the Unit,— let him be anathema."¹⁵²⁸ Now from this, we might note that they

weren't rejecting the whole idea of Christ's descent into hades, but rather, their rivals' version of it.

570, "Apostles' Creed" contains reference to the descent of Christ into hell. The Aquileian, and some Eastern versions of the Apostles' Creed contain the phrase which was further defended by Augustine and in the late 6th century by Venatius Fortunatus.¹⁵²⁹

Gregory the Great (ca. 540-604), agreed with the Alexandrians that the harrowing of Hades by Christ had removed the need for the righteous to go there.¹⁵³⁰

7TH CENTURY A.D.: A worked showing the descent, dates back to the 7th to 8th centuries A.D., and it shows Christ clasping the right-wrist of a man.¹⁵³¹ Another depiction of "The Descent into Hell" dates back to 7th or 8th centuries.¹⁵³²

"...Christ was believed immediately after his death on the cross to have battled with and to have conquered the prince of hell. Although the oldest manuscripts of the so-called Apostle's Creed do not contain the passage "descended into hell," which is an addition of the seventh century, there can be no doubt that the idea actually prevailed as early as the 2nd century."¹⁵³³

8TH CENTURY A.D.: The Iconoclast period, among the frescoes of the Greek pope John VII (705-7), & in Sta Maria Antiqua, Rome, a depiction of the descent shows Christ striding forward over the body of Satan and stretching out a hand to ADAM AND EVE.¹⁵³⁴

When considering the numerous art works on Christ's descent, we must remember that the artists had to decide on what point in the event that they were going to depict. Thus, some depicted Christ before the doors or gates of hell, hades, limbo, etc. Others of Him, as He is kicking down the doors of hades, limbo, etc. Others show the doors crashing down on the devil, or some other demon of hell. Others, as Christ steps over the doors, or gates of hell, limbo, hades, etc., while Adam, & those who follow after him, come forth to greet their King. Some art works show Christ and Adam then reaching with their hands towards each other, depicting the moment just before the hand clasp. Then the hand clasp, (which are different types of hand clasp & grips, as depicted by the different artists). Christ then begins to turn. Other art works show the point in which He has turned. He then starts to lead the captives out of the spirit prison. They begin to ascend towards paradise (some art works show Adam & Eve, & the others naked). The soul often rides up on a garment. And then is clothed in a garment. In some cases the garment seems to act as a protective covering against the demons who are depicted as attempting to reclaim, or stop the person in their ascension into paradise.¹⁵³⁵

With his right hand, Christ grasps a person's left wrist.¹⁵³⁶ The Akhmim Fragment says that those who were sent to guard Christ's tomb, saw two bright person supporting another, as they came out of the tomb, they then heard a voice from heaven asking: "Have you preached to those who sleep?" The response was "Yes".¹⁵³⁷

9TH CENTURY A.D.: In a version of the harrowing of Hell, St. John the Baptist, and king David and Solomon also appears to greet Christ. Satan is trampled under the feet of Christ, & crushed under the gates of hell.¹⁵³⁸

10TH CENTURY A.D.: A 975 A.D. depiction of the descent, shows a person, (Eve) with up-lifted hands (in prayer?) as she watches the naked Adam as he is being raised up out of the pit by Christ who is grasping his left wrist with his right hand.¹⁵³⁹

Another depiction of Christ's descent, is the Pala d'Oro, retable in St Mark's Basilica, it was created in Constantinople in 976 and was brought to Venice in 1105. The hand clasp is also depicted in this one too. Another depiction of Christ's descent is seen with other art works. Christ goes down to a cave like caven and clasps the hand

of Adam while a number of souls wait in the background to greet their deliverer.¹⁵⁴⁰

The 10th century Fulda Sacramentary shows the crucified Christ, the Tree of the Cross piercing the serpent and "thereby overcoming sin and death and providing the means of eternal life for Adam and Eve and their heirs, who, it can now be seen, are already rising from their graves."¹⁵⁴¹

The Harrowing of Hell was more rarely depicted in the West, usually only under Greek influence.¹⁵⁴²

Another source, 980 A.D., is a portion of an ivory bucket which has a depiction of the descent of Christ at the point where a person, perhaps Adam, is being raised up out of limbo. Off to the right of Christ & Adam is an angel which has taken a hold of a demon's arms to bind him.¹⁵⁴³

A work dated some time between A.D. 981 & 987, shows a later moment during the descent of Christ into limbo. Thus, it seems that the artist wanted to suggest upward movement, for it shows Christ in the mandorla, the symbol often seen behind a person or persons making other realm pilgrimages. Christ has also turned and is striding up-ward as he pulls Adam up out of the flames of hell by grasping, with his right hand, the left wrist of Adam. Eve stands naked engulfed in flames with up-lifted hands while looking towards Christ. They were being rescued by Christ who would guide them up towards paradise.¹⁵⁴⁴

Another work showing the 12 Feasts of the Church, dates back to the 10th-11th centuries A.D., it includes the descent, or the Anastasis (resurrection) as one of the feasts. Christ clasps with his right hand, the right hand of a person. During the same time, another depicts right hands being used to make the hand grip.¹⁵⁴⁵

10th— 11th century, on an Altar cross, c. 1024/39; in the centre a Fatimid crystal, tenth century. We see, in the lower portion of the cross, angels descending toward a soul with up lifted hands. One of the angels is reaching out towards those hands, hence it is the moment before the clasp.¹⁵⁴⁶

11TH CENTURY A.D.: A mosaic dated about 1020 shows Christ coming up out of hell with David & Solomon off to the left, while Adam and Eve are on the right. Christ has turned while grasping, with his left hand, the right wrist of Adam. Under Christ's feet are the broken down doors of hell.¹⁵⁴⁷

11th century, a mosaic in Daphni shows the harrowing of hell. St. JOHN THE BAPTIST and kings DAVID and Solomon also appear among those rescued. The gates of Hell as well as Satan are trampled under the feet of Christ.¹⁵⁴⁸ Another source says that this Byzantine work is a 11th century mosaic of the Torcello Cathedral depicting, among other things, the descent of Christ who has "just passed through death and seems to have increased in stature on emerging from the tomb; he seizes Adam by the hand and leads him, along with Eve, towards the light. He wrenches the symbolic pair from eternal darkness, as on that day he released all of humanity from the law of death. Satan and the Gates of Hell,... are beneath his feet."¹⁵⁴⁹

Peter Damiani, A.D. 1006 or 1007, died at Faenza on Feb. 22, 1072, in a speech entitled: The Glory of the Cross of Christ, he said that: "...It was by the Cross that the King of Glory delivered us from the fetters of the cruel tyrant, and penetrated by His might into the dungeons of hell. He absolved all His elect from the chains of their ancient condemnation; whom also He raised with Himself by the glory of His resurrection. What shall I say of the fame of that Cross, which, as its own first-fruits, caused the thief to enter into heaven, and by him opened the gates of Paradise, that henceforth all the elect might pass through them? That angel who had received the sword which excluded from Paradise beheld the key which was to open it in the Cross, and no longer opposed himself to the entrance.... "I," said the Lord, "if I be lifted up from the

earth, will draw all men unto Me." He goes on to say how that the thief on the cross who had acknowledged Christ had entered into paradise too. He used a tree as a type of Christ and the cross and said that the noble tree's "fruit was the prey of hell; now thou bearest the cedars of Paradise".¹⁵⁵⁰

1018—1045, on the book-cover of Archbishop Aribert, Christ descent into hell is seen below the crucifixion. Hence, it may be that this work is derived from the traditional tomb of Adam, said to be below the cross. In this case, Christ, with his right hand, holds a cross over his right shoulder, while his left hand grasps the right wrist of Adam. Under Christ's feet is the fallen devil. Or the demonic forces, then defeated and also thrust through with a lance, for off to the side is what could be Michael or an angel assisting Christ during his underworld battle, as Christ resurrects the dead to life.¹⁵⁵¹

With his right-hand Christ holds the cross as a victory sign and walks all over the devil under his feet, while clasping, with his left hand, the right wrist of Adam.¹⁵⁵²

Another mosaic shows Christ thrusting the cross down on a devil whose hands and feet have been bound. Christ's left foot stands on one of the doors of hell, while his right foot is on the fallen devil beneath his feet. While others stand making gestures and acting as if witnesses; Christ, with his own left hand, grasps the right wrist of a man, (traditionally identified as Adam).¹⁵⁵³

Christ is standing on broken down, and crossed doors of hades, he has turned, & with his right hand, Christ has pulled a clothed man up by grasping the man's right wrist. Others, such as kings, and perhaps a number of saints and prophets are near by, they watch the ascension out of hades. Below, a number of people in graves, stand with up-lifted hands in praise and prayer.¹⁵⁵⁴

11th century, Byzantine work, a Lectionary of the Gospels, in Greek, shows, in the left portion, Christ stepping on a fallen demon, if not the devil, as he grips, with his right hand, the right wrist of Adam, to lift him up out of his grave. The doors of hades are underneath the fallen devil too. In the right portion of this page, we see the hand of God extending down.¹⁵⁵⁵

In the middle of the 11th century A.D., another mosaic of Christ's descent into limbo shows Christ holding the cross in his left hand, while clasping the wrist of a person with his right.¹⁵⁵⁶

A work dated between the 11th and 12th century A.D., shows the anastasis, or the descent into limbo, in which Christ has already broken down the door of limbo and is standing on them as he grasps Adam's left wrist with his right hand.¹⁵⁵⁷

A depiction of the harrowing of hell said to date back to the late 11th century through the early 12th century, shows bolts, fragments of iron, and the doors hell flying through the air, while Christ tramples under his feet the devil. Through the fire comes the first in many to be rescued, for Christ's left hand grasps the right wrist of the person. The other souls behind the first also reach out their hands, as if waiting to be grasped by Christ.¹⁵⁵⁸

Byzantine work, 11th—12th centuries, shows no hand grasping, instead Christ, standing on the gates of Hell, is spreading out his hands toward Adam and Eve rising from their tombs. Up above this scene is the crucifixion.¹⁵⁵⁹

THE ON GOING BATTLES WITH THE DEVIL: The battle over souls was on going, from the pre-existence war in heaven, to the post-fall from heaven activities of the devil's & his fallen angels' post-fall activities on earth to tempt the human family. On going in the post-crucifixion battle between Christ & his angels that descended into the infernal regions to free the captive spirits held captive there. On going in the post-resurrection victory march of Christ, during his militant world wide trek to combat the devil, & his fallen angels, (that lore said had fallen into different areas of the world, down into the lakes, rivers,

wooded areas, into whatever areas that the human family inhabited).¹⁵⁶⁰ Wherever the human family had spread to, so also had the fallen angels in order to tempt, lure, seduce & win souls over to their dark ways. This was the on going battle, & there seemed to be no end to it, as far as the human family could determine. In the thinking of many in the Middle Ages, the devil & his fallen angels, in their combat against God and his good angels, they were under certain rules of engagement that the devil & his fallen angels always attempted to cheat at, to disobey, for after all, they were the rebellious angels. God, on the other hand, was fair & could counter by tipping back the scales of justice according to his omnipotence powers to over rule any attempts to cheat the human family out of a fair & just Judgment. In the art works of Last Judgement scenes, we often see examples of how devils try to cheat, as one of them is sometimes depicted hanging on the scale to try to tip it in their favor. The human family could only be acquired by the devil & his fallen angels by every individual's sum of their own choices, all added up in the scale, which came out during their "encounter with deeds," during the time of them being judged fairly by Christ. In depictions of Last Judgment scenes where the soul is naked, this was symbolic of their deeds being exposed. Moreover, if thus exposed as being unrepentant sinners, wicked & having chosen devilish ways, those souls were ones acquired by the devil & his demons as being subjected to them, & thus without the protective garment, their naked souls would become subjected to the tortures & penance process. This was allowed to happen by God, who, (according to thinking of the Middle Ages), allowed the Devil & the demons to act as executioners, or penal torturers fulfilling the punishment required to carry out the sentences given after what was believed were just judgments.¹⁵⁶¹ But, like in the case with the times of the Inquisition & their torture chambers, there seemed to be no, or little place for tender compassion towards those being tortured by all kinds of dark demons with pitch forks, spikes, hot irons, red-hot pincers, boiling tubes, & other things the Medieval mind & late Christian artist could depict in art. In the thinking of many of the Middle Ages, the justification for such horrors, were put on the blame of all those who had chosen to disobey the church, and thus in turn, disobey God. In their ways of thinking, the horrors that had come upon them were because they had chosen them! They had consented to be subjected to them, because these souls had consented, had chosen to not repent, not to change their evil ways. They had not listened to the clerical warnings, or heeded the warnings from the saints calling out to them on the good right-hand side, that had warned them to depart from the left hand-path, & the darkness it went down to. Thus, in the thinking of many in the Middle Ages, & later, many of the human-family had to be purged, even if by force in this life, for if not, then their souls would be purified by being tortured, as a form of forced penance, in the next life, by passing through the refining fires of purgatory, or limbo, or hades & hell.¹⁵⁶² Though there were conflicting beliefs about how much time spent in purgatory was needed to purge out sins, & clean souls there. Plus, though conflicting dogmas varied & developed over time, that explored if souls that had gone there, had to spend eternity there, or one day could be rescued out, (such as in later centuries after the Reformation, on down to the present time). Still, the battle over souls, (in conflicting dogmatic interpretations), transferred to graphic art works concerning conditions in the infernal regions, showed glimmers of hope, in many cases, for the human family. That hope, at least in the thinking of many of the Middle Ages, & later, was seen in the sale of indulgences, in the merits of the saints' good deeds, bought & used to cover one's own sins, or dead family members' sins. Or the merits thus earned or acquired by going on Crusades, or

pilgrimages.¹⁵⁶³ But also in the hope offered through Christ's descent, or angelic descents, or descents of prophets, saints, the Virgin Mary, & others' efforts as Souls-Rescuers, going down or reaching down into the fires of purgatory, etc., to lift souls up out, by different types of hand & wrist grasping.¹⁵⁶⁴ But this is in contrast to other views, (by many, during the Middle Ages, on down to modern times), that claim that the different souls of the human family, once they go down to hell, that's it, they're stuck there to be burned & tortured, forever, for their sins! Such lack of mercy assigned to God, was abused & used to get people to follow, out of fear, many much later centuries' preachers' particular versions of Christianity, as they interpreted, or rather misinterpreted, (as their rivals would claim), divine justice.¹⁵⁶⁵ While, during the Middle Ages, another view was how the human family seemed to be assigned a very static role & is helpless, they were just spectators, in a cosmic struggle, which out come, or their chances of salvation were determined by the war strategies of the opponents fighting the on going battles. Moreover, because God was the greater & master-strategist, in the ultimate end, God will win! Even though at times, like in the case when the devil was allow to help cause the brutal suffering & death of Christ, the devil thought he'd won. However, this "victory" celebration is short lived, for as it turned out, even Christ's sufferings & death were a strategic moves by heaven to have the devil surrender his power & hellish domain over to the victorious Christ.¹⁵⁶⁶ during his descent into hell, purgatory, limbo, hades, the Anastasis, & then during his post-resurrection victory march throughout the world.

In the thinking of the Middle Ages: "It was this which God brought about by a great act of strategy: God became Man, and the Devil failed to realise it. He failed to see the Divinity beneath the human form. He claimed Him as his own and subjected Him to death. But in doing this he committed the great act of lawlessness— that extension of his authority over one who had made no diffidatio, no surrender of Himself to the Devil— and lost him his empire. Henceforth, the Devil could be smitten hip and thigh, and God could save whom He would."¹⁵⁶⁷ As we've seen, art works of Christ's descent show the Devil being wounded, as Christ thrusts his lance-cross banner into the fallen Devil, often-times also depicted under the crashed, broken down doors or gates of hell, limbo, purgatory, hades. But also the Devil, in some sources of legends, polemics, & the following poem, is not aware at the time, of the consequences of taking part in putting Christ to death. How that Christ would thereby gain victory over him!

Anselm, Prior of Bec (1063–78), in his, *Cur Deus Homo*, polemically wrote in response to anti-Christian writers of his time, amongst the Jewish faith, about their polemical rehashed old questioning & opposition to Christ, the Son of God, becoming a Man like other men, to be subjected to a body that thirsted, got hungry, weary, suffered beatings & could be crucified with robbers. This didn't seem to be the type of thing "a God" would allow to happen to Himself, if God had become a man, so the polemics went. Thus, Anselm answers these issues these & other words: "As for that which we are accustomed to say— that by killing Him [Christ] who was God and in whom no cause of death was to be found, [Christ was innocent] the Devil justly lost the power which he had obtained over sinners; and that otherwise it would have been an unjust violence for God to make Man free, since Man [Mankind, the human family in general] had voluntarily and not through violence given himself over to the Devil: as for all this, I say, I cannot see what force it has."¹⁵⁶⁸

Great Golden Legend, Medieval Poetry.¹⁵⁶⁹

One day, in Satan's realm-- the dark domain,
Where souls of dead in chains of death remain.
The Prince of darkness, boastful, spake aloud
to his abject, imprisoned, awestruck crowd:
'Hearken, ye spirits. Lo, I bring you this day
Another victim bound beneath my sway:
Jesus, the Nazarene, the Master Fraud
Who proudly claimed Himself the Son of God!
I laid the snare, which the Impostor caught,
And to the tree of shame the Boaster brought;
and now, between thieves He helpless hangs,
In Death's dissolving and resistless pangs.
You shall behold Him pass through Hades' door,
To walk among the living -- nevermore!
My power shall hush the Archpretender's breath.'
Then Hell itself in fear began to quake,
And, in alarm, thus to the Devil spake,
'Jesus! Dost thou not fear that mighty Name?
And is this Jesus--Nazarene-- the same
who once cried, "Lazarus! Come forth!" & swift
the bands of death were loosed, his fetters rift,
and through thy gates impassable he broke, –
so soon as that almighty word was spoke?
Let but that Jesus once invade these halls,
And in that hour thy boasted empire falls!
What if the victim thou dost proudly claim
Shall as the Victor bring thy pride to shame?'
While Hell thus spake, a voice like thunder rolls,
throughout the realms of Death's imprisoned souls:
'Lift up your heads, ye everlasting gates!
The King of Glory at your entrance waits.'
Then Hell inquires, 'Who is this glorious King?'
And with the answer all its chambers ring:
'The Lord of Hosts, strong to subdue all foes,
Mighty in battle, none can Him oppose.'
Then, in the realm of Death's unbroken shade
Appeared the Conqueror in light arrayed.
It was as tho' in crimson & in gold
The splendor of a thousand suns had rolled
Their mingled glory in one matchless beam,
And lit up Death Shade with the lustrous gleam.
Ineffable that glory; as it shone
Like to the radiance of the Great White Throne,
Precipitate, demons of darkness fled,
And lost souls, to the confines of the dead.
Whilst through the open gates and broken bars,
Toward realms of light more fadeless than the stars,
The Prince of Life a host of captives led
From out of the night and bondage of the dead.

Isaiah's words of the Light shining in darkness in the valley of the shadow of death, along with David's words from Psalm 24:3-10, seem to be reflected in this Golden Legend. But also the reference to combat with his foe (Isa.9:2-6).¹⁵⁷⁰

12TH CENTURY A.D., a mosaic shows the broken down doors of purgatory, with Christ standing on the devil who has been bound in irons. Christ grasps, with his right hand, the right wrist of a person to raise him out of his tomb. A number of people stand near by with up-lifted hands.¹⁵⁷¹

The harrowing of hell was "shown on a carved stone slab of the 12th c. in Bristol Cathedral, and is one of the scenes on an altar frontal of the 12th c. at Klosterneuburg, Austria." Another work shows: "The Harrowing of Hell. Christ trampling on Satan and the gates of Hell, rescuing Adam and Eve. St. John stands on His left, kings David and Solomon on His right. Detail from mosaic on the west wall of Torcello Cathedral (12th c.) In this art work Christ left hand raises Adam up by clasping Adam's left wrist."¹⁵⁷²

The Miniatures of the Life of Christ, France, c. 1200, shows the harrowing of hell in which Christ lances a monstrous Satan while drawing the just out of the mouth

of hell with a left hand clasp on both hands of a naked soul. Some of the others have their hands raise up together as if in prayer and praise of Christ.¹⁵⁷³

12th century art-work, the descent into limbo, Christ is about to turn while holding on to the left wrist of a person, with his own right hand. A number of writings, which we have considered already, suggest that Christ had guided Adam and the others up into paradise. The artist depicts that moment when Christ was about to turn towards paradise.¹⁵⁷⁴

Matthew 12:29 may have been seen as a type of Christ's descent, for Christ binds Satan, or the strong man's hands and feet, and enters into his prison house in order to spoil his house. A 12th century Winchester Bible illustration of the letter B shows Christ casting out devils in the top portion of the B, while in the lower half, the descent is depicted in which Christ, with his right hand, grasps the right wrist of the naked Adam, other naked souls with up-lifted hands, begins to ascend up out of the jaws of hell. The devil's feet and hands are bound too.¹⁵⁷⁵

As late as the 12th century the anonymous writer of a *Symboli Apostolici Explanatio* (Explanation of the Apostolic Creed), includes the comment that Christ "descended to the lower regions that he might liberate the saints who were there by the first penalties (dedita) of death."¹⁵⁷⁶

The Harrowing of hell was depicted in another Mosaic dated some time between 1130-1187.¹⁵⁷⁷

Another 12th century depiction of the descent into limbo is from the Monastery of Saint Catherine, Siani.¹⁵⁷⁸ Some of the different passion plays of the 12th century on into later centuries, dramatized Christ's descent into hell.¹⁵⁷⁹

A 12th century window in the cathedral of Le Mans shows the descent which is said to be based on other works at Venice and Torcello. Christ turns toward the left to seize Adam's hand and draw him along, while Satan is beneath Christ's feet. Souls are springing toward Christ out of the fire as devils try to hold them back.¹⁵⁸⁰ A 14th century work shows about the same moment during the descent, for Christ has turned and is in the act of guiding a person by grasping, with his right hand, the person's right hand.¹⁵⁸¹

While standing on the doors of limbo, Christ, with his right hand, grasps the right wrist of a person being raised up during the harrowing. Another 12th century work on a book cover shows the descent in which Adam is being raised up out of the grave by his left hand by Christ who has grasped his wrist with his right hand.¹⁵⁸²

Another 12th century depiction of the Anastasis shows the doors of hell under the feet of Christ who has turned while grasping, with his left hand, the right wrist of a person being raised up out of the grave.¹⁵⁸³

Another work shows the two angels Gabriel, Michael, and St. John the Baptist pointing to the figure of Christ, who is seen trampling down the doors of Hell and the devil as he leads a soul out of Limbo.¹⁵⁸⁴

A 12th century fresco at Chaldon church, Surrey, depicts "the deliverance of Adam and Eve at the harrowing of Hell". A ladder extends from the bowels of hell up to heaven, on which many naked soul ascend. The Tree/Ladder provided the means by which Christ descended to deliver Adam and Eve from the grave, and it still continues to offer the means of heavenly ascensions and eternal life to the human who will but climb its rungs.¹⁵⁸⁵

The descent in part of a panel from the 12th century that depicts the 12 feasts of the Church, Toledo. While standing on the fallen crossed doors, Christ has turned, and, with his right hand he grasps the left-hand wrist of a person being raised up during a later moment in the descent and ascension up out of the underworld.¹⁵⁸⁶

Anastasis, descent & resurrection, in a 12th century Gospel book. Christ stands on crossed and broken down doors of hell, and has turned as if in the act of ascending up-ward. His left hand holds a cross, while his right hand grasps the left wrist of a clothed person. A woman, two kings, and another person were included being resurrected.¹⁵⁸⁷

1150, an English manuscript shows the naked souls of John the Baptist and the Hebrew patriarchs being harrowed from the jaws of hell by Christ. With his right hand, Christ holds the cross which has also become a weapon to defeat the devil who lies bound with the cross thrust into his mouth like a lance. Christ's left hand grasps the right wrist of a person. While at the same time that person extends behind him his left hand and grasps the right wrist of a woman.¹⁵⁸⁸

1150, in the Alton Towers triptych, enamel work, Christ delivering Adam and Eve from the gates of Hell. Christ has turned, right hand holds the cross, while his left has grasped the right hand of Adam, the first in many to be raised from hell.¹⁵⁸⁹

1150—1160, on an altar frontal from Ølst, Christ sits in Majesty, below, to the right, is another scene of Christ's descent into hell. The grasp is made with left hands, in this case.¹⁵⁹⁰

1154-9, an interpolation in the *De imagine mundi* of Honorius of Autun. This one has preserved the legend concerning the place of Adam's grave which is said to be under the cross.¹⁵⁹¹

A work from the 3rd quarter of the 12th century A.D., shows Christ, with his right hand, clasping the right hand wrist of a person (Adam?). A second naked soul follows behind the first to be rescued.¹⁵⁹²

Christina the Astonishing [1150 - 1224] an orphan born at Brusthem, "she is said to have returned from the dead to try to liberate some of the souls she had seen in Purgatory."¹⁵⁹³

Christian artists, during this century, continued to depict different types of hand grips in works on the descent.¹⁵⁹⁴ Neophytus caused that art works depicting the Crucifixion and the Anastasis to be painted in the niche over his tomb, thus the "Enkleistra" was painted in 1183 A.D. The Anastasis shows Eve behind Adam. With his right hand, Christ grasps a hold of Adam's left wrist to raise him. Christ has also turned and is standing on the gates of Hell while moving to the right.¹⁵⁹⁵

Late 12th century depiction of Christ on the cross, shows, among other events, the descent in which Christ bends forward while grasping, with his right hand, the hands of a person being raised out of a grave. The cross is said to have originally hung over an altar.¹⁵⁹⁶

The Descent into Limbo is a scene conceived in the East, and also a theme that was adopted and soon transformed by Western artists, as a late twelfth-century French miniature shows. Christ carries a long-staffed cross with which he pierces Satan with under his feet. Through a monster's mouth emerge the saints of the Old law. Christ, with his left hand, grasps "Adam's hand—an Adam who seems to be clothed in new innocence: redeemed by the blood of Christ, he becomes again what he was before the fall."¹⁵⁹⁷ Garment types, that of being clothed in new innocence, is thus mentioned here.

Late 12th century work shows a number of smaller scenes with the crucifixion, on the lower right is the descent, with the hand grasp being done with left hand to right.¹⁵⁹⁸

1196, Eve stands behind Adam, while Christ stands on the crossed gates of hell and is about to move upward to the right. He grasps hold with his right hand, the right wrist of Adam, in order to raise him. David, Solomon, and John the Baptist stands in their graves with others in the back ground behind them. John unrolls a scroll which says: "Behold Him of Whom I told you", suggesting that after John had been martyred, he still was a forerunner for

Christ, for he went to the souls of the dead to predict Christ's descent and the resurrection.¹⁵⁹⁹

13TH CENTURY A.D.: Mosaic of the harrowing of hell at St. Mark's Venice.¹⁶⁰⁰

1213, a number of naked souls exiting out of the jaws of hell. Some of them make gestures with up-lifted hands, perhaps in prayer or praise, or to extend their hands as if they too will eventually be grasped by Christ too, just as Adam was then being grasped.¹⁶⁰¹

A number of works show similar versions of the descent into Hades. One dates back to A.D. 1220. They show the crossed doors of Hades under the feet of Christ as he grasps with the hand of Adam to raise him up out of Hades. Others, such as John the Baptist, David, & Solomon, stand near by watching this event. A number of others stand as witnesses to this event.¹⁶⁰²

1222, shows a later moment in the descent for Christ is turning away as if about to guide Adam and the others over into paradise. As Christ is raising Adam from "the abyss", he holds on to Adam's right wrist with his right hand, while in his left, he holds the cross. The doors of hell lay broken beneath Christ. Others stand near by witnessing the descent and making gestures with their hands.¹⁶⁰³

Scenes around a cross date back to 1230 A.D., below the crucifixion of Christ, a small depiction of the descent shows Christ raising souls by their hands.¹⁶⁰⁴

French work, Christ's left hand clasps the right wrist of a man who is being set free from the spirit prison house. Other naked persons follow in the back ground. Christ's right hand holds a cross-staff which is placed on the gates of Purgatory, while he tramples under feet, a demon.¹⁶⁰⁵

13th century icon, in the Church of St. Clement, Macedonia, shows the harrowing of hell, in which Christ in glory, grasps with his right hand, the left wrist of a person.¹⁶⁰⁶

In some manuscripts, all who have sinned since their Baptism are yet saved from Hell-mouth because they had passed through a certain sacrament, and had become repentant & penitent. Hence, these souls are taken upwards in napkins by their attendant angels in exactly the same manner as traditional Last Judgment iconography familiar in sculptured tympana over the west doors of churches which show angels taking the blessed souls to rest in Abraham's bosom. An example of this is at Bourges & Rheims, 13th century.¹⁶⁰⁷

1240—1250, is the date for another composition of Christ's descent into limbo.¹⁶⁰⁸

1250—75, a Venetian artist shows the Harrowing of hell with the doors under Christ's feet. In his left hand, Christ holds a cross, while his right hand grasps the left hand of Adam, while an older woman, Eve, rests her left-hand thumb on the wrist of that same hand being clasped by Christ. Also, she is extending her right hand as if before being grasped by Christ too.¹⁶⁰⁹

Another work dated between 1250-1285 shows Christ grasping, with his left hand, the left wrist of a person being raised up out of the hell. In this version of the descent, the doors of hell have fallen, and the jaws of hell have opened as souls with up-lifted hands clasped together in prayer, also seem to wait to be raised up by Christ's hand. Though the devil has been bound, other demons attempt to stop the descent with their weapons.¹⁶¹⁰

Christ has turned, as his left hand grasps the left hand wrist of a person who has his right hand raised in an oath or vow position. The jaws of hell have flames coming up out of them, as other naked souls ascend up out of hell's mouth.¹⁶¹¹

A panel from the Monastery of Vatopedi, Mount Athos, assigned to the 13th—14th centuries, shows the 12 feasts which include the descent, in which Christ, already turned away, is in the act of grasping, with his right hand, the right hand wrist of a person being raised up.¹⁶¹²

14TH CENTURY A.D.: Painting on plaster dated about 1305 shows the gates of hell broken down under the feet of Christ as he is bringing up Adam (clothed in this case), by grasping, with his right hand, Adam's left hand wrist. With his right hand, Christ is also raising Eve (also clothed), by her right wrist. A number of other saints join them too, among them are John the Baptist & David.¹⁶¹³

1308—11, in Siena Cathedral, Duccio di Buoninsegna, there are different scenes from the passion of Christ, some of which showed the harrowing of hell in which the doors have collapsed on the devil. As Christ steps over the devil to grasp, with his right hand, the first person, (Adam?), to ascend up out of the mouth of a cave, a host of other souls are waiting to follow behind them.¹⁶¹⁴

An early 14th century Russian icon shows different events in the life of Christ, one of which is the descent into Hell. The hand shake, in this case, is with the right hand. Christ stands in a mandorla symbol too, through which John the Baptist, David, Solomon, and the prophets seem to have passed through during their ascension up to the entrance way to paradise. There, they are greeted by a person who is reaching out a hand as if about to clasp their hands. Other art works show hand clasps taking place in the door way to paradise, and so it may be that this work shows the moments before the hand clasping takes place.¹⁶¹⁵

In other versions of the harrowing of hell, St. John the Baptist, David and Solomon were set free from hell. The gates of Hell, and Satan are trampled under the feet of Christ.¹⁶¹⁶

1310—20, fresco showing the Anastasis, Kariye Camii (Church of the Saviour in Chora), Istanbul. Christ in mandorla glory, over the broken down doors of Hades, is grasping, with each of his hands, the wrists those on each side of him. Amongst others, on the right, that of an old man, (Adam?). Grasping right hand to left-wrist, & then a woman's right-wrist with his left hand. Both are clothed in this case.¹⁶¹⁷

1320—30, Christ bends forward to grasp the hand of the first soul in many souls to be rescued from hell.¹⁶¹⁸

1320—30, image of Hell in the Holkham Bible Picture Book, depicts a couple versions of Christ harrowing hell. Hell is depicted as a combination of blast furnace & jaws of a large beast, with souls burning inside. Another section, out of broken down doors, souls exit out of a building, as Christ's left hand, reaches to almost clasp the hand of a naked soul being liberated. Another lower section on this page shows Christ lifting up a couple of men, with his left hand to one of their right wrists, which is reaching out to Christ's chest area, reminding us of similar ones of St. Thomas feeling Christ's side wound, during Christ's post-resurrection world wide treks.¹⁶¹⁹

1330, a Spanish work shows the jaws of hell have opened, as Christ grasps the hand of the first person to come forth, followed by others.¹⁶²⁰

Christ's right hand clasps the right hand wrist of a man who may represent Adam. The mouth of the cave might remind us of the jaws of hell which have opened during the descent of Christ. Christ stands on the doors of hell which have fallen on the keeper of the underworld who holds a key in his hand.¹⁶²¹

In another 14th century depiction of the descent, bright circles of light extends out from Christ's resurrected body as he grasps, with his left hand, the left wrist of Adam. Another work dating back to this century shows the descent.¹⁶²²

Another icon from 14th century shows the descent into limbo in which Christ strides forward over the crossed doors of limbo and grips, with his right hand, the right wrist of Adam to raise him up out of the grave. Light shines from Christ, and the symbolical shape around Christ, the mandorla, suggests that he is in the act of passing from one realm into another. The mandorla and

different kinds of hand grips are often seen in depictions that show other realm pilgrimages, such as the descent down and in ascension up out of hell, and the ascension up into heaven.¹⁶²³

Standing on the broken down and crossed doors of hades, Christ bends forward to raise up a person up out of the grave by clasping, with his right hand, the left wrist of the clothed person (Adam?). Others are there too.¹⁶²⁴

During the 1st half of the 14th century, a number of artworks in Christian churches show among other subjects, Christ's descent with the traditional hand clasp, followed by another portion which shows Christ's exit out of the tomb. In another, the jaws of hell open wide as the redeemed are rescued by a hand clasp from Christ. Another shows flames coming out of the jaws of hell as Christ clasps the hand of the first one to be rescued.¹⁶²⁵

William Langland [c. 1332-c. 1400], in a poem, he mentions the Harrowing of Hell in which Christ is surrounded by glory and light as he commands the infernal creatures to unbar the gates of hell.¹⁶²⁶

A 14th century(?) Steatite plaque, Byzantine, has carved on it, "the Descent into Limbo. Christ in a mandorla and holding a cross staff, tramples on the gates of Hell and extends his hand to a group including Adam and Eve. . ." The clasp is done with Christ's right hand grasping the right of the person being lifted up out of his grave.¹⁶²⁷

The Master of Westphalia 14th Century depiction of Christ in Purgatory shows the middle of Christ's right hand with a nail wound mark with little drops of blood coming out. That same hand also holds the banner which is also a weapon against the demons who take the traditional role of attempting to stop the descent. The doors of purgatory lay broken at their feet as a number of naked souls appear to greet Christ. Christ's left-hand thumb rests on the knuckle of Adam's left-hand middle finger. Both of Adam's hands are raised and clasped together in the traditional prayer gesture with the fingers pointing up, and so, Christ is actually clasping both of Adam's hands. The right hand is not visible to our view, but judging by the position of Christ's hand, it may be that some of Christ's fingers rest on the middle of Adam's right hand as if Christ was showing Adam the area in he was wounded by the nail.¹⁶²⁸

Another 14th century work on the descent is a late Byzantine fresco in the apse of the parecclesion of Kariyeh Djami, Constantinople. Christ stands on the broken down doors of limbo, while clasping a male person's left-hand-wrist, with his right hand, while clasping the right wrist of a female, who is behind him, with his left hand. Other persons stand witnessing this event.¹⁶²⁹

An altarpiece from the 3rd quarter of the 14th century includes, among other scenes, the harrowing of hell in which Christ, with his right hand, clasps the right hand of the first person to come forth from a cave.¹⁶³⁰

Another late 14th c., work, shows the crossed doors of hell under the feet of Christ who, with his right hand, grips the left wrist of Adam. Other kings and saints stand near by.¹⁶³¹

An interesting version of Christ in Limbo, shows limbo personified to a certain extent, with a large bald head, eyes, a round nose, and a wide long mouth stretched open beyond normal size, and in the shape of a cave which throat descends down into the earth. A number of souls begin to ascend up & out of the mouth limbo to be greeted by Christ who grasps them with his hand. Adam and Eve stands naked behind Christ, as though they had already been raised up, Christ slightly bends forward and grasps, with his left hand, the left wrist of a naked soul who is being raised up. In his right hand, Christ holds the cross-banner. Late 14th -- early 15th centuries A.D.¹⁶³²

15TH CENTURY A.D.: Many depictions of the descent still showed the hand clasping rite-of-passage, as Adam clasped the hand of Christ.¹⁶³³

The cave out of which the spirit prisoners are rescued from is in the shape of jaws which seem to have been based on earlier depictions of the jaws of hell. A large crowd of souls wait to be grasped by the hand as Christ begins with the first person (Adam?). This descent depiction, (14th-15th cent. A.D.), was part of the "Passion Scenes. Florence, Santa Maria Novella, Spanish Chapel, north wall." Earlier Christians had often used the writings of Sybil. A later depiction of her shows her holding a scroll which has written on it "Morte morietur, tribus diebus somno subcepto et tunc ab inferis regressus ad lucem veniet primus". Translated: "He will die by death, [so that] on the third day he will be the first to come from the dominion of sleep and into the light from the lower depths". Another depiction of the descent shows Christ standing inside the door way and on top of the doors of limbo which have fallen on the devil. From out of the dark cave towards the light come a number of souls to greet Christ. The first is an elderly man (Adam?) who reaches out with both hands to clasp Christ's right hand. Christ is surrounded by the mandorla, and in his left hand he holds a banner with the cross symbol on it.¹⁶³⁴

Adam is raised up by the right hand of Christ, who clasps his left wrist. A number of kings, and other saints of the Old Testament time come forth to benefit from the descent of Christ into limbo, and the anastasis or resurrection.¹⁶³⁵

15th century, "Christ releasing the Redeemed from the Jaws of Hell." With his right hand, Christ grasps the left hand of the first person to be rescued, while Christ's feet trample on the fallen devil.¹⁶³⁶

With his left hand, Christ grasps the right hand of a person as naked souls exit out of the jaws of hell. "The message of redemption has always been central to the church's teaching. Until modern times this has been taken completely literally: without Christ's vicarious suffering on behalf of mankind, everybody would spend eternity in hell. The image of the Harrowing of Hell was therefore both a literal truth and an allegory. According to tradition, as embodied in the Apostles' Creed, between Christ's burial and resurrection he descended into hell and released all the virtuous who had lived up to that time. In this spirited rendering in alabaster made in Nottingham in the 15th century, he is shown taking Adam by the hand and leading him out of hell's jaws. Eve follows, then John the Baptist and then all the patriarchs and prophets who foretold Christ's coming. Allegorically, it is a picture of every soul's rescue, since original sin--let alone the sins that we actually commit--..." Why would God do such a thing? It was because of his love and passion for the human family.¹⁶³⁷

Adam and Eve are said to represent the human family, thus Adam is raised by his left wrist as Christ grasps it with his right.¹⁶³⁸

1425-30 A.D., with his right hand, Christ holds a banner with the cross symbol. The banner is seen in numerous other art works on the descent, and is sometimes used as a weapon against the underworld demonic forces who attempt to stop Christ from descending and freeing the captive souls. In this work, Christ's left-hand thumb rests on the knuckle of the middle finger of Adam's left hand. The other souls with Adam hold out their hands together as if they too will be raised out of the jaws of hell by the helping hand of Christ.¹⁶³⁹

One dated 1430 shows Christ about to put his left hand into the right hand of Adam, as the jaws of hell open wide to allow the prisoners to go free.¹⁶⁴⁰

Flemish work, 1430-1460 A.D., shows scenes from the harrowing of hell. The jaws of hell open wide as the naked

souls are rescued out of it. The hand clasp is seen in this work too.¹⁶⁴¹

The Venetian painters, Bellini and sons knew about the descent. The father, Jacopo Bellini [A.D. 1395-1471] had studied with Gentile de Fabriano. Jacopo had great success as a pageant painter and one of his works shows the descent of Christ into limbo where Adam, on his knees, grasps and kisses the right hand of Christ. The doors of limbo have crashed down on a demon, other demons run away. A person holds a cross, while in Christ's left hand is a banner with the cross symbol on it. Other souls are about to come forth out of the cave too. They kneel down before the great King of Kings who has come to rescue them out of limbo.¹⁶⁴²

Towards the end of the 15th century A.D., the descent of Christ into Hell and the entry of Old Testament persons and Patriarchs into paradise were depicted by Bermejo. The hand clasp, is in the form of a clasp that includes the kissing of the hand. Royal and religious leaders were often greeted in this way, as seen in other depictions of the traditional rites of passage hand clasps before Christian kings' thrones. Christ and others stand on the doors of hell, as in other depictions, and many of the souls coming out of hell are naked, except some have a thin cloth that covers their lower parts. Upon entering in through the doors of paradise, many of them were still naked, and so it may be that they had not yet been clothed in robes and garments yet. Three of the angels in paradise hold a scroll that has written on it the 1st & 2nd verses of the Te Deum, a subsequent verse of the canticle says: "When thou hadst overcome the sharpness of death, thou didst open the Kingdom of Heaven to all believers."¹⁶⁴³

14th–16th c., Mystery drama plays, and miracle plays were based on a number of themes, some of which were about the Harrowing of Hell.¹⁶⁴⁴

As the earlier writings and stories about the descent were translated and passed down to later Christians during later centuries, eventually different lore and legends were developed concerning the descent and the harrowing of hell. Some of the mystery plays during the Middle Ages, and the Vision of Piers Plowman were said to have been based on later folk lore about the descent and the resurrection of the saints. The harrowing of hell is understood in Medieval English to mean Christ's descent into Hades and his victory over Satan, the powers of death and evil. A number of English mystery-play cycles are said to be based on the harrowing.¹⁶⁴⁵

Durer's wood-engravings of the PASSION shows Christ meeting with Adam and Eve before the gates of Hell.¹⁶⁴⁶

1497, The descent and resurrection were common themes that often went together, and so they were often depicted together too. A number of Valencian works show what traditions say happened after the ascension up out of limbo or hades, for Christ presents the redeemed of the old dispensation, both men and women, to His mother. A depiction of this corresponds closely to the Vita Christi of the Valencian nun, named Isabel de Villena, published in 1497.¹⁶⁴⁷

With his left hand, while his right hold a banner, Christ clasps the right hand of a naked soul, perhaps Adam, as he is about to ascend up out of the jaws of hell, with others following him.¹⁶⁴⁸

In another work, a 15th century artist decided to depict the moment just before the hand clasp, thus, Christ is about to take a hold of Adam's hands with his left hand. The jaws of hell open wide to allow the souls to come forth to greet Christ.¹⁶⁴⁹

Another shows naked souls as they are set free from the spirit prison house, some lift their hands in praise, others wait to greet Christ their deliverer. An old man, representing Adam, clasps Christ's right hand with both of his hands.¹⁶⁵⁰

End of the 15th century, an icon depicting the descent, shows Christ, with his right hand, lifting Adam out of limbo by grasping his right hand. Another late 15th century icon shows the harrowing of hell.¹⁶⁵¹

16TH CENTURY A.D.: In a work showing the harrowing of hell, Christ stands on the doors of hell and helps Adam up by clasping his hand. Adam and the others are naked, and so the artist picked that moment in the event, for they will eventually be clothed in garments and robes upon their ascension into paradise.¹⁶⁵²

Another 16th c., work, might remind us of the legendary place for Adam's grave under the cross, for the descent is depicted in a portion below a cross. Again, a hand clasp is depicted too.¹⁶⁵³

1512, a later moment in the descent, for near the broken down doors of hell stand Adam and Eve who have already been lifted up by the hand of Christ. With his right hand, Christ clasps the left wrist of a man as he begins to lift him up. Christ's face shines with glory, and in his left hand he holds a banner. A stone version shows this very same event sequence.¹⁶⁵⁴

Another one shows the traditional rites of passage-hand & wrist grasps again, and the souls exit out of hell naked to be clothed in garments during their ascension. At least this is what numerous other art works show, when we consider the whole drama. Monstrous demons of hell, attempt to combat the harrowing, however, in this work, Christ is armed with the cross-spear.¹⁶⁵⁵

The flames that shoot forth from the prison castle don't seem to harm the liberated souls who have been freed. Standing on the door, with his right-hand Christ clasps the right-hand of Adam.¹⁶⁵⁶

Adam and Eve come forth and kneel in pray, and praise to their deliverer who has brought them out of captivity. They are followed by others who follow not too far behind them. In this particular case, the hand clasp was not depicted, but rather, Christ makes a gesture of blessing.¹⁶⁵⁷

1520, published at Burgos, is enacted in a very similar way as the account of Villena, based on traditions about Christ's descent. How Christ and the redeemed patriarchs had first appeared to Christ's mother Mary, after their ascension up out of limbo or hades. Other sources and art works seem to suggest that it was during this visit to Mary, as in other post-resurrection appearances to others, that Christ explained the symbolical meanings and types behind the mysteries or ordinances by expounding on the prophecies. Many early to later Christians understood these mysteries to included prayer & other sacramental gestures, baptism, anointings, garments, robes, coronations, & rites of passage hand grips, etc., all of which were types of that which was to come when it was their time to die and ascend into heaven to be glorified & deified.¹⁶⁵⁸

1529, Christ standing on a monstrous underworld dragon, while in the mouth of a cave.¹⁶⁵⁹

1531—38, Christ reaches down low to grasp the hand of a person being set free from hell. Others may have already been rescued, for they stand watching in the back ground.¹⁶⁶⁰

1552, Reformation era, a statement of belief was presented by the Church of England, which mentioned how Christ's spirit went and preached the gospel to spirits in prison. However, in the 1562 version, the reference to the preaching and the verses about it were removed. In the statement of the explication of the articles of belief, produced in the 4th year of the reign of Edward the Confessor in 1552. Christ's body lay in the grave until the Resurrection, while his spirit was with the spirits who were detained in hell, and preached to them. This belief is then put into verse: "And so he died in the flesh, But quickened in the spirit; His body then was buried, As is our use and right. His spirit did after this descent into the lower parts,

of them that long in darkness were the true light of their hearts.¹⁶⁶¹

John Calvin, (1509–64), Reformer, rejected purgatory & all merit of good works. He accepted infant baptism & considered Roman baptism valid. While many others believed that infants that died without baptism would go to a state of limbo, in Calvin's belief systems, babies amongst the elect who die without baptism were sure of salvation.¹⁶⁶²

1568, the Docheiarion, Mount Athos, has a depiction of Christ treading the gates of hell while on His left are Jonah, Isaiah, Jeremiah, two Just Kings, David, John the Baptist, Adam, and on His right Eve and others accounted righteous under the old dispensation: beneath the gates of hell an angel is chaining Beelzebub and broken locks are scattered.¹⁶⁶³

1572–73, shows Christ standing on the broken down doors of hell. Christ grasps, with his right hand, the right-hand wrist of a man, (Adam?). A number of people, plus angels act as witnesses to the descent. And even take part in it.¹⁶⁶⁴

16th century, another icon shows the descent of Christ into limbo.¹⁶⁶⁵

1700, Russia, Christ reaches down to clasp the hand of a person ascending out of the jaws and doors of the underworld.¹⁶⁶⁶

17TH CENTURY A.D.: 1600, funerary tapestry, from the three Hierarchs, Jassy: The descent was also depicted on a silver binding of the Gospel Books, in the Cathedral of St. George, the new. Christ is clasping the hand of a person. Another work shows a hand clasp involved in the descent. While another depicts Christ clasping the hand of an old man. The mouth of the cave is jagged as if to remind us of the other art works that depict the jaws of hell. Christ in Limbo, by Sassetta, in the Fogg Museum, Cambridge.¹⁶⁶⁷

A work dated some time between the 16th – 17th centuries shows the harrowing of Hell in which Christ stands on the doors of hell and grasps, with his left hand, the left-hand wrist of Adam to raise him up. David, Solomon, and other patriarchs watch as this happens.¹⁶⁶⁸

18TH CENTURY A.D.: 1763, descent, Christ clasping, with his right hand, the right hand of Adam. A number of others come forth to meet Christ too.¹⁶⁶⁹

1772, a beautiful depiction of Christ's descent into Hell is on the cover of an altar Gospel book. Christ's glory surrounds his face as He and Adam clasp each others' right hands. A throng of souls, come forth from the mouth of the cave of hell. Christ holds a banner in his left hand and stands on one of the doors of hell which have fallen. The Father, with up-lifted arms, and the symbolical triangle about his face, watches this event from heaven, he may also be waiting to greet these newly liberated captives, when they ascend heaven wards.¹⁶⁷⁰

After the American Revolution of 1776, a group of religionists sent applications to be given Episcopal consecration, however, the Bishop of England refused to give it to them because in their "Proposed Book" of Common Prayer which was first prepared, one of the things they had omitted was the clause in the Apostle's Creed of Christ's descent into hell.¹⁶⁷¹

October 1786, convention held in Wilmington, Delaware, it was resolved that the clause, "He descended into hell," should be retained in the Apostles' Creed. Plus, that the Nicene Creed should be inserted in the Book of Common Prayer. Bishop White distinctly affirms that "the omission of the article of Christ's descent into hell, in the Apostles' Creed, was the thing principally faulted; nor was it inserted and restored without warm debate in Connecticut, or carried except by a division in the votes of the clergy and laity by dioceses; the numerical majority of votes was against it. Had the issue been different, there

could have been no proceeding to England for consecration at this time."¹⁶⁷²

19TH CENTURY A.D.: 1868–70, a depiction of the descent of Christ into limbo shows him reaching down towards the souls held there.¹⁶⁷³

In a work published towards the later end of the 19th century, some of the earlier views and interpretations about the descent of Christ were considered and given a personal interpretation as to what it meant by Professor Christopher E. Luthardt, D.D., Ph. D., University of Leipzig, Germany.¹⁶⁷⁴

20TH CENTURY A.D.: There is a tradition that seems to have reference to, and has possible fragments of the earlier Christian doctrines of Christ's descent into the spirit prison, and his pilgrimage into other nations. It is how in the blessing of the Fire, in the Greek Orthodox Church of the Holy Sepulcher, and while in the total darkness, a flame springs up in the very place where the dead body of Jesus is said to have been placed. From that flaming torch which was raised by the Patriarch, thousands of candles are lit, plus lamps & tapers. Thus, the vast crowd that gathered there is transformed immediately into a sea of light, perhaps as a reminder of that hour when those who lay "in the shades of death" saw the redeeming light of Christ as he descended unto them. Some years ago, another custom was to "carry the torch lit at the Holy Sepulcher, stage by stage, on horseback to Athens, Constantinople, Kiev and Moscow."¹⁶⁷⁵

As part of the celebrations for the Resurrection, at night, after all the lights in the church are put out to symbolize the darkness of the world, and at the stroke of midnight. A religious leader and Father steps from the Royal Doors of the sanctuary with a lighted candle, chanting "Come forth and receive light from the unwaning light and glorify Christ, who is risen from the dead." From this candle a number of candles are lit and carried home.¹⁶⁷⁶

1962, an Easter Hymn by Charles Wesley was published, a portion says: "Christ hath burst the gates of Hell! Death in vain forbids His rise; Christ hath opened Paradise!"¹⁶⁷⁷

In the traditions, folk lore and legends of Russia, such as in the Tver' & Saratov Provinces, legends tell how the "Lord came to hell and led Adam and all his race out." In another tradition, Mary has a prophetic dream about how that her son, Christ, would be crucified. Christ tells her that her dream is true, and then adds: "And I shall lead the righteous out of hell with me, and I shall raise them to the heavens, and you, Most Holy Mother, I shall glorify with my testament, and we shall ascend to heaven together."¹⁶⁷⁸ From the Iaroslavl' Province, legends say how that after Christ was crucified he "descended into hell and led everybody out of there with one exception of Solomon the Wise." Solomon was told to use his own wisdom to figure out a way out of hell.¹⁶⁷⁹

PART 6: OLD BAPTISMAL FONTS & TYPES OF THE DESCENT ANCIENT TO LATER SETTINGS FOR BAPTISMS, & BAPTISMS FOR THE DEAD

Different types of baptismal fonts that came into existence, how deep they were for immersions, how deep they weren't for pouring, dipping the head only, or for sprinkling modes of baptism, depending where & when. Many of these fonts still retained the symbolical imagery, types, art works & connections to the crucifixion, Christ's descent into hell, the battle with the demonic forces in the underworld, & symbolical dying & resurrection themes. This is why many different types of baptismal fonts of different shapes, sizes, depths, & the different amounts of sides to them, sometimes included images on them, art works, & symbols that intentionally reminded those taking part in the baptismal mysteries that they were on a journey

through the after life realms. They were symbolically dying, descending into hell, or going down into the underworld, just as the prophet Jonah, Christ, his apostles, different saints, different angels, John-the-Baptist & even St. Mary had all descended. Thus, in addition to the art works & symbolism that conveyed these many descents into hell type themes, the locations of the different fonts were also important in the understanding of the figurative types intended to be conveyed in the mysteries of baptism. Plus, later fragments of baptism for the dead themes & the ancient settings for them, including the later corruptions of baptism, & baptism for the dead, that got corrupted into baptism of the dead. Then eventually, prayers for the dead, masses, & liturgical rites for the dead, & penances for the living & for the dead, then eventually the sale of indulgences, for the living & the dead. But, understand the differences that arose in the early centuries: Baptism for the dead was by proxy, where a living early Christian was baptized for their dead relatives, friends & others who had died without baptism, but those baptisms could have been done by different modes, immersions, pouring & sprinkling, (where there was not enough water for immersions, & the fonts were not deep enough for total immersions). However, another version of salvation for the dead, that got condemned during two church councils, was baptism of dead corpses, or baptism of the dead.¹⁶⁸⁰ Thus, during Hippo, 393, & the 3rd council of Carthage, 397, this later corruption of baptism for the dead, that got turned into baptism of the dead, was condemned, while baptism for the dead wasn't condemned. It had to have been known by these council members, & if so, then it wasn't prohibited, just the said corrupt versions, canon series 2, number 4: "The eucharist shall not be given to dead bodies, nor baptism conferred upon them."¹⁶⁸¹

A study of the locations of the hundreds of different baptismal fonts, baptisteries, their shapes, their sizes, depths, the different symbols on them, the art works on them, & their different architectural settings. All this helps in understanding the different left over fragments of later different versions of baptism, that also contain fragmented reminders of earlier baptism for the dead themes. Some fonts were a representation of the grave, the pit, limbo, hades, etc. To add to this symbolical effect in the minds of those who practiced these rituals, some of the early to later Christians built their fonts in the lower parts of their churches, as types of being in the underworld, the crypt, the grave, or in hell, hades, limbo or purgatory. Some cases in point: At Castiglione the baptistery is placed in the crypt beneath the apse, while the baptistery at Djemila is related to baptisteries and funeral monuments, in that the circular tomb of the Lollii is not far away.¹⁶⁸² From New Testament times onward through the centuries, baptism was understood in terms of death & burial. Christ hinted to, & seen his crucifixion as a baptism (Luke 12:50), which also may be why some baptismal fonts were in the shape of the cross, & had cross symbols on them, or around them. Romans 6:4, likened baptism to being buried with Christ into death. Thus, these types were illustrated in art works & baptismal settings, such as how a font, and also the room that contained it, was regarded as a tomb. The resemblance between baptisteries and tombs was not fortuitous, or by chance, it was deliberate. A baptismal tomb, that also featured pagan funerary monuments, was located at the mausoleum, (or a building housing a tomb or tombs), near Porta San Giovanni at Rome.¹⁶⁸³

Some of the shapes that influenced designs of baptisteries & fonts were the cubic mausoleum, which were numerous, & fitting for the symbolical types that ritualized death, burial & resurrection (baptism), represented. They were wide spread in the East & North Africa, in Syria at Ataman, Dana, Djuwaniyeh, Hass, Il

Barah, Kafr Mares, Dafr Mares, Khirbit Faris, Rbe'ah, Serdjilla, Suweda, Taltita. All of which were almost identical with the baptisteries at Babiska, Bakirha, Bamukha, Bashmishli, Bettir, Brad, B'uda, Dar Kita, Dashmishli, Dauwar, Dehes, Fidreh, Kasr Iblisu, Khirbit il-Khatib, Ksedjbeh, Rbe'ah and Taklé. The square tomb was another shape found all over, in about 30 or more different areas of ancient Christendom in the Mediterranean area, & was adopted by the early Christians for baptisteries and martyria. These cubic funerary monuments were often surmounted by a dome, which were intended to create the feelings of souls resting in the idyllic hereafter life realm of peace. Thus, the ancient settings for baptism & baptism for the dead, & or baptism of the dead, depending on what areas, when & where, & what sect practiced the different types & modes, were done in these types of baptismal tombs. Different amounts of sides to baptismal fonts, represented different funerary reminders, such as octagonal, but 8 sided ones could represent the day of resurrection, while hexagon, or 6 sides, could represent Friday, the day of crucifixion & the burial of Christ. Other symbolical meanings were how that those being baptized were symbolically dying as to their former ways of sin, & being made alive again in Christ like traits.¹⁶⁸⁴

Other crucifixion suffering & dying symbolism included baptismal sacramental reminders, where sacramental chalice-shaped fonts became part of the sacrament of baptism. These, with artistic reminders about Christ's blood-water, that flows out his pierced side, were so many reminders that Christ did have a body. These reminders must have been built up in response to the Christological controversial issues about the corporeality of Christ, during the 4th-6th centuries, when a lot of these baptisteries were being built. Thus, as in art works, as Christ's blood flows down from the cross, it was for the initiates to wash their characters clean in, or to be sacramentally drank, or to cleanse souls in the underworld with, thus baptism for the dead themes preserved to a certain extent here. Plus, Christ's blood from the cross was to also fill the chalice shape baptismal fonts. In other cases, to flow down on another symbol of death, the skull-&-bones symbols, or to flow down into the underworld, to baptize the dead under the cross. This is why some art works show drops of blood on skull & bones symbols, or people washing their robes in Christ's blood to whiten or purify them, (Rev. 1:5, 7:14). All this seemingly bloody gore—though not real blood, were only thought of symbolically to be, were reminders of the suffering, death & resurrection of Christ. Types which the early Christians lectured about as being symbolically & a ritualistic type that they went through, without having to suffer as Christ did. Although later Christian penances did start to try to accomplish that sort of suffering. However, in some cases, the suffering had been already experienced by their dead Christian martyrs too, thus, the blood of martyrdom was also included in some baptismal settings too. The whole baptismal settings of these types were for the sanctification, perfecting, & cleansing of their souls, & the souls of those down in the underworld of death. With so many artistic reminders, & building settings to see & experience, as they were going through their mysteries, they'd been lectured on, by their bishops & clergy.¹⁶⁸⁵ Such as, about how they were going through types of the preparations they'd made for symbolical dying, having become worthy because they'd stripped away of sins, like old ragged clothing. Dying unto the old ways of their former blackened selves. To then go through the anointing, washing & purification of their characters. Symbolically dying as to their former negative traits to be clothed in purity, the white baptismal robes. To then be raised, by hand & wrist grasping, as types of the resurrection. Thus, being born again as to rising towards deification, rising to put on Christ like characteristics of purity, kindness, self

discipline, long suffering, charity, & other good traits of moral Christian perfection.¹⁶⁸⁶

To further explore ancient settings for baptism for the dead themes, some of the fonts were likened unto sarcophaguses, or stone coffins, & thus, some fonts were in the form of coffins. St. Ambrose refers to this, how 'the font, whose appearance is somewhat like that of a tomb in shape'. And, 'the font, is as it were, a burial.' And, 'when thou dippest, thou takest on the likeness of death and burial; thou receivest the sacrament of the Cross'. (De Sacramen., 3, I, 1; 2, 6, 18; 2, 7, 23). It's interesting to note that though the different shapes, sizes, locations, & depths of the different fonts varied from place to place & during early to later centuries, to accommodate the different modes of baptism that developed & were acceptable to the different sects. Still, in many cases, though not all, the basic understandings of baptism being likened unto Christ's dead, descent into hell, & the resurrection, were retained, thus also retaining, to a certain extent, baptism for the dead, at least in fragmented themes, symbols, art works & baptismal tomb or grave settings, for their later ritualistic works for the living & dead.¹⁶⁸⁷

The ritualistic journey of the soul through the different realms of existences took place in different levels and rooms of some of the Churches. Some fonts had steps on both sides, to remind the unclothed or completely naked male & female catechumens, the initiates, that they were on a ritualistic journey. Stripped of all their clothing, just as Christ was naked, to shame him before all who saw him suffering on the cross, though he was innocent, as a naked new born child. Curtains hung around the fonts, or divided the men & women, so the men & women couldn't see each others' nakedness before they were clothed in white baptismal robes further on in the mystery of baptism.¹⁶⁸⁸ (As to the beliefs that a new born is innocent, keep in mind that these types were before the 4th & 5th century & Augustine's (354-430), original sin dogma, sin inherited from Adam, that allegedly made new born babies tainted with "inherited" original sin. It took some time before this dogma was later enforced).¹⁶⁸⁹ The descent down the step or steps, were like a descent into the realms of the dead. Depending on the locations of the fonts throughout Christendom, some fonts had one step down, others 2, or 3, or even 4 steps, to "...emphasize the fact of descent, which was further stressed by triple immersions or affusion. So Cyril of Jerusalem, or his successor, John, says: 'you descended three times into the water, and ascended again; here also covertly pointing by a figure to the three days' burial of Christ. For as our Saviour passed three days and three nights in the heart of the earth, so you also in your first ascent out of the water represented the first day of Christ in the earth, and by your descent the night.'" (Cateh., Mystag., ii, 4).¹⁶⁹⁰ When they descended down into the font, this was thought of as a type of how Christ had descended down into hades, limbo, the grave, etc. When they ascended up the steps on the other side, it was a type of Christ's ascension up out of hades, etc.¹⁶⁹¹ In some areas, the catechumens enter the octagonal building, symbolic of the hope of resurrection. When they go into a hexagonal, or six sided font, this was as types of dying with Christ. Exiting this, into the 8-sided room, was a type of their walk in newness of life. Baptism also being a type of being born again back to the innocent of purity with the washing away of sins to that of rebirth. (John 3:3-5). The Western Fathers looked upon the font as the womb of Mother Church, the Oriental Fathers, as a mother itself, a type of womb. So there were many different types given by different early Christians, besides those mentioned. Other combinations of numbers in other areas, a 6-sided building was a type of baptismal death, an octagonal font, rising again. Narsai, 'in the grave of the water the priest buries the whole man; and he

resuscitates him by the power of life that is hidden in his words.'¹⁶⁹² The cruciform font, once more, signified the idea of death. Chrysostom likened baptism as a cross, 'What the Cross was to Christ and what His burial was, that baptism was to us.' (In Ep. ad Rom., 10.4 (P.G., 60, 480).

Paul saw baptism as a double assimilation, the first being a type of Christ death, the second of his resurrection and victory over death. In the "earliest form of Christianity there is a connection between baptism and Christ's descent into hell immediately after his death.... In the liturgical and doctrinal texts of the patristic era, numerous indices can be found of this conjunction of baptism with the descensus ad inferos..." Paul and Peter are said to have seen in baptism a type of Christ's descent into the spirit prison.¹⁶⁹³

In the Latin west, the baptismal creed of the Italian see of Aquileia (Rufinus, Symb. 18;28) made reference to the descent. Richard Temple suggested that "the Harrowing of Hell, is the psychological prison into which... [humanity] is expelled from Paradise. Or we may say it is the dark place in ourselves where God has not yet entered.... In order to understand man as he actually is, we need to study the icon of the Harrowing of Hell, the Easter icon. Here man, represented by Adam and Eve, is in that psychologically low place signified as a tomb."¹⁶⁹⁴

During the 4th century A.D., S. Cyril of Jerusalem said that the three immersions in the baptismal waters were a type of Christ's burial, for they "descended three times into the water, and ascended again; here also covertly pointing by a figure at the three-days burial of Christ."¹⁶⁹⁵

John P. Lundy wrote that Ciampini explains an ancient mosaic on the right of the altar, in the chapel of St. Pudentiana, in Rome, as representing nude trine immersion and Confirmation together. "The legend is significant enough. "Here in the living font the dead are born again." Alcuin, who, in the eighth century, saw this mode of Baptism, says this of it: "Baptism is performed in the name of the most Holy Trinity by trine immersion (submersione), and rightly so, because man, being made in the image of the Holy Trinity, is restored to the same image, and because he fell into death by a three-fold gradation of sin, he thrice rises from the font to life through grace."¹⁶⁹⁶

With different early Christian sects splintering off from each other, baptismal modes that changed, differed & weren't by total immersions, but by other modes, such as sprinkling, pouring or dipping, thus influenced the types of baptisteries & fonts constructed, during the 4th- 7th centuries, & later. Thus, as those who inherited different dogmas & influences of the apostasy, spread out into different areas of the Roman Empire & beyond its borders, so also did these different modes of baptism, which is perhaps one reason why in Greece, there doesn't seem to be baptisteries, with fonts, deep enough to allow submersions of the candidates. Other fonts are above floor level, others are below. Fonts discovered show the diversity in baptismal modes, & types, for the different shapes, sizes, designs, & art works reflected different biblical themes, & interpretations of baptismal symbolism. Where water was plentiful for immersions, didn't guarantee that total immersions were done in those areas too, for as different non-immersions became popular, so also were the use of different amounts of water required to perform whatever mode the different sects dogmatically accepted was their particular mode to perform.¹⁶⁹⁷

In some cases, during the early Christian baptismal mystery the catechumens would receive a new name, take a baptismal vow or oath, strip their old garments to receive new ones, and would be guided by the hand. They must have also received a number of hand grips similar to the ones depicted in the art works that show Christ's descent into the underworld, etc., plus his ascension into heaven, etc. They also received the imposition of hands—(laying on

of hands on their heads), and would pass through a veil or curtain that was hung across the font. This was all part of their ritualistic journey through the different realms on towards the higher realms.¹⁶⁹⁸

Both the art works and early Christian writings, show that the way people are "drawn" in unto Christ, is by hand and wrist grasps, for Christ reaches out with his hands and grasps hold of their hands or wrists and pulls them to him. Athanasius, Bishop of Alexandria, A.D. 298 to 373, and other early Church Father,¹⁶⁹⁹ must have had these types of hand and wrist grasp in mind, as noted in the word of Athanasius, in his *De Incarnatione Verbi Dei* (Incarnation of the Word), when he wrote: "Whence it was fitting for the Lord to bear this also and to spread out His hands, that with the one He might draw the ancient people, and with the other those from the Gentiles, and unite both in Himself. For this is what He Himself has said, signifying by what manner of death He was to ransom all: 'I, when I am lifted up,' He saith, 'shall draw all men unto Me.' And once more, if the devil, the enemy of our race, having fallen from heaven, wanders about our lower atmosphere, and there bearing rule over his fellow-spirits,... [and] tries to hinder them [the redeemed] that are going up [towards heaven] (and about this the Apostle says: 'According to the prince of the power of the air, of the spirit that now worketh in the sons of disobedience'); while the Lord came to cast down the devil, and clear the air and prepare the way for us up into heaven, as said the Apostle: 'Through the veil, that is to say, His flesh'— and this must needs be by death... [on the cross]."¹⁷⁰⁰

During part of the ritualistic journey through the afterlife realms, before going down into the font, which again was a type of Christ's descent into hell, they were anointed which symbolically made them "Christs". Hence, in connection with the rites of baptism and anointing, Cyril said: "Being therefore made partakers of Christ, ye are properly called Christs, and of you God said, Touch not My Christs, or anointed (Heb. 3:14; Ps. 105:15). Now ye were made Christs, by receiving the emblem of the Holy Ghost; and all things were in a figure wrought in you, because ye are figures of Christ." He goes on to say that the anointing was made on the forehead, ears, nostrils, and breast. "Then on your breast; that having put on the breastplate of righteousness, ye may stand against the wiles of the devil. For as Christ after His baptism, and the descent of the Holy Ghost, went forth and vanquished the adversary, so likewise, having, after Holy Baptism and the Mystical Chrism, put on the whole armour of the Holy Ghost, do ye stand against the power of the enemy, and vanquish it, saying, I can do all things through Christ which strengtheneth me." (Phil. 4:13)."¹⁷⁰¹

Perhaps some Christians during these later centuries may have also thought of last rites as a sort of protection against the devil and his demons, just as in the earlier rites of anointing before baptism, they were anointed before descending down into the font, or waters of baptism, as if, in a symbolical and ritualistic way, they were about to die and descend into hades, limbo, etc., just as Christ did to do battle with the devil and his demons.

Russell points out that baptism were considered, in some branches of Christendom, to be a type of the descent of Christ into the under world, & that the anointing was a seal against the further assaults by the Prince of Darkness. For in some cases, the "priest blew into the candidate's face to express contempt for the demons and drive them away. The priest also touched the catechumen's ears with spittle in imitation of Jesus' healing. He marked the sign of the cross on the candidate's brow to keep demons away. During the Easter vigil, the catechumen would face the west, the region of darkness and death, and make a formal threefold renunciation of Satan. Then he turned toward the east, the direction of light and resurrection, and formally transferred his allegiance to Christ. He was

anointed with holy oil as a seal against further assaults by the Prince of Darkness. In the central act of baptism, the descent into water symbolized descent into the underworld of death, and emergence from the water symbolized rebirth and resurrection. Baptism, the culmination of the individual's freedom from Satan, had powers to cure illness of body and mind as well as corruption of soul."¹⁷⁰²

Battles with the Demonic Monsters of the Watery Abyss & Underworld in Baptismal & Baptism for the Dead Themes: Also, in Paul's writings, he points out that baptism was the ritualistic type that signified a person's passage from earth life to death, burial and the resurrection where their bodies would be fashioned like unto Christ's glorious resurrected body. (1 Corinthians 15; Rom. 6:3-13; Phil. 2:10; 3:10-11, 19-21; Col. 2:12; 2 Cor. 3:18; Isa. 14:9-19). Russell notes that in early Christian thought, during Christ's descent, Christ "went to seek out his enemies Death and the Devil in the underworld where they dwelt."¹⁷⁰³

So also the early Christians must have thought of themselves as being a type of Christ, and as anointed "Christs", they were about to go down into the spirit prison to fight against the forces of darkness, and to preach the gospel. Thus, Paul, to further point out the inconsistency of those at Corinth, asks them: "And why stand we in jeopardy every hour?" (1 Cor. 15:30). Why would they put themselves in jeopardy by ritualistically doing battle with the demons & beasts in the underworld, if they didn't believe in the bodily resurrection? Paul then seems to hint to the fact that he was often baptized for the dead, having ritualistically died, for he said "I die daily", and said that he had fought with beasts at Ephesus. Thus, he may have been suggesting further types for the descent drama, & also the ritualistic types in baptism and baptism for the dead. (1 Cor. 15:23-45).

4th c., Athanasius, Bishop of Alexandria, mentions the dangers of being challenged by demons during the ascension, but also says that Christ cleared the air of the demonic forces, and gained victory and triumph over death, for death was destroyed.¹⁷⁰⁴ Incarnation of the Word, 25, the cross and how Christ's hands were spread out on the cross, this was a type of how Christ spread his hands out to draw in the ancient people and those from the Gentiles: "Whence it was fitting for the Lord to bear this also and to spread out His hands, that with the one He might draw the ancient people, and with the other those from the Gentiles, and unite both in Himself. For this is what He Himself has said, signifying by what manner of death He was to ransom all: 'I, when I am lifted up,' He saith, 'shall draw all men unto Me.' And once more, if the devil, the enemy of our race, having fallen from heaven, wanders about our lower atmosphere, and there bearing rule over his fellow-spirits,... [and] tries to hinder them [the redeemed] that are going up [towards heaven] (and about this the Apostle says: 'According to the prince of the power of the air, of the spirit that now worketh in the sons of disobedience'); while the Lord came to cast down the devil, and clear the air and prepare the way for us up into heaven, as said the Apostle: 'Through the veil, that is to say, His flesh'---and this must needs be by death... [on the cross]."¹⁷⁰⁵

On an ancient font is a sculpture of a number of scenes, one of which shows, in the lower section, "monsters symbolic of the forces of Evil crushed by the grace of baptism." The "monsters" look like lions.¹⁷⁰⁶ Under the West Drayton, Middlesex, font, the power of evil toads & lions are crushed by the weight of the font above them. At Wattenscheid (Westphalia), the lions under the font are symbolic of the devil, as being baulked of their prey, (1 Pet. 5:8). The same battle with evil & the victory theme is possible with the monsters at the base of the font at Castle Frome. In another case, harts, or adult male deers, such as in the mosaic in the baptistry at Henchir Messouda,

wrestle with the snakes, gripping them in their mouths & one is attempting to crush the snake. Thus, the idea is conveyed to the catechumens about them also fighting the forces of evil, of the rejuvenation to being made anew, & the exorcism of them leading to their victory in the font and rebirth. Being victorious over the serpent, the Hart drink from the four streams, symbolic of Paradise, thus the catechumen is to liken themselves as being victorious, having fought the good fight & rewarded with crowns of glory & eternal life.¹⁷⁰⁷

During early mediaeval times, in iconography, one of the most dominant themes of baptism was not death so much, as it was the struggle against, and the defeat of the devil and his minions. On a great number of fonts, the devil was depicted & represented under various animal forms. This we might expect, when we note how by mediaeval times, & later, art works of the post-war in heaven, post-fall from heaven & other later legendized pre-existence themes show Satan & the fallen angel-demons as having morphed from bright angels into variable types of creatures, often dark colors, symbolic of their fallen conditions. Thus, like the strange variety monsters, & Star-wars, Stargate, Star Trek types of animals & creatures, as if collected from the many modern science fiction movies to end up on earth to haunt the forests, streams, lakes & deep places of the earth they'd fallen down into.¹⁷⁰⁸

Inscriptions on the Norman font at St. Mary, Stafford, presents the concept that baptism gives protection against evil spirits: DISCRETUS NON ES SI NON FUGIS ECCE LEONES, ('You are a fool if you do not flee. Look out for the lions.')

At Chaddesley Corbett (Worcs.), Satan was typified as a dragon, which tries to drag a man down to the fires of hell. On the other side, Agnus Dei tramples the dragon down into the same flames. In one at Kirkby (Lancs.), Christ bruises the head of a dragon with His staff. Other baptismal, descent into hell type battle themes as put to art works show: Battles with snakes, monsters, dragons, two-headed hydras, toads, lions, & multitudes of grotesque animals. They were used to representing the demonic forces of hell that are defeated in baptism. Thus connecting pre-existence themes, that of post-war in heaven, post-fallen angels' demonic-activities, & the ritualistic battles with the post-crucifixion, descent of Christ into hell themes. There are other themes that are presented, because baptism connected up a lot of different types, such as Adam & Eve's rescue & resurrection, the arrest, binding, placing in irons by angels of a personified hades, or the devil, down in the pit. Or the trampling under foot of the broken down doors or gates of hades, with the devil crushed underneath, as the resurrected souls come forth, rescued by Christ, who grasps Adam's hand, or wrist, the first to be liberated, resurrected & deified, with others right behind him in line, such as in iconography of the Anastasis.¹⁷¹⁰ So along with these baptismal themes are other battle themes, victory symbols, & battles with different types of creatures, or them being crushed, trampled, stabbed & their heads stomped on, mainly symbolic of baptism being a victory over these evil forces of darkness, (Eph. 4:7-10, 6:10-19, 1 Pet. 3:11-22, 4:6, 1 Cor. 15:23-32, Heb. 1:13, 2:8, 14, Exo. 15:6, Isa. 14:19).¹⁷¹¹ Some of these types of baptismal battle themes are on these fonts at Bridekirk, Freudenstadt, Vinge (Gotland), Munkbrarup (Denmark), St. Symphonian, Tintagel, East Haddon (Northants), West Drayton, Middlesex, Wattenscheid (Westphalia). Along with consecrations of the font, such as the Gelasian Sacramentary: 'At thy command let every unclean spirit depart far hence, let all the wickedness of the wiles of the devil stand far off, let him not fly about to lay his snares, let him not creep secretly in, let him not corrupt with his infection.' Others, like the Bobbio, Stowe, & Missale

Gothicum, like verbal missiles, contain petitions from delivery from 'every phantasm' & 'all ye shades & demons.'¹⁷¹²

In the Catholic hymns for Great Saturday, the day post-crucifixion, prior resurrection, when Christ's spirit was in the underworld, part of the 9th Ode of the Canon, was sung, "...the gatekeepers of hell tremble as they see me, [Christ] clothed in the bloodstained garment of vengeance: for on the Cross as God have I struck down mine enemies ... for hell, the enemy, has been despoiled..."¹⁷¹³

With baptism being looked upon as a type of passing through the fires of hell, like Christ's descent into the infernal regions, other symbols reminded those being baptized, or taking part in the ritual, or that saw the art works on the fonts, that they were to overcome the fiery darts of the devils, the wiles of evil, & resists the fire of temptations, like salamanders were believed could. During the Middle Ages, & later, these creatures were believed to have mythical qualities, & magical powers about them to be able to withstand the intense heat of fires. Thus, with hell believed to be a place of actual fire & brim stone, were souls were purged & purified of their sins, like a refiner's fire, (Malachi 3:2-6).¹⁷¹⁴ The candidates for baptism were sometimes depicted as salamanders, believed to exist in fire and so typify the Christian who is baptized by the Holy Spirit and with fire, (Luke 3:16). Consequently, salamanders appears on fonts, among other creatures, to symbolize these types. Some examples are at Youlgreave (Derby), & Salehurst (Sussex). Fire resistant, God's people were supposed to be able to also pass through the furnace of afflictions too. During the 1700s, chase women, who retained their virginity, where called beautiful salamanders. Plus, "Woman who (ostensibly) lives chastely in the midst of temptations." Also, "a soldier who exposes himself to fire in battle." During the 1800s, "salamander safes" were advertised as protecting the things inside, even from fires.¹⁷¹⁵ In 1841, the baptistry of Winchester Cathedral in England has the figure of a salamander, alluding to the words in Luke 3:16. (G. A. Poole, Churches: Their Struct. Arrang. & Decor. 9.2). Perhaps in baptismal garment lore, could there have been salamander garments?¹⁷¹⁶ Like in other garment lore, like the salamander cloth, of The Dwarf's Feast, which if kept together with a sword & golden ring, inserted into a red-lion, this combination would keep them safe, but if separated it would be a token that there was evil coming on the county.¹⁷¹⁷ Would these types of salamander garments & cloths, also offer protection from the fires, in such cases, if any, from the fires of hell? Especially when as the clothed candidate descends into the fires of hell to rescue naked souls who don't have the protective salamander garments on?¹⁷¹⁸ In other lore, "all fire, like the Torah; and if flames cannot hurt one who is anointed with salamander blood, still less can they injure the scribes." (Jewish Encycl. (1905) 10:646, citing the Talmud Hagiga 27a). In Austrian lore, there is one related to the salamander, & to the atoning suffering of Christ. The Zohar (ii. 211b) mentions protective garments of salamander skin.

England, J. R. Tolkien, a Catholic, influenced by Catholic Christian symbolism, & the lore about dragons, dwarfs, trolls, elves & battles between the forces of darkness against the forces of light. Could he have also been influenced by, & wove into his stories, similar protective garment lore, like the protective salamander garment lore, the salamander cloth stories? Such as those found in stories about Dwarfs, & the symbolism & types from the different salamanders on baptismal fonts in English Christian churches? In his Lord of the Rings saga, a protective white under garment, the Mithril shirt, protects Frodo Baggins from a large cave-troll's sharp weapon jabbed into his chest.¹⁷¹⁹ In lore, evil cave trolls, are part of the different races of fallen angels.¹⁷²⁰ In the fable,

Thorstan and the Dwarf, Thorstan, a Dwarf rewards someone with a protective shirt.¹⁷²¹ To what extent Tolkien drew from his Catholic background, his friendship with C. S. Lewis, & the symbolism in the Catholic mass, baptism, looking at baptismal fonts, art works, languages, similar types in different mythologies, is of interest. "J.R.R. Tolkien's fundamental and daily walk of faith in Jesus Christ was discovered first from his beloved Father Morgan and participation in the worship of the Catholic Mass, with its focus on the death of Christ and his victory over death, sin, and the power of evil on our behalf."¹⁷²²

More on salamander fonts: Another example is how some Norman era fonts, starting about the 11th century, such as the one from Great Kimble, Buckinghamshire, is standing up in the shape of a chalice, with salamanders among the organic-shaped carvings that decorate it. A number of old fonts bear images of salamanders and dragons, one that presents the on going battle with evil, pre-existence themes, is from Thorpe Arnold in Leicestershire which depicts St. Michael dueling with a dragon.¹⁷²³

E. Baldwin Smith notes how that in many Christian baptisteries' art works, there were numerous imageries & symbolical architectural designs that related to death, martyrdom, the descent into hell or the anastasis (the resurrection), plus, the ascension into paradise. This "artistic symbolism was given deeper content by the Church Fathers who had established a mystic equation which made baptism a reexperience of the death and resurrection of Christ."¹⁷²⁴

1000-1250, Romanesque period, "the spiritual life of the Christian was seen as a struggle with the monstrous powers of evil. It was necessary for the soul to be armed by baptism; to enlist the power of Christ and his warrior Saint Michael in the unending struggle with the Devil."¹⁷²⁵

13th century, Prudentius's *Psychomachia*, the virtues and vices were represented warring with each other, as if like warriors. This goes along with the idea of how the purification theme in baptism has the candidates going through stages of getting rid of, taking off, like old clothing, their enslavement to different negative vices, the inner battle to become more Christ like. Thus, these themes started showing up in the imagery on baptismal fonts, such as the font at Eardisley, where virtue impales vice with a spear or lance. Thus, it became a popular theme to show virtues conquering vices, as symbolized by their victories over the defeated vices, by virtues standing over their fallen foes. At Southrop, each virtue is represented as an armed Knight, trampling on a vice. At Stanton Fitzwarren (Wilts), 10 arcaded compartments show different victory symbolism, a serpent stabbed, trampling, sword, different positive traits standing on negative ones. Some fonts also sat on the back of 12 oxen in a circle, (1 Kings 7:25), has angels holding garments in the Baptism of Christ scene, such as the large baptismal font at St. Bartholomew, Liège, made by Rainer of Huy, 1107-18.¹⁷²⁶ The 12 oxen were said to represent the 12 apostles, in other cases they were the 12 tribes of Israel. Adam & Eve creation scenes, on the Tournai font at East Meon (Hants). More descent into the watery abyss & resurrection themes, such as depictions of Jonah, on the font at Feldstedt (Denmark).¹⁷²⁷ The earlier mention of lances are like unto the art works related to baptismal battle themes of Christ stabbing the fallen devil with a cross-banner-lance, thus symbolizing his victory over death, the devil & demonic dark forces of hell, during the harrowing of hell dramas.¹⁷²⁸

Paul and some of the early Christians must have saw types of baptism in the scriptural references about the tank of water, or the "brassen sea" in which the Israelites did ritualistic ceremonial washings.¹⁷²⁹ Since some of the

art-works were about Christ's descent into limbo, hades & the grave, it was appropriate to find many near, or on baptismal fonts, its ritualistic type. And since, in many of the art works and writings, the devil and his demons were being thrust through with different types of weapon-crosses, and crushed under the doors of hades, limbo, or hell, etc., as Christ and hosts of the freed resurrected come forth out of the spirit prison. And since some fonts show beasts being crushed by the baptismal font too. And since the descent down into the font was seen as a type of Christ's descent. It may be that the proxy, or those being baptized for the dead, may have thought of themselves as having defeated the devil in an under world battle to free their dead relatives or other spirits from hades, limbo, etc., during baptism or other rites performed for the dead.¹⁷³⁰

Christ, the angels, etc., during the descent were sometimes depicted as being armed with weapons (sometimes the cross was used as a weapon), when doing battle with the devil and his demons. Squires who longed to be dubbed knights may have thought about these things, or they may have been reminded of them when they passed through different kinds of rites to knighthood. The rites to knighthood included different things, depending on the time, and place. These rites might include, among other things, prayers with up-lifted hands, oaths, ceremonial baths, being clothed in new garments, receiving a shield, sword and banner, & the cross was one of their symbols too.¹⁷³¹ Thus, as "Christs" they descended down into the font, just as Christ had descended into the lower regions. And, as anointed "Christs," they could also defeat the demons of the underworld, just as Christ had, during his descent.¹⁷³²

John P. Lundy notes that ancient works presented Christ as having become incarnate, suffered and died, and "He had gone down to Hades seemingly defeated and undone; but now He comes forth in the resurrection as a Conqueror over sin and death, and must needs be crowned as all other conquerors are." Lundy goes on to cite Ps. 8:5 and Heb. 2:9. And then notes how Samson was thought of as a type of Christ in how that he carried off the gates of Gaza. Hence, this was likened to Christ "bursting open and carrying away the gates of Hades, and conquering His and our enemies by His death and resurrection."¹⁷³³

As the saints of old come forth out of the spirit prison during Christ's harrowing of hell. Numerous hosts tramples under their feet the devil & the demonic prison-house wardens. Satan is often depicted in art works as having been thrust through with a spear, or the cross-spear. Or trodden under foot. Or in other cases, Christ has made the enemy of the human race, (satan), his foot stool. In that we see Christ as the victor, resting his foot on the fallen satan, who also, in some cases, has been bound hand & foot in irons, or chains, etc. The early to later Christian writers, & artist had plenty of scriptural types to help them in their stories, art works, legends, mystery plays, illuminated manuscripts, icons, & symbols, etc. Isaiah 14:12-20 may have been seen by the early to later Christians as not only a type of satan's fall from heaven. But also of his defeat in the under world. For in numerous art works satan has often been depicted as a warden who refused to open the house of his prisoners. (Isaiah 14:17). He is often depicted as having been cast out of the grave & thrust through with a sword. And is often depicted as a carcass trodden down under the feet of Christ and the hosts of resurrected saints who come forth out of hell. (Isa. 14:19). The spirit prisoners are gathered together in the pit, & are shut up in the prison, and after many days they are visited by the King of glory. (Isa. 24:21-23). Those who are bound in hades shall be loosed, the bonds of death shall be broken. Satan, having been bound in irons, or tied hand-&-foot, were types of the strong man that Christ's mentioned in scriptures. Thus, having been bound, Christ robs Satan's prisons house & the captives are set free.

Having said to the prisoners to 'go forth, to them that are in darkness Shew yourselves.' The captives having hastened that they may be loosed from the pit.¹⁷³⁴

Upon being baptized they became proxies for those of their friends or kindred who needed the seal of baptism in order to escape out of the spirit prison. And like Christ, they too would also bring out spirits who had been held in captivity.

As the proxy ascended up out of the font, in some cases the proxy may have been raised with different types of ritualistic rites of passage hand grips. This was a similitude and type of how God the Father raised Christ in the resurrection, and ascension into heaven with different types of hand grasps. And in turn, how Christ, or his angels lift up the dead from the underworld, limbo, hades, the pit, from the fall, or the grave during the resurrection and ascension into paradise or heaven.¹⁷³⁵

The hand clasp to raise the newly baptized out of the baptismal waters is seen in a 3rd century crypt, again, perhaps connecting the resurrection out of the underworld, or the grave, with its ritualistic counterpart, baptism, if not even baptism for the dead. Hence, in a wall painting fragment in Rome, in the crypt of Lucina, the baptismal scene shows a person grasping, with the right hand, the right hand of the person being raised up out of the water.¹⁷³⁶

There is an interesting depiction of baptism that reminds us of some of the symbolic hand clasps which are often depicted in works depicting Christ's descent, for just as Christ raised up the soul up out of the grave, hades, & limbo, etc., in a similar manner, a person is being raised out of a baptismal bowl, as if also coming up out of the grave. The font was symbolic of the underworld, the grave, etc., in many cases in early to later Christianity, & thus the artist may have wanted to present a type of Christ's descent, & the hand clasp that is depicted there also. For Christ clasps, with his left hand, the right wrist of the person in the baptismal bowl, while His right hand has been placed on the head of the person. The depiction above this one show the ascension into heaven.¹⁷³⁷

In a gothic manuscript, a possible baptismal scene, or type of one, shows a naked soul in a barrel, with both hands raised up towards the hand of God extending down from above. Hence, it may be the moment before the clasp.¹⁷³⁸

In the act of Christ reaching down towards Adam's hand to clasp it, in order to raise him from the grave, the pit, hades, limbo, etc., (as that realm has been called in early to later Christendom.) And as Adam reaches up towards Christ's hand. (Again we see the hand clasping "rites of passage" or ritualistic symbols in such hand clasps, see: Isa. 42:6-7; Eph.4:7-10; 1 Pet. 3:15-22, 4:5-6. Adam's "reentry to paradise has already begun & his deification (along with the deification of mankind) is already under way in this miracle of re-creation, as the Anastasis came to be known."¹⁷³⁹

John of Damascus mentions the descent of the proxy as a type of Christ's descent into hades: "The soul when it was deified descended into Hades, in order that, just as the Sun of Righteousness rose for those upon the earth, so likewise He might bring light to those who sit under the earth in darkness and shadow of death: in order that just as He brought the message of peace to those upon the earth, and of release to the prisoners,... so He [too] might become the same to those in Hades: That every knee should bow to Him, of things in heaven, and things in earth and things under the earth. [citing Phil 2:10], And thus after He had freed those who had been bound for ages, straightway He rose again from the dead, shewing us the way of resurrection."¹⁷⁴⁰

In many cases the hand clasp or helping hand is seen in how Christ takes a hold of their hand. Perhaps as in also in the symbolical "rite of passage hand clasps" mentioned

& seen so many times in the early to later Christian art works & writings concerning the descent & ascension of Christ, in & out of the under-world, hades, limbo, the pit, grave, etc. In thus taking a hold of their hand, they are raised from their fallen state or conditions. And supported, so as to never fall away again. Christ had thus sealed them His, with this hand clasp.

Later Christian art works show, tug-of-wars, between angels of God & demons. The demons attempt to cause the "fall" of those who are on their way towards the heavenly realms, & moral perfection. Angels clasp a hold of the ascending souls,' arms, hands, or wrists, in order to pull them up towards the heavens. While demons attempt to hold them back, or pull them down, thus helping in their fall.

Earlier, Clement of Alexandria seems to suggest that the garment is a symbol of Christ. "And I will be" He [Christ] says, "their Shepherd," and will be near them, as the garment to their skin. He wishes to save my flesh by enveloping it in the robe of immortality, and He hath anointed my body."¹⁷⁴¹

Clement then seems to hint to the symbolical journey of the soul on its way towards immortality. In the mysteries, upon coming out of the font & being clothed in a garment, it was a type of the newly resurrected soul's journey or passage towards the realms of the divine in immortality. For he also wrote: "They shall call Me," [Perhaps making reference to those in the spirit prison who call unto the Lord for help.]¹⁷⁴² "He" [Christ] "says, "and I will say, Here am I." Thou didst hear sooner than I expect, Master. "And if they pass over, they shall not slip," saith the Lord. For we who are passing over to immortality shall not fall into corruption, for He shall sustain us. For so He has said, & so He has willed...."¹⁷⁴³ Clement goes on to hint to the symbols & types in the mysteries. The garment & anointing is a type of that deification to come. The anointed are deified, their bodies are clothed in a body which shines forth with immortality & that same type of divine light as Christ's glorious body does. The garment of light being a type of this.

In coming up out of the font, again, the font was a type of the spirit prison, grave, limbo, hades, & the pit, thus the Lord reaches down to clasp their hand. Clement seems to hint to this, when he wrote concerning the descent of Christ into hades. "...the Lord exhorts, and to those who have already made the attempt he stretches forth His hand, & draws them up."¹⁷⁴⁴ The hand clasps during the ascension were types of the ritualistic hand clasping rites of passage in the mysteries and sacraments. Thus, as proxies¹⁷⁴⁵ in earth life, as they were passing through these rites of passage, on the other side, those to whom the work was being done for were also passing through the heavenly coronation ceremonies, and rites of passage with the angels as they literally ascended out of the spirit prison towards paradise. At least, this is what numerous art works, & writings seem to suggest.¹⁷⁴⁶

Clement of Alex.: "Boast not of the clothing of your garment, & be not elated on account of any glory, as it is unlawful." [Speaking of those, whom clothed themselves after the luxurious garments of this earthly world. For God has in mind a better and more luxurious garments to cloth them in.] For "those that wait at the court of heaven around the King of all, are sanctified in the immortal vesture of the Spirit, that is, the flesh, and so put on incorruptibility."¹⁷⁴⁷

Clement also wrote that the priestly robes of the Jews in the Old Testament times, in their laws & ordinances, these were a prophetic type of Christ's ministry in the flesh. The point here being, that one of the symbolical meanings behind robes & garments were that it was a symbol & similitude of the body, the flesh. And in some cases the deified glorified resurrected body. The Christian was also to take upon them, the same type of glorified body as

Christ's-resurrected-body. Thus, the garments & robes of the mysteries were a type of this. Clement of Alex., wrote: "Truly, then are we the children of God, who have put aside the old man, & stripped off the garment of wickedness, & put on the immortality of Christ; that we may become a new, holy people by regeneration, & may keep the man undefiled."¹⁷⁴⁸

Clement of Alex., also wrote that in "our regeneration, we attained that perfection after which we aspired". And in having followed Christ's example in "being baptized, we are illuminated; illuminated, we become sons, being made sons, we are made perfect; being made perfect, we are made immortal. "I," says He, "have said that ye are gods, & all sons of the Highest." [Citing from Psa. 82:6.] "This work is variously called grace, & illumination, & perfection, & washing; washing, by which we cleanse our sins; grace, by which the penalties accruing to transgressions are remitted; & illumination, by which that holy light of salvation is beheld, that is by which we see God clearly."¹⁷⁴⁹

In coming up out of the font, (again, the font was a type of the spirit prison, grave, limbo, hades, the pit., etc.) the Lord would reach down to clasp their hand. Clement seems to hint to this, when he wrote concerning the descent of Christ into hades. "...For some the Lord exhorts, & to those who have already made the attempt he stretches forth His hand, & draws them up...."¹⁷⁵⁰ This is what we see many times in the art works of the harrowing of hell, the descent, etc.,¹⁷⁵¹ and so it seem reasonable & logical to suppose that the early to later Christians saw in their art works of the descent and resurrection of Christ, a type of that which happened in their mysteries and sacraments.

Upon ascending up stairs into higher parts of the church, this must have been considered as a type of Christ's ascension up out of the grave, the spirit world, the pit, limbo, hades, etc., as Christ & the newly resurrected saints ascended into paradise. Thus, the proxy, upon having followed Christ's example, had brought souls out of the spirit prison house over into paradise.

In some cases, a 2nd anointing would take place, & garments would be put upon them after they had ascended out of the font. The anointing, the putting on of garments, and the ascension may have been a type of how the angels in the other realms had taken the spirits by the hand to guide them over into paradise.

Clement of Alexandria, with the help of symbolical types, he wrote that the three days that Christ was in the grave, having risen on the 3rd day. These things were a type of the 3 immersions, or "The three days may be the mystery of the seal," [n. "Baptism. [Into the Triad.]" "in which God is really believed." Clement then seems to hint to how Abraham had been in the realms of the dead & had been initiated by the angel. He hints to the type of baptism being as a type of the realm of the dead, for Abraham was "in the realms of generation," or baptism.¹⁷⁵² The Jews "once taught that when Michael and Gabriel lead all the sinners up out of the lower world, "they will wash and anoint them of their wounds of hell, and clothed them with beautiful pure garments & bring them into the presence of God."¹⁷⁵³

In the Testament of Abraham the chief-captain and archangel Michael is "God's commander-in-chief," and he is "one whose intervention is so powerful with God that at his word souls can be rescued even from Hell itself." Abraham pleaded with Michael that he would call upon the Lord to have mercy on the souls of the sinners "who the earth swallowed up" reminding us here of the many different depictions of the descent of Christ that show hell, limbo, hades, or the lower regions of the earth, as a pit, or cave which open before Christ like jaws. Also the jaws of hell were often depicted as having swallowed up sinners. But to return to the story of Abraham-- they call

upon the angel for help, and in turn the angel calls upon the Lord to have mercy on these souls in hell. The Lord answered by saying: "I forgive thee thy sin, [Abraham,] and those whom thou thinkest that I destroyed I have called up and brought them into life by my exceeding kindness...." Another example of where Michael conducts the souls out of hell into the holy light of paradise is seen in a chant in "Masses for the dead", here they ask the Lord to "deliver the souls of all the faithful departed from the pains of Hell and from the deep pit". The chant continues to plead that the dead would be delivered from the lion and jaws of hell that they would not be swallowed up. It asked that "the standard-bearer Michael [may] conduct them into the holy light, which thou didst promise of old to Abraham and his seed." The mass included prayers and sacrifices for and in behave of the dead in the hopes that they would be allowed to pass from hell over into paradise with Michael as their guide.¹⁷⁵⁴

On some stone works, a number of angel "hold the hands of the little persons whom they cover with their mantels. These are symbols of the souls tenderly borne to paradise."¹⁷⁵⁵

Roger Adam wrote that Basil, 329-379 A.D., had likened baptism unto the grave. "How can we be placed in a condition of likeness to His [Christ's] death? By being 'buried with Him in baptism.' How are we to go down with Him into the grave? By imitating the 'burial' of Christ in baptism; for the bodies of the baptized are in a sense buried in water." (De Baptismo). Notice here that Basil seems to hint of the descent into the grave or realms of the dead, in that he asked: "How are we to go down with Him" [Christ] "into the grave?"¹⁷⁵⁶

Theodulf (760-821 A.D.), wrote that "We die to sin when we renounce the devil & all his works; we are buried with Christ when we descend into the font of washing, as into a sepulchre, & are immersed 3 times in the name of the Holy Trinity; we rise with Christ when, purified of all our sins, we come out of the font as from a tomb." (De Ordine Baptismi). Ambrose is also reported to have mentioned 3 immersions, after which they then had climbed up out of the font.¹⁷⁵⁷

The Decline & Later Rejection & Destruction of Ancient Settings for Later Legendized Versions of Baptisms, & Baptisms for the Dead: During the Middle Ages, & later, the continued close association of baptism with death and burial is sometimes indicated by the use of octagonal fonts within the incomplete octagonal baptistery with ambulatory, or an aisle or cloister in a church or monastery, such at Aix in the Carolingian period. The Baptistery at Corté in Corsica a trefoil, or architectural tracery in the form of three rounded lobes like a clover leaf, baptistery, is a reproduction of architectural forms of martyrium, in memory of dead martyrs, with a circular font, built about 910, close to the sanctuary of St. John's. Other martyrium, such as the 11th century one of St. Stephen, was transformed into a baptistery at Valence. Other old fonts dating back to earlier centuries were restored, rebuilt & the later forms of baptism of infants were performed in them, 11th--17th century, when later clergy saw their ruined conditions. Though the earlier modes of different types of baptism were still being performed, & baptism for the dead had been replaced by prayers, masses, & liturgical rites for the dead, & the later sale of indulgences for the living & dead. These later restorations & fixings of old fonts continued to be associated with death, martyrdom, crucifixion, such as the cross-vaulting. The 9th century baptistery of St. John, was converted into a crypt, thus associated with the connection of baptism being part of the ritualistic reminders of death & burial, for a crypt is an underground room or vault beneath a church, used as a chapel or burial place. But also fonts in ruin conditions were also demolished & new ones were erected too. Thus, the types & symbolical reminders

survived to a certain extent, how that: "Baptism is still regarded as primarily a death and resurrection (the octagon) with Christ, an entrance into the heavenly life (the dome), or a rebirth (the circle) into the family of the Church."¹⁷⁵⁸

By these later centuries, baptism for the dead had faded out, as did mainly adult baptisms, thus also the need for larger fonts to baptize by immersions. Moreover, other aspects of the earlier Christian mysteries were fading out, that involved special rooms for nude adults being ritually purified, bathed, disrobed, anointed, & clothed in white robes. Many of these aspects & the need for constructions to accommodate adults, had changed & was no longer needed with infant baptisms, especially as baptism of adults became rarer. The baptismal fonts became smaller, & the need for massive amounts of water for immersions also became lesser, plus the large amounts of clothing needed to invest the nude Baptized in was fading out too. As Christendom got older, the white robes were, in many cases, reduced to symbolical white cloth bib types of garments, given to the infants. Such later clothing items were reminders of the earlier Christian white baptismal robes, thus these later white colored cloth bibs, became more popular in much later centuries, closer to the modern era.¹⁷⁵⁹ Thus, "...the growth of infant baptism precluded the need for privacy for nude adult candidates, and the same factor rendered a sunken font unnecessary.... with no disrobing, a changing-room was redundant."¹⁷⁶⁰

It may be that as the modes of baptism changed & varied from sect to sect, so also did the actual mysteries get reduced down to accommodate "inconveniences" in some areas where water wasn't easily accessible. Or the funding to build, repair, or reconstruct separate baptisteries wasn't readily available. Perhaps in some areas, there wasn't enough interests, or incentives to do so. While in areas, the theocracies made it law to be baptized, or have the peasantry under them have their children baptized & forced tithing, in some areas, & baptismal fees in others, paid to the clergy, made it possible for them to build whatever elaborate churches & buildings they wanted to perform the later versions decreed in later Church councils. Also, as doctrinal changes were made, so also were the rituals required for salvation for the living & the dead, changed to fit the different modes of baptism. Thus, as modes by immersions of adults began to become more rare, so also did baptismal fonts that didn't have to be deep enough to perform the older rituals. In some areas of later Christendom, though, there were concerns about availabilities of proper types of fonts, & concerns & issues that needed to be settled about appropriate & traditional seasons for baptism, often popularized to be around Easter, or Whitsunday, or Pentecost, & Epiphany. During these later centuries, in some areas of Christendom there were even restrictions of baptism to be done only on certain specified days in the year, despite opposition to such restrictions. In 789 the Council of Calcuth (Canon 2), it reaffirmed the two traditional days, Easter & Pentecost. During the 13th century, the Papal Legate, Otho, tried to correct the lax in this canon by the English Church, & the 16th century Council of Trent required adults to be baptized at those seasons only. This restraint also restrains the multiplication of fonts.¹⁷⁶¹

Another factor of font reduction, was how some Reformers rejected the ancient settings for baptism, as it had been passed down from the Roman Catholic church. The architectural settings of Baptism, & the required locations, forms, sizes, & shape of baptisteries, as was passed down from the Catholics. Their ritualistic types, how that they had evolved to include other aspects that were considered corruptions of the Papacy. Thus, Calvinistic thinking, & other Protestants, not necessarily

of the Reformation persuasion, regarded the fonts as an article of papist superstition. Which in later centuries did include a blend of a legendization of the earlier Christian mysteries, Greek & Roman philosophy, paganism & the religious folklore of the areas that Catholic Christendom spread to.¹⁷⁶² During the Reformation era & later, the later Catholic types of font locations were changed by different sects, like the Calvinists, & eventually in many Reformed churches, these types of fonts suffered extinction & total disappearance. Baptism it was believed, didn't require being done in fonts, but could be done in tubs, lakes, a ditch, rivers, channels, or wherever there was water, for such things were believed would be good enough, & immersions weren't required or important in Calvin's thinking, as also, in many Reformation splinter groups. Eventually Calvin settled for the affusion mode of baptism, which is a method of baptism where water is poured on the head of the person being baptized. The word "affusion" comes from the Latin affusio, meaning "to pour on".¹⁷⁶³ Thus, deep fonts where immersions could take place became obsolete in the churches that settle for these non total body immersions.

1560s the battle over baptismal modes, when, where, & by which sect baptism of infants was valid, be the baptism took place in a ditch, basins, in dishes; or fonts, continued between Puritans & Catholics, some the Puritan clergy in county of Essex, rejecting the use of any fonts at all.¹⁷⁶⁴

Whitgift, who became Archbishop of Canterbury, in 1583, argued against Puritan leader, Thomas Cartwright's claims that the font was not mentioned in the scriptures & that it had papist association. He reasoned that you might as well find faults with pulpit & church too, beside the font, that during the apostles time, regular churches were built yet, so they used rivers. He reasoned that there is no just cause for the font to be removed.¹⁷⁶⁵

1603, the Puritans published the Millenary Petition, claiming 1000 Puritan ministers, had signed it. It was argued before the court, 1604, at Hampton Court Conference, & presented to King James 1 of England. It argued that fonts were not needed, so in response, Canons of 1604, no. 81, ordered that there shall be a font of stone in every church and chapel where baptism is to be ministered, the same to be set in the ancient usual places.¹⁷⁶⁶

17th century, early decades, in England & other places, the controversies continued over locations of fonts, the use or non use of fonts, & complaints to authorities against those who seemed to be supporting the use of the old ones, still in existence, were voiced, & written about as being connected to the "corrupt" & "superstitious" papacy.¹⁷⁶⁷ Changes continued to be made in breaking away from the ancient settings of what was once a ritualistic architectural setting for faded versions of baptism & baptism for the dead, as different Reformers' sects, Anglicans & Puritans continued to increase the divide from the Roman Catholics, & sometimes within their own polemics amongst themselves over what parts of the old rituals to throw out, & what parts to keep. With the Commonwealth created, by Oliver Cromwell, (25 April 1599 – 3 September 1658),¹⁷⁶⁸ & the triumphant of Puritans' & Calvinists' influences increasing to militant powers & law making authority, the changes in architectural settings of baptism in England became all pervasive in the enforcing of those changes to the later baptismal settings. In 1644, the Directory for Public Worship, ordered baptism to be administered to where the Congregation could see & hear. No longer was it to be hidden behind curtains, as in earlier centuries, when naked adults were baptized by immersions, or other modes that were accepted in other areas. By these later times, naked infants were being baptized, & rarely adults were. The congregation was to be welcomed to witness the baptisms & they were to be done not in the places were Fonts in the time of the Popery were

unfitly and superstitiously placed. It was decreed that it was only lawful for baptism by pouring or sprinkling of water on the face of the children. With this came the destruction, desecration & removal of existing fountains. William Dowling & his fellow commissioners, traveling through Suffolk & Cambridgeshire, were destroying whatever popery they could find, including many fountains. From 1644–1653, fountains were vandalized by orders of thought policing committees,¹⁷⁶⁹ like during the days of Iconoclasts, when iconography suffered the willful destruction of religious Christian art works of the Eastern Church, in the Byzantine Churches, during the 8th and 9th century.¹⁷⁷⁰ Strood, Kent, the fountain was removed and paving covered where it once stood. St. Edmund, Sarum, the orders of the committee presented to “ye Vestry” a room in or attached to a church, used as an office and for changing into ceremonial-vestments. The taking down of the fountains in all Parish Churches in the city and close of Sarum. Mr. Nicholas Beach was ordered to take down “ye Fountain”. But some of the damage was said to be reverse during the Restoration of 1660, when King Charles II, the first Monarch ruled after the English Restoration & the strict Puritan laws were eased.¹⁷⁷¹

1661–62, after the Great Rebellion, or The Wars of the Three Kingdoms, sometimes also known as the British Civil War, an intertwined series of conflicts that took place in England, Ireland & Scotland between 1639–51.¹⁷⁷² New fountains were required to replace those that had been destroyed, & so the octagonal fountain, after the older pattern, was made at Painkney (Glos.), has the date 1661, and a different one at Astbury (Cheshire), 1662.¹⁷⁷³

As late as the 20th century, in some areas, the concept that baptism was likened unto the descent into the grave, still was remembered. A spatial, or space setting for the fountain was created by sinking it below ground-level, so that a descent is made, and having rails around it, as in the narthex at Mulhouse, Alsace. This followed the direction of St. Charles Borromeo, who pointed out the importance of the descent so that the baptistery ‘should bear some resemblance to a sepulchre.’¹⁷⁷⁴

Baptism, & Baptism for the Dead as Earliest Ritualistic Witnesses for a Physical Resurrection: Perhaps some early to later Christians may have saw types for the descent and baptism for the dead in the writings of Paul & other New Testament writers, which they later put to art works about the descent in connection with baptism, and baptism for the dead. Paul defended the bodily resurrection during a time in early Christian history when the doctrine was coming under attack. Even some of the new converts may have been bringing into the Church many Hellenistic Greek ideas which conflicted with the early Church's doctrines. It may be that the anti-body doctrines of the Greeks may have Hellenized some of the Christians at Corinth, and this may be why Paul responded with a strong defense of a literal resurrection. Paul lists a number of those who had witnessed that Christ had literally been raised up from the dead into a glorious body. In 1 Corinthians chapter 15 he said that Christ was buried and rose again the third day according to the scriptures (1 Cor. 15:4). He goes on to list some of the witnesses who had seen Christ's resurrected body, such as Cephas, the 12, and 500 hundred brethren at once, then James, then all the apostles, and then he lists himself as being a witness too (verses 5-8). Now if all these had become witnesses to the fact that Christ had a resurrected body and had risen from the dead, why was there some among the Christians at Corinth who had said that this was no so? (verse 12). He then goes on to point out that if there was no resurrection their faith would be in vain (verses 13-17). He then proceed to testify that Christ had risen from the dead for he was the first to be risen, then others were too (verses 18-23). Paul then mentions what early to later Christians (who read Paul and others), may

have seen as being references to the war in the underworld, the defeat of death and the devil. The art works and writings of early to later Christendom are filled with the details of Satan's defeat in the underworld. For as Paul said, Christ put all enemies under his feet, the last enemy that was destroyed was death (verses 24-28). In the art works, it was a common thing to see Christ resting his foot on a defeated and fallen Satan, or monstrous figure representing a personified death. Paul also went on to point out the inconsistency of those Christians at Corinth who were performing the ritualistic type of a bodily resurrection, while at the same time saying that there was no resurrection. For baptism was the ritualistic type that signified a person's passage from earth life to death, burial and the resurrection where their bodies would be fashioned like unto Christ's glorious resurrected body (verse 29; Rom. 6:3-9; Phil. 2:10; 3:10-11, 19-21; Col. 2:12; 2 Cor. 3:18).

In baptism they were symbolically facing the jeopardy, the coming battle with the demonic forces in the underworld, the beasts there in. Thus, Paul, to further point out their inconsistency, he asks them why they would stand in jeopardy of this every hour? Why would they make themselves ready to do battle in the underworld, if they didn't believe in a bodily resurrection? What was the point? Paul then seems to hint to the fact that he may have also been baptized for the dead, for he too had also ritualistically died in being baptized, for he said “I die daily”. He had said that he had fought with beasts at Ephesus, this may have been suggesting a further type in the descent drama & it's ritualistic type (baptism and baptism for the dead). During the descent demons and monstrous beasts from hell were defeated, (artists, legends, and mystery plays would later depict these battles, and with dramatized battles too). And as Paul had suggested earlier, the defeat of death and the devil would be included (1 Cor. 15:23-31).

In excavations at Corinth, a few reliefs included “a hideous “angel,” from some Christian grave, perhaps; terra-cotta lion-head spouts,” from which perhaps water would flow or drain from.¹⁷⁷⁵ Furthermore, in excavations of ancient Corinth, a room was discovered that contained seven steps down to the floor, and “two bronze lion-head spouts in place on the back wall of the chamber and beneath them holes in the pavement where water-jars might be set. That this was probably a fountain was further indicated by the fact that this back wall was built under a crust of conglomerate like that in Peirene, where the soft yellow stone, almost clay, beneath was dug out to make water channels. Very likely an investigation would show that behind this wall are similar channels and a reservoir, of course long since dry. The waste water may have been carried off by a drain, of which it is possible that two sections have been found, one just west of the west pier of the Propylaea, the other running outside the north apse of Peirene.”¹⁷⁷⁶

Perhaps such symbols in early Christian graves, and in excavations in Corinth may have been looked upon by the early Christians in Corinth as containing types of Christ's descent to defeat the devil. Hence, its ritualistic type, baptism, and baptism for the dead, may have been done in similar symbolical settings. At least, the former pagans, who were converted to Christianity, may have secretly attempted to use whatever access to water they could get at, in order to perform their rites. And in so doing this, the symbols and types of their pagan counterparts could have been used and thought of as being types of Christ, rather than of the pagan gods' symbols and types. Consequently, these types of symbolical reliefs, in which the “hideous angel” perhaps symbolic of the devil, or other beasts, such as the lion-head water spouts, were seen, like Paul seems to suggest to the Corinthians, as being types of how Christ defeats the devil during his descent into hell. Which

descent had ritualistic types, that of baptism, and baptisms for the dead.¹⁷⁷⁷

Furthermore, early to later Christian artists and writers may have seen in Paul's writings, many things which they illustrated in art, concerning the descent and baptism. In the baptismal rites of the 3rd and fourth centuries, the devil is named as "the ancient destroyer."¹⁷⁷⁸ Hence, in the art works, and in its ritualistic types, baptism & baptism for the dead, the "ancient destroyer" is himself destroyed when Christ, and his ritualistic types, those being baptized as if they were Christ, descend into the baptismal waters, (the type of hell), to free the captive spirits held there.¹⁷⁷⁹

Many different types of fonts were used in the different scattered branches of early to later Christianity, so they should also be considered within the historical settings, times, & places, & the dogmas that were going on during the times & places that they are found in.¹⁷⁸⁰ Some fonts have been found in different parts of the Churches throughout the history of Christianity. Some in the lower parts of the Churches, others near the entrance ways, others in separate buildings, etc., etc. Some fonts have persons carved on them, with hands raised up, perhaps as if they were in a prayer circle. While other fonts show persons reaching out their arms towards each others as if they were about to clasp hands. Other works show a person being helped out of the baptismal water with a helping hand-clasp, which may have been amongst the many different types of ritualistic hand-grips found in numerous depictions about the descent.¹⁷⁸¹

In Roger Adam's thesis, *Baptism for the Dead*, we read that "there is a very close connection between baptisteries and sepulchral monuments. Baptismal fonts are found in the catacombs, tombs have been discovered in the baptistery proper & baptisteries have been located in cemeteries."¹⁷⁸² Some baptisteries, like the one at Doura-Europas, contained the baptismal font at the west in the form of a sarcophagus set into a depression in the floor. Thus, some art historians argued, that it may indeed be a martyrion rather than a baptistery. Some of the art works & symbolism in that setting seemed to suggest that the font was in likeness to the grave, and in fact was in the form of a sarcophagus. Mr. Adam presents another example, the Baptisteries in Catacombs, *Cemeterium Ostrianum* on the Via Nomentana, near the church of St. Agnese, discovered in 1876. Another font, in the area of the catacomb & the Baptistery of St. Ponianus had a small stream of water that flowed through the cemetery, and at a certain place the channel had been deepened so as to form a pool. Steps descended down to the font, & the water depth depended on the height of the Tiber. At the cemetery of Priscilla, discovered in 1901 by Marucchi. At the bottom of a certain staircase of S. Silvester, near the chapel of Acilii Glabrones, writings on an arch read as follows: "qui sitit veniat ad me et bibat," suggests that in this area, within a catacomb, the chamber was used for baptizing. Professor Marucchi suggested that baptisms by immersion were performed there. While others had suggested other modes of baptism. Another baptistery at Oxyrhynchos, & which was said to be a half subterranean structure, 3rd–5th centuries, is said to have been a possible baptistery. Another under ground-baptistery dated 3rd–4th century, was discovered at Gabia La Grande. Another discovered at Castiglione, Tunisia, is a font in form of a crypt. In Greece, a half subterranean church called Christos in Milos (Kepos). To mention a few underground fonts with funerary symbolisms, types & settings, & art works. These were part of the ancient settings for early Christians' own versions of baptisms for the dead.¹⁷⁸³

St. Hippolytus, Bishop of Portus, near Rome, A.D. 220–30, says that Hades "is a place in the created system, chaotic, a locality beneath the earth, without light. This

locality has been destined to be as it were a guard-house for souls, at which the angels are stationed as warders, distributing to each one's deeds the temporary awards according to different characters. And in this locality there is a certain place set apart by itself, a lake of unquenchable fire, into which we suppose no one has ever yet been cast; for it is prepared against the day appointed by God, in which one sentence of righteous judgment shall be applied to all. And the unrighteous, and those who believed not God, shall be sentenced to this endless punishment. But the righteous shall obtain the incorruptible and unfading kingdom, who indeed are at present detained in Hades, but not in the same place with the unrighteous."¹⁷⁸⁴

In the early Christian church at Dura, one of the depictions on their walls of their sacred rooms depicted different religious themes. In the one used for baptism "the sacrament of baptism assimilated this room to the tomb of the 'old Adam,' reborn by the rite of baptism to eternal life. With the early third century Dura baptistery, & its art works, is a stone-built font shaped like a sarcophagus. Adam and Eve are represented, in a curiously narrow Garden of Paradise. The panel over the baptismal font tells of the old Adam who sinned and the new Adam, Christ, who redeems the victims of original sin."¹⁷⁸⁵ These fonts were types of the grave, and included many art works on the descent and resurrection, & thus connected the ritualistic types, the symbolic value of baptismal rites, as signifying the death and resurrection of the Christian, prefigured by Christ's death, descent & resurrection.¹⁷⁸⁶

Further evidences for the relationships of tombs with baptisteries are seen in the way that early Christian tombs have been found in many baptisteries, as in the baptistery of the Arians at Ravenna. Furthermore, the use of the martyrion as a baptistery is established at Nisibis; in Africa; and by the baptism of Severus of Antioch in the martyrion of S. Leontius. Plus, by Prudentius; and in the baptistery at Jerusalem, which was connected with the Anastasis, which as we have already noted, is the descent into the underworld, and resurrection. In addition to all this, a baptistery was also added onto the cruciform martyrion of S. Babylas at Antioch-Kaoussie, early in the fifth century. 578, by the Council of Auxerre, the practice of placing graves in baptisteries, or perhaps baptisteries in tombs, was prohibited. Hence, it may be that this practice, during earlier centuries, was popular, and had, in fact, spread to many areas of Christendom to the point where it was later prohibited by the sixth century Christian leaders of the Auxerre Council.¹⁷⁸⁷ Hence, it seems that such a council marks the time frame when the apostasy continued to help cause the symbolical types of baptism for the dead to continue to fade out in some areas of later Christendom.¹⁷⁸⁸

Domes and Baptism for the Dead: In historic Christianity, the dome was of great symbolical interest to the Christians. It was a shape which had an antique sepulchral association with memorials to the dead, with martyrion because of its traditional mortuary symbolism.¹⁷⁸⁹ "With the growth of the ritual of the dead and the architectural elaboration of the simple provisions for the mensa martyrion into a commemorative monuments and church, the symbolism of the primitive shelter and house of the dead was extended to the whole church: the dome gradually became the manifest symbol of the martyrion. In Syria this association of the dome with the martyrion and its transformation from a symbolic shape into a monumental form of architecture was first brought about by wood carpentry, which made it possible to construct in the architecture itself a sepulchral ciborium, a royal baldachin, a divine form and celestial symbol over an altar, throne, tomb, pulpit and baptismal font."¹⁷⁹⁰

Inasmuch as many other baptismal fonts were in the shape of chalices, with a dome-shaped lid, could it be that the dome shaped lid represented the paradise, or celestial

regions to which souls would ascend to, after they were raised up out of the lower regions? The later dome over the Anastasis suggests that the upper area of the Church, was symbolic of the heavenly realms to which the freed souls from hell were being lifted up by their wrists, or hands too.¹⁷⁹¹

The dome was carried over from the tomb to the baptistery, so that during the fourth century in Italy, the early Christians began to construct their baptisteries like domical mausolea and martyria.¹⁷⁹² Many fourth & fifth centuries dome-shaped architectures were symbolically connected with death & martyrdom in the symbolism of their baptisteries and baptismal rites. Thus many early Christian burial places were also baptisteries, and their baptisteries as martyria, they transformed the imagery of the tomb, or martyrion, as a heavenly tegurion to the font house, which they then visualized as a symbolic, cosmic shelter in a sylvan paradise where animals drank at the Fountain of Life.¹⁷⁹³

EARLY TO LATER CHRISTIANS PRACTICED BAPTISMS & PRAYERS FOR THE DEAD

Baptism for the dead is mentioned in the New Testament, but it was not expounded upon. However, it was mentioned while Paul was defending the doctrine of the resurrection. Baptism for the dead was also part of the ritualistic symbolism for the resurrection in early Christianity, and so it seems that Paul was making reference to a practice that he knew supported the doctrine of the resurrection, while pointing out the inconsistency of those who rejected the bodily resurrection, while they practiced a ritualistic type of the resurrection through baptism for the dead.

Nicodemus was the disciple of Christ as referred to in John 3:1; 7:50; 19:39. In Nicodemus 21:1-5, two sons of the high priest of Simeon were among those resurrected from the dead at the time of the resurrection of Christ (Matt. 27:52). They were also baptized in the river of Jordan. The angel Michael appointed them to go and preach the resurrection, but first, they were to go and be baptized at the river Jordan. Thus, they went and were baptized with the other dead who had arisen.¹⁷⁹⁴ In some art works, especially in the Eastern church's iconography of the baptism & Christ. Christ's descent into hades, or the descent into the watery abyss, are connected with Christ's baptism in the river Jordan. In that Christ, in the river, stands on the cross doors of hell, or in some cases "the Satan stone." In some cases, the doors are smashing the watery creatures of the abyss, representing the defeat of the underworld monster, the devil.¹⁷⁹⁵

Some versions about the descent say that it begun at midnight in the nether world. A bright light shown forth in the darkness like unto the light from the sun. Abraham, (other version have) Adam commenting about bright light. Isaiah and John the Baptist repeat prophecies they made about it. John warns the idolaters to take their last chance to repent by worshipping Christ. Death and Satan talk with each other about how Jesus had taken Lazarus away, and Death feared that all of the dead would be soon taken out of hell. Thunder is heard with the command to lift up the gates so that the King of glory can come in. Satan and his demons attempt to bar the gates, asking who is this King of Glory? Isaiah and David, and the other prophets mock the devil and his demons. Angels answer back from the other side of the gates that it is the Lord might in battle. The gates of brass break and the bars of iron break and in through the doors comes the King of glory. Light floods all the dark places of death, and the bound are set free. Death and his host protest and ask who this King is that has so much power over the living and the dead? Christ seizes satan and tells the angels to gag his mouth, bind him hand and foot and then have Death

hold him until the second coming. While Death scorns satan, Christ lifts up Adam and takes him over into paradise along with the other patriarchs, prophets, martyrs and forefathers. He blesses them all by making the sign of the cross. Enoch and Elijah meet them at the gate, they are joined by the penitent thief who gives them Christ's promise to him, as a password. "In some sense the risen dead are certainly thought to be on earth, for some of them were baptized in the Jordan and kept the passover of the resurrection in Jerusalem."¹⁷⁹⁶

An early Christian work that was even among the earlier canonical books of the New Testament for some time, but was later taken out, was the second century apocalypse known as the Shepherd of Hermas.¹⁷⁹⁷ In the Ninth Similitude of Hermas: "...And I said, 'Why then, Sir, did these forty stones also ascend with them out of the deep, having already received that seal.' He answered, 'Because these apostles and teachers who preached the name of the Son of God, dying after they had received his faith and power, preached to them who were dead before; and they gave this seal to them. They went down, therefore, into the water with them, and again come up. But these went down whilst they were alive, and came up alive; whereas those, who were before dead, went down dead, but came up alive. Through these therefore, they received life, and know the Son of God; for which cause they came up with them, and were fit to come into the building of the tower; and were not cut, but put in entire; because they died in righteousness and in great purity only this seal was wanting to them. Thus you have the explication of these things'".¹⁷⁹⁸

"Hermas regards baptism as so necessary in order to enter into the kingdom of God, that it was necessary, he says, that the Apostles and the doctors, the preachers of the Gospel, should descend into hell to instruct and baptize [?] the just who were already dead."¹⁷⁹⁹

The Epistle of the Apostles, also tells of baptism for the dead: "And on that account I [Jesus] have descended and have spoken with Abraham and Isaac and Jacob, to your fathers the prophets, and have brought to them the news that they may come from the rest which is below into heaven, and have given to them the right hand of baptism and life and forgiveness and pardon for all wickedness."

¹⁸⁰⁰ Is the reference to "the right hand of baptism," to be likened unto the right hand clasps in resurrection, or the Anastasis, descent into hell, hades, limbo, & purgatory?

¹⁸⁰¹

"The idea that hearing the gospel and baptism is necessary for salvation of the righteous dead of pre-Christian times is common."¹⁸⁰² About 150-200, Valentinian Theodotus associates the baptism for the dead in the New Testament with the heavenly model of angels baptism: "'Those who are baptized for the dead' are the angels who are baptized for us (who being mortal are as dead), in order that we too, possessing the (baptismal) name, may not be held back (at the ascent) and be prevented by the 'border post' (horos) from entering into the Pleroma."¹⁸⁰³ "In the sphere of doctrine a natural consequence of the stress laid on the necessity of baptism was inquiry into the ultimate fate of the righteous unbaptized dead. Hermas settled this inquiry by ascribing to the apostles the function of baptizing in Hades."¹⁸⁰⁴ J. Rendel Harris wrote, "In the earliest times, the Baptism of Christ was the occasion of His triumph over Hades."¹⁸⁰⁵

Add to that the iconography connecting John the Baptist, baptizing Christ in the river Jordan, while Christ stands on the doors of hades. It sums up to having the preservation of other aspects of baptism for the dead ritual-lore that are seen in ancient references too, & art works showing John the Baptist, prior to Christ in hades, preaching to the spirits of the dead. Like the prophets before him, he predicts to the disembodied spirits, how Christ would descend to rescue, resurrect & even baptize them too. Thus, it was

believed that not only would Christ & his apostles descend, but also angels, saints, & before them, John the Baptist, for he continued his mission as a prophet and baptizer even after being martyred.¹⁸⁰⁶

Clement of Alexandria, who lived about 150 A.D., likewise discussed baptisms for the dead, and interprets the vision of Hermas as applicable to the Gentiles and the Jews: "And the Shepherd, speaking plainly of those who had fallen asleep, recognizes certain righteous among Gentiles and Jews, not only before the appearance of Christ, but before the law, in virtue of acceptance before God- as Abel, as Noah, as any other righteous man. He says accordingly, 'that the apostles and teachers, who preached the name of the Son of God, and had fallen asleep, in power and by faith preached to these that had fallen asleep before.' Then he subjoins 'And they have them the seal of preaching. They descended, therefore, with them into the water, and again ascended. But these descended alive, and again ascended alive. But those, who had fallen asleep before, descended alive, and know the name of the son of God. Wherefore, they also ascended with them, and fitted into the structure of the tower, and un hewn were built up together; they fell asleep in righteousness and in great purity, and wanted only this seal.' 'For when the gentiles, which have not the law do by nature the thing of the law, these having not the law, are a law unto themselves,' according to the apostle."¹⁸⁰⁷

Ariel L. Crowley cautioned that the so-called Epistle of Kallikrates, a fragment of a second century Greek uncial manuscript, consisting of 34 pages, is, in fact "a work of fiction, conceived in the fertile imagination of Dr. Witherow". Therefore, it is not to be considered as an ancient source with regards to baptism for the dead.¹⁸⁰⁸

About 200, The Gospel of Bartholomew, in Coptic, presents the drama of Christ's descent into hell. It also tells of how Siophanes, son of the apostle Thomas, had died. Before his soul was taken to heaven by Michael, he washed him three times in the Acherusian lake.¹⁸⁰⁹

145-220, Quintus Septimius Florens Tertullianus, or Tertullian, creator of early Christian Latin Literature & his dissertation on the resurrection of the flesh, he considers 1 Cor. 15:29, wherein Paul makes reference to baptism for the dead, (De Res. Ch. 28: "If therefore, we are to rise again after the example of Christ, who rose in the flesh, we shall certainly not rise according to that example unless we shall ourselves rise again the flesh. ...For if 'as in Adam all die, even so in Christ shall all be made alive' their vivification in Christ must be in the flesh, since it is in the flesh that arises their death in Adam. 'But every man in his own order' because of course it will be also every man in his own body. For the order will be arranged severally, on account of the individual merits. Now as the merits must be ascribed to the body, it must needs follow that the order also should be arranged in respect of the bodies, that it may be in relation to their merits. But inasmuch as 'some are also baptized for the dead' we will see whether there be a good reason for this. Now it is certain that they adopted this practice with such a presumption as made them suppose that the vicarious baptism in question would be beneficial to the flesh of another anticipating of the resurrection; for unless it were bodily resurrection there would be no pledge secured by this process of a corporeal baptism, "Why are they then baptized for the dead" he asked, "unless the bodies rise again which are thus baptized?"¹⁸¹⁰

"The doctrine of baptism for the dead was mystifying to the early Christian leaders, at least by the time of Tertullian (140-230)."¹⁸¹¹

When Tertullian became a Montanist later on in his life, he must have known that they practiced baptism for the dead, and he may have even took part in them too. He seems to hint to this while writing as a Montanist against the Church of Rome. "Whence, too, it was that there

flowed out of the wound in the Lord's side water and blood, the materials of either baptism." With this in mind, we note that numerous art-works, writings, and legends in later centuries would depict Adam's grave under the cross. The blood and water from Christ's wounds was believed to be a sort of baptism, thus, the bones of Adam were washed and baptized. These later legends may have been based on earlier types and symbols for baptism for the dead, which eventually became corrupted and legendized in later centuries.¹⁸¹² Tertullian may have accepted an earlier version of this tradition as a type of baptism for the dead, perhaps when he joined the Montanists, who practiced their own version of the rite.¹⁸¹³

With baptism sometimes including washing & anointing, & types of Christ's descent into the grave, or descent into the spirit prison, to preach the gospel there too. We have this by Irenaeus, 120-202: "Now in the last days, when the fullness of the time of liberty had arrived, the Word Himself did by Himself " wash away the filth of the daughters of Zion," when He washed the disciples' feet with His own hands." For this is the end of the human race inheriting God; that as in the beginning, by means of our first [parents], we were all brought into bondage, by being made subject to death; so at last, by means of the New Man, all who from the beginning [were His] disciples, having been cleansed and washed from things pertaining to death, should come to the life of God. For He who washed the feet of the disciples sanctified the entire body, and rendered it clean. For this reason, too. He administered food to them in a recumbent [or growing close to the ground, or lying down] posture, indicating that those who were lying in the earth were they to whom He came to impart life. As Jeremiah declares, "The holy Lord remembered His dead Israel, who slept in the land of sepulture; and He descended to them to make known to them His own salvation, that they might be saved." [The sleeping disciples were awake from their sleep] "...He also descended into the lower parts of the earth," to behold with His eyes the state of those who were resting from their labours, in reference to whom He did also declare to the disciples : "Many prophets and righteous men have desired to see and hear what ye do see and hear."¹⁸¹⁴

Irenaeus, bishop at Lyon at the end of the second century after Christ, wrote of different version of baptisms for the dead, by what was done to the body after death, (I, 14:2) (Hastings): "The seven varieties are as follows:...(g) Finally, there were those who in other respects seem to have agreed with those mentioned above as the fifth party (those who use oil and water in the ordinance of baptism instead of merely water) but deferred baptism until after death. Epiphanius perhaps thought that this must mean 'in articulo mortis' (Epiph. 36:2) but the text of the Latin Irenaeus is clear: 'Alli sunt qui mortuos rediment ad finem defunctionis, mittentes exorum capitibus oleum et aquam' alludes to the same practice (HE L:11). The object of this was to safeguard the soul of the dead person in its journey through the realm of the spirit world. This view may be paralleled with the Pistis Sophia, and seems to have Egyptian affinities."¹⁸¹⁵

At the end of the 2nd century A.D., St. Cyprian of Antioch says in a prayer for the dead: "Father, deliver his soul as thou has delivered Jonah from the sea monster, the young Hebrews from the furnace, Daniel from the lion's den, Susanna from the hands of the elders...."¹⁸¹⁶

(Early to Mid-Second century?), Eznik: This man, early Christian Armenian, wrote an attack upon the doctrines of Marcion. Marcion, disciple of Paul, caused the ordinance of baptisms for the dead to be observed in all the widespread Marcionite churches. Marcion was a wealthy shipowner on the Euxine, he held to the teachings of Paul, and founded a system of early Christian thought and practice based on the teachings of Paul. He was affiliated with the church at Rome, and left that church in 144 A.D. The doctrine of baptisms for the dead played important parts in his version of early-Christianity, though he was

condemned as a heretic by other early Christian fathers.¹⁸¹⁷ Dr. Hugu Nibley notes that the Marcionites could not accept many of the other early Christians' beliefs that the Hebrew prophets and Patriarchs had received the preaching and the seal of baptism, for they believed that it was the prophets' and patriarchs' enemies that had, and thus, according to Marcionite beliefs, they were the only ones to be liberated by Christ when he descended.¹⁸¹⁸

Despite the fact that Marcion was assailed most bitterly by Tertullian on other matters, on the matter of baptism for the dead, Tertullian leaves him unscathed, and on the contrary recognized the doctrine as accurately Pauline (Res. 48; Adv. Mar. 5:10). "One also finds mentioned in the scriptures a baptism for the dead, (1 Cor. 15:29) which was employed in several heretical sects, notably by the Marcionites."¹⁸¹⁹

While the writer of the "Five Books in Reply to Marcion" scourged Marcion on everything except baptism for the dead, the writer praised the Shepherd of Hermas, who also wrote about baptism for the dead. And so the writer, who ever they may have been, may have agreed on the practice. In the case with Tertullian, he too wrote many things against Marcion, and yet he still may have felt that baptism for the dead was not too much of an issue to make a big fuss over, for he later forsook the Church at Rome to become a Montanist, which sect accepted the doctrine of baptism for the dead, like the Marcionites did.

"The Marcionites, a heretical sect founded about 144 in Rome, is known to have practiced the doctrine of baptism for the dead. They existed not only in Rome and Italy but in Egypt, Palestine, Arabia, Syria, and as far away as Persia and survived for some 300 years in the West and several centuries longer in the East."¹⁸²⁰

"History records that, later, among the disciples of Cerinthus, and of Marcion... on more than occasion, they had died without having received the sacrament of regeneration, in the hope that they would assure in this manner the entrance of the dead into heaven."¹⁸²¹

Montanus was said to be a Christian prophet about 156 A.D., in the reign of Zntoninus Pius, at Ardabau in Nysia, near the Phrygian border. Philastrius, Bishop of Brascia, writing in 350 A.D. (WE Haeres c. 2) makes note that: "The practice of baptism for the dead prevailed most among the Phrygian followers of Montanus."¹⁸²²

John P. Lundy's Monumental Christianity, tells of what he called a "curious custom" that prevailed in the primitive Church, that of "H baptizing the dead through some living person taking the responsibility. St. Paul alludes to it, in his great argument on the resurrection, (1 Cor. 15:29), but neither condemns nor approves the practice. A century and a half later the Marcionites also denied the resurrection of the body, as they of St. Paul's day did: and Tertullian in twice speaking of it, says: "No matter what the practice was, the Februanian lustrations will perhaps answer him (Marcion) quite as well, by praying for the dead. Do not then suppose that the Apostle here indicates some new author and advocate of this custom is only aim in alluding to it was that he might all the more firmly insist upon the resurrection of the body, in proportion as they who were vainly baptized for the dead resorted to the practice from their belief of a resurrection. We have the Apostle in another passage defining but 'one Baptism.' To be 'baptized for the dead,' therefore, means, in fact, to be baptized for the body; for it is the body which becomes dead. What, then, shall they do who are baptized for the body, if the body rise not again?" (Marcion, lib.v.c.10).

Lundy give us another quote from Tertullian: "But inasmuch as 'some are also baptized for the dead,' we will see whether there be good reason for this. Now it is certain that they adopted this practice with such a presumption as made them suppose that such vicarious

baptism would be beneficial to the flesh of another, in anticipation of the resurrection; for unless it were a bodily one there would be no pledge secured by this process of a corporeal baptism." "Why are they then baptized for the dead," he asks, "unless the bodies rise again which are thus baptized? For it is not the soul which is sanctified by the baptismal bath; its sanctification comes from the answer of a good conscience." (De Res. Car., c.48). Lundy then wrote that from these two passages from Tertullian, "the practice of baptizing for the dead was wholly in the belief of a bodily resurrection, as a substitute for the Pagan lustrations and prayers for the happiness and welfare of the dead, whom surviving friends never hoped to see again in a resurrection body. This Pagan custom was observed on the 15th of February. But the practice of baptizing for the dead was discontinued by the council of Carthage, at the end of the 4th century."¹⁸²³

Dr. Nibley observed through historical writings, that Tertullian may have agreed with the practice at first, but later began to have doubts: "I don't believe that the Apostle was giving his approval to the practice, but rather signifying that those who practiced it thereby indicated their belief in a physical resurrection, being foolishly (vane) baptized for the dead.... For elsewhere he speaks of only one baptism. Therefore to baptize "for the dead" means to baptize for bodies; for the body, as we have demonstrated, is really dead."¹⁸²⁴

Mani [born about 216 A.D.], became the founder of a Christian sect known as the Mandeans. About 250-300 A.D., a number of Mandaean writings were composed, and which made references to hymns for the mass for the dead, plus other rituals which included hand clasps as part of the ritualistic journey of the soul. Three immersion baptisms, laying on of hands, crowning with a myrtle, anointing, a sacramental meal, plus the "hand-clasp with the right hand which priest and neophyte exchange at the ceremony" followed by prayers, etc., all these were part of the Mandaean rites of passage. The mass for the dead was called the masiqta, and it was celebrated at the death of a believer and served to help the ascension of the soul into the realm of light. Elaborate ceremonies for the dead were developed by the Mandeans. "Meals in memory of the dead, like baptismal ceremonies, belong almost to every Mandaean feast and thus reveal an essential side of the Mandaean world of faith."¹⁸²⁵

Chrysostom, patriarch of Constantinople, he lived about 347-407 A.D., and was a native of Antioch. He wrote of how the Marcionites practiced the rite, for: "After a catechumen was dead they had a living man under the bed of the deceased; then coming to the dead man they asked him whether he would receive baptism, and he making no answer, the other answered for him, and said he would be baptized in his stead; and so they baptized the living for the dead." He also wrote: "For to be baptized and submerged and then to come back and emerge once more is a symbol or sign of the descent to the lower regions and the ascent from there."¹⁸²⁶

St. Ambrose [A.D. 340-397], wrote of baptism for the dead: "Fearing that a dead person who had never been baptized would be resurrected badly (male) or not at all, a living person would be baptized in the name of the dead one. Hence he (Paul) adds: 'Else why are they baptized for them?' According to this, he does not approve of what is done but shows the firm faith in the resurrection (that it implies)."¹⁸²⁷ Early to later church Fathers, like Ignatius, Ambrose and later Augustine, are said to have attested to the former practice of baptism for the dead, even though they no longer approved of it.¹⁸²⁸

Cerinthus was an early Christian, who some considered as heretical, for his doctrine were a curious blend of Judaism, Christianity and Gnosticism. Among his disciples the doctrine of baptism for the dead also prevailed. Epiphanius notes this, (Haeres 28), and so also does

Irenaeus (3:2; *Acv. Haer.* I, 26:1). Epiphanius was a Jew, born in Palestine, and was bishop at Constantia in 367 A.D. He is the staunch denouncer of heresies who assailed John of Jerusalem so violently from his own pulpit that John was forced to beg him to desist. In his work against heresies he says (23:7): "In this country, I mean Asia, and even in Galatia, their (the Marcionite) school flourished eminently; and a traditional tact concerning them has reached us, that when any of them had died without baptism, they used to baptize others in their name, lest in the resurrection they should suffer punishment as unbaptized."¹⁸²⁹

During the late 4th century, Epiphanius related that the custom of baptism for the dead prevailed among the Cerinthians, which he said prevailed from the fear that in the resurrection those who should suffer punishment would be those who had been unbaptized. Also, the dead were remembered by performing ritual prayers, by carrying out certain ordinances, and by making special arrangements (*oikonomias*). He had heard reports from Asia and Gaul of a certain practice, that when a person died without baptism, another was baptized in their place, and in their name. In so doing this, they would not have to pay the penalty of having failed to receive baptism. They had based this tradition on Paul's writings (1 Cor. 15:29).¹⁸³⁰

J. K. Howard and John Short argued that despite the doubts that some members of the church had about baptism for the dead, there were others who were firm in the practice because of their belief in the resurrection. Thus, "they submitted to this rite of vicarious baptism on behalf of certain of their brethren, probably catachumens, who had passed away before they had been baptized and received into full membership of the Church."¹⁸³¹

Ariel L. Crowley, in his "BAPTISM FOR THE DEAD" suggests a number of ancient places in which the doctrine and practice of baptism for the dead may have been taught and practiced: Ephesus, Constantinople, Armenia, Rome, Carthage, Corinth, Philippi, Caesarea, Alexandria, various churches in Greece, the general area of the province of Asia, Galatia, Constantia, Ardubau, Phrygia, Africa in general, Brascia, and Armenia.

Nicolaus was one of the seven deacons appointed in the apostolic church, as recorded in Acts 6:3. Tertullian (*Adv. Haer.* C. 1), suggested that Nicolaus became a heretic. Nicolaus became the founder of a sect known as the Nicolaitans. Irenaeus says that Nicolaus was the actual founder and promulgator of the doctrines of Coriathus, some of these doctrines also included baptism for the dead. Nicolaus, in Acts 6:5, was a proselyte at Antioch. He may have learned of baptism for the dead from the elders, but later strayed away into paths which caused others to consider him to be a heretic.¹⁸³²

Philastrius was Bishop of Brascia, about 350 A.D., and died about A.D. 397, he wrote *De Haeres*, in c. 2, he mentions the practice of baptism for the dead which prevailed among the Phrygian followers of Montanus. He said "they baptized their dead and openly solemnized such mysteries (secret rites)."¹⁸³³

Theodoret was born about 366 A.D., in Antioch, and was bishop at Cyrrhus, in the district between Antioch in Syria and the Euphrates River. He wrote five volumes of history in addition to his dogmatic works. As a historian, He noted how that the practice of baptism for the dead had prevailed in the ancient church. (Theodoret's church history (HE 1:11)).¹⁸³⁴

Marcus, whose followers are familiar with church history under the name "Marcosians" was a Velantian of South Gaul, who lived about 150 A.D. His influence and following extended round the Mediterranean Sea into Asia minor. "Baptism for the dead seems to have been practiced in such cases by the Marcosians, and there are a few traces of parallel custom of vicarious baptism."¹⁸³⁵

As different versions of baptism for the dead became known, & as different versions developed, & were questioned by later Christians, a number of explanations and theories about the reasons why they were performed, also developed. One was to explain the rite as the actual baptism of dead bodies. Another was that before the righteous could enter Paradise, Christ must first lead them through a fiery river to receive baptism. Origen says that no one could be baptized in this river unless they had first been baptized with water and the Holy Ghost on earth.¹⁸³⁶ Eventually, the practice of baptism for the dead must have been distorted into that of baptism of the dead. If this distorted version was being practiced by some early Christian sects during the time Celsus wrote his "On the True Doctrine" about 170-80 A.D., he may have noted it, for he had argued & charged that the early Christians of letting all sorts of criminal types into their mysteries, such as "a robber of the dead." He also may have noted that there were some early Christian sects who practiced baptism for the dead too.¹⁸³⁷

As to the conferring of baptism on dead corpses, as practiced later by some heretical sects. If it had been known by early anti-Christians, this could have been one of the reasons why critics made the early Christians' doctrine & beliefs about the bodily resurrection (which baptism was a ritualistic type of, as was baptism for the dead), to sound like rotten & wormy corpses rising from the dead. The early critics liked to lump all early Christian sects into a generalization in order to vilify them all, as they also used negative sensational rephrasings of early Christians' beliefs to demonize them.¹⁸³⁸

Further retrogression away from the original practice of baptism for the dead, may have resulted in how some of the later Christians, towards the end of the 4th century A.D., had retrogressed to the point where they offered food for the dead. Pagan customs were also being Christianized by this time too, for some early Christians regularly attended pagan commemorative celebrations. Paxton tells us that: "The Syriac Apostolic Constitutions (ca. 380), for example, warned Christians not to overindulge at such events, but did not proscribe them. Under such circumstances, it is no wonder that Christians continued to celebrate with food and drink, song and dance, during commemorations for Christian dead, especially for martyrs and saints. In the West, Augustine tried to alter such behavior. His strategy was to raise the issue whether the dead could really be aided by the living and to redirect the outlay of food and drink away from the grave site toward the living poor. In his tract on care of the dead, he argued that the acts of the living are more for their own benefit than for the good of the dead, and in a letter to Bishop Aurelius of Carthage he suggested that "if anyone for the sake of religion should wish to offer something of money, let it be paid out directly to the poor."¹⁸³⁹

A number of years after the The Syriac Apostolic Constitutions (ca. 380), was written, a number of early Christians gathered in Councils to deal with what may have been further distortions, practices & retrogressed versions of baptism for the dead, which by that time, may have eventually been changed into baptisms of the dead, etc. Thus, at the Council at Hippo, a church synod convened at Hippo in Africa in 393 A.D., in number 4 in the second series it reads that: "The eucharist shall not be given to dead bodies, nor baptism conferred upon them." In the same meeting, in the thirty-second canon of the second series it says that: "Sick persons, no longer able to speak, but whose relations testify that they had desired baptism shall be baptized."¹⁸⁴⁰

397, during the Third Council of Carthage, in North Africa, about four years after the council at Hippo. In its sixth canon, it readapted the fourth canon of the second series adopted at Hippo, an indication that during the interim the practice of baptism for the dead, so far as it

related to baptism of dead bodies, had not been fully stamped out. During the Fourth Council of Carthage, in the year 398 A.D., in the seventy-ninth canon, the provision was made for the zealous penitents who had died accidentally at sea, or on a journey in which no one was able to come to their assistance. The early Christians could then offer prayers in their behalf.¹⁸⁴¹ Some art works even showed, among other themes, prayers for the dead.¹⁸⁴²

In Africa, where this council was held, the Coptic Christians were known to have practiced baptisms for the dead. The Mandaean of Iraq and Iran and the Copts of Egypt, not bound by the councils' canon, continued to practice their own versions of baptism for the dead, down through the centuries to the present day. Consequently, family members who die unbaptized, such the modern Coptic story of the girl who had died, was baptized after her death. This certainly reminds us of the rejection of the council of Hippo, earlier, that tried to discontinue baptism of the dead. In the Coptic faith, during baptismal ceremonies for the living, a prayer is offered for the dead.¹⁸⁴³ This was certainly becoming the replacement ceremony, that of prayers for the dead, as baptism for the dead faded out of different sects, as time aged Christendom.

The Epistle of the Apostles, known from a complete Ethiopic version, a fragmentary fifth century Latin manuscript (now in Vienna), and a fourth or fifth century mutilated Coptic manuscript in Cairo, has Jesus visiting his apostles after his resurrection & saying: "For to that end went I down unto the place of Lazarus, and preached unto the righteous and the prophets, that they might come out of the rest which is below and come up into that which is above; and I poured out upon them with my right hand the water [baptism, Ethiopic text] of life and forgiveness and salvation from all evil, as I have done unto you and unto them that believe on me."¹⁸⁴⁴

5th cent., The Acta Pilati, has a later appendage about the Descent into Hell, which tells how, when Christ descended into hell, he removed therefrom the spirits of the righteous and of the repentant, the latter of which were then baptized in the Jordan River.¹⁸⁴⁵

St. Augustine seems to have been interpreted by some writers as having rejected how some had interpreted 1 Cor. 15:29 as suggesting that baptism for the dead could be traced back to the apostolic times. For that passage, he says, was the source of their error, "by which some think there had been in Gospel times a custom of pouring the waters of Baptism over the bodies of the dead."¹⁸⁴⁶

Consequently, by Augustine's time, he notes how there still were "a few who believe that that custom [a later retrogressed version of baptism for the dead] was part of the gospel according to which the work of substitutes for the dead was effective, and the members of the dead were laved with the waters of baptism..."¹⁸⁴⁷

By Augustine's day: "That this doctrine in its full understanding was not practiced long after the first generation of Apostolic Fathers is evident from the many writings that have been discovered; yet baptism for the dead, without a complete understanding of its purposes, was performed and commented on as late as Augustine early in the fifth century."¹⁸⁴⁸

Sacraments for the dead was continued down through the decades, while baptism for the dead, continued to fade out of the church. During the 16th Council of Carthage, held in 418 A.D., (No.3): "If any man says that in the kingdom of heaven or else where there is a certain middle place where children who die unbaptized live in bliss, whereas without baptism they cannot enter into the kingdom of heaven, that is, into eternal life, let him be anathema."

By 442 A.D., a synod convened at Viason, adopted as its second canon the chance for those who were, or had

gone through penance, but had unexpectedly died to be accepted, and their memory and funeral was to be celebrated with ecclesiastical love. They were not to be excluded from the saving sacrifice & mysteries, even though they had been earlier because of sin before their penance. A fortiori, these just men who have died without baptism, by no fault of their own, is it not "wrong" if they shall "be excluded from the saving sacrifice?"

In the second synod at Arles, about 443 A.D., the precise date being now uncertain, it adopted as its twelfth canon a provision that says that if anyone should die during their time of penitence, their oblations were to be accepted.¹⁸⁴⁹

It seems that even though some councils had attempted to smother out what may have been some of the distorted versions of baptism for the dead, despite this, as one historian notes: "In all parts of the church, and for some centuries we find traces of the prevalence of the practice of administering baptism to the corpse."¹⁸⁵⁰

Other distorted fragmented reminders of baptism for the dead may have eventually retrogressed to become such practices as that of the placing of the Eucharist within the lips of a dead person. This was rejected in the 3rd Council of Carthage (397 A.D. c 6), in the Council of Trullo at Constantinople (A.D. 692 C 83), in that of Auxerre (A.D. 578, c. 12) and in the canons of Boniface, bishop of Mainz (c.20). Also, Gregory of Nazianzum (O. 40) warned against it too.

Cyprian (Epist. 66, p. 114 ed. Bened.) ordered that no prayers should be said, nor sacrifices offered for Geminus Victor who was dead. The reason being that Victor had appointed a priest named Geminus Faustinus as guardian to his children to act after his death. Such appointments had been forbidden by a council in Africa under Agrippinus.

It may be that prayers for the dead, & to the dead, eventually began to be more popular and accepted in the minds of later Christians. Perhaps in some way, and in the minds of later Christians, prayers for the dead may have begun to serve the same results as that which baptism for the dead had earlier. "Apparently, this divine practice of baptism for the dead was substituted with prayers and candles to assist endangered souls in limbo to escape the fires of purgatory, and eventually lost altogether during the long night of apostate darkness."¹⁸⁵¹

When St. Ephraem was near death, he told his disciples to make a remembrance of him 30 days after he died. He said that the dead are helped by the offerings made by the living. He made reference to 1 Cor. 15:29 as scriptural proof text to show this was so. He mentioned other cases, such as that of the men of Matthias, (2 Mach. 12:43-46), and then said: "how much more will the priests of the Son of God, by their holy offerings and prayers of their tongues, be able to wipe out the debts of the dead!"¹⁸⁵²

"In the early Christian community the living faithful prayed to God for their dead; now the dead saint is asked to pray for the living: a whole new liturgy comes into being."¹⁸⁵³

John P. Lundy notes that in the earliest Liturgies of the early Church, this prayer was constantly repeated: "Remember, O Lord, the God of spirits and of all flesh, those whom we have remembered, and those also whom we have not remembered, our fathers and brethren, who have died in the faith of Christ hitherto; and our ancestors from righteous Abel even unto this day. Do Thou give them rest in the region of light and of the living in the bosoms of Abraham, Isaac, and Jacob, whence grief and sorrow and sighing are banished away, and where the light of Thy countenance shines continually. And vouchsafe to bring them to Thy Heavenly kingdom."¹⁸⁵⁴

Prayers for the dead, or art works showing the dead praying, some still show them with up lifted hands. For example in early Christian sarcophagi art, Old Testament

themes are shown with other types and themes, such as God delivering his faithful servants, (such as Daniel in the lions' den), with up lifted hands in prayer. The three Children in the fiery furnace, again often are shown with up lifted hands. "On the whole, these scenes are visual counterparts of prayers said in the Office of the Dead, in the form it is known to have had since the Middle Ages, and also of the invocations in other Christian prayers. The same practice had obtained in the earlier Jewish and Gnostic liturgies." In Jewish and Christian images, such as Noah saved from the flood and Daniel in the lion's den, "both with their arms raised in prayer, were familiar themes in the Jewish iconography of Antiquity."¹⁸⁵⁵

Epiphanius, born about A.D. 520: "From Asia and Galateo has reached us the account (tradition) of a certain practice, namely, that when any die without baptism among them, they baptize others in their name, so that, rising in the resurrection, they will not have to pay the penalty of having failed to receive baptism, but rather will become subject to the authority of the Creator of the World. For this reason this tradition, which has reached us, is said to be the very thing to which the Apostle himself refers when he says, 'If the dead rise not at all, what shall they do who are baptized for the dead?'"¹⁸⁵⁶

Epiphanius said that other interpret Paul as saying that those who were at the point of death, if they were catechumens, (or candidates for baptism), they were to be considered as being worthy, even though they had died before they were baptized. They also point out that he who died shall also rise again, and thus they will stand in need of that forgiveness of sins which comes through baptism.¹⁸⁵⁷

An 8th century Anglo-Saxon monk and scholar Bede wrote of the vision of Drythelm a pious Northumbrian family man who died, but revived the next day and told what it was like on the other side. A man with a shining countenance and bright apparel escorted the man to a hellish valley of flames, etc., where mis-shaped souls were being tormented. His guide told him that this was a place of temporary torment for deadened penitents "who can be released from their punishments by masses, prayers, alms, and fasts performed by the living on their behalf." The story came to Bede through a monk, & both Bede and the monk may have slanted the story to go along with traditional views of the afterlife during their time. Bede relates this story in his Ecclesiastical History of the English People. "Whatever role Drythelm may have played in the development of the narrative, Bede's account of the vision can be read as a manifesto for Benedictine monasticism, ascetic discipline, and intercessory masses for the dead. The vision also reflects the eschatology of the Anglo-Saxon church of Bede's time; by intimating a purgatorial state distinct from hell, it departs from earlier Celtic Christian traditions and conforms to the orthodoxy of Rome."¹⁸⁵⁸

During the 9th–13th centuries, stories & otherworld visions of these kinds were used by different preachers & monks in helping them express their views concerning penance, intercession, religious vows, and rites for the dead by which "the living purged their faults, prepared for death, and petitioned for the welfare of their departed kin."¹⁸⁵⁹

During the 9th century A.D., Bishop Almon of Halberstadt, upon speaking of the primitive church, he says: "If their loved ones (friend or relative: propinquus) happened to depart this life without the grace of baptism, some living person would be baptized in his name: and they believed that the baptism of the living would profit the dead." However, even though the bishop had accepted the fact that earlier Christians had practice baptism for the dead, he denied that Paul had approved of the practice.¹⁸⁶⁰

11th century, Theophylactus tells of how Marcionites were upbraided for baptism for the dead, and he insists

that they were wrong. He then proceeded to give his own interpretation on 1 Cor. 15:29: "what shall they do who were baptized expecting their own dead bodies to rise again."¹⁸⁶¹

Peter the Venerable in the 12th century A.D., seemed to be willing to accept the fact that baptism for the dead were practiced. However, he attempted to find in the words of Paul a condemnation of the practice too.¹⁸⁶²

St. Bruno said that the early saints would baptize themselves in the place of a dead parent who had never heard the Gospel, in so doing this they believed that they had secured their salvation in the resurrection.¹⁸⁶³

1265–1321, Dante Alighieri, his *The Divine Comedy*, the character, Virgil, in the *Inferno*, section, in escorting Dante through hell, sadly comments on a group of good people, including himself, who had lived before Christ & never had been baptized. With baptism for the dead as an earlier answer to this dilemma, by this time the practice had faded out of the church into legendized hints. Thus, Virgil laments: "I wish to tell you that they have not sinned. Though they are worthy, this does not suffice, Because they never have received the joy of holy baptism, essence to your faith. But those who lived before the time of Christ, could never worthily adore their God: And I myself am of this company.... For this defect [lack of baptism], and for no other wrong, our souls are lost: for this we must endure a hopeless life of unfulfilled desire." (*The Inferno*, canto 4, lines 33-42, 7).

ADAM'S GRAVE & THE BLOOD FROM THE CROSS AS A RETROGRESSED FORM OF BAPTISM FOR THE DEAD

In later centuries, hints to what could be fragments of the doctrine and practice of baptism for the dead, may have been retained to a certain extent in the later traditional grave site for Adam, believed to be under the cross. Plus Adam's ascension up out of that grave, that often include different types of hand & wrist grasplings, as in iconography of the Anastasis in the Eastern churches, & in thousands of art works in the West.¹⁸⁶⁴

Passages like in Zechariah, could have been inspiration for these later depictions of the blood of Christ's atonement, flowing down to baptize Adam's remains, often depicted as a skull & bones under Christ being crucified on the cross. "By the blood of thy covenant I have sent forth thy prisoners out of the pit wherein is no water." (Zechariah 9:11). As legends go, the details often conflict with other legends' details, or even other scriptures, as to what the hellish realms are like. For in many cases, hell is likened unto a watery abyss, the dangerous deep, while in other cases, a dry fiery lake of fire & brim-stone, with no water to put out the fires there, or relieve the suffering souls held captive there. Some suggest it's so burning hot, & because there is no water there, that in order to get some kind of relief, water has to be brought down unto the souls, poured down on them from above, or sprinkled down upon souls being purged of their sins there. Like in the case with the story about the poor beggar man in paradise with Abraham. The rich man, having neglected the beggar, looks across the gulf that divides paradise & hell, & sees the beggar, who also died, but was now seen in the comforts of paradise, called Abraham's bosom. He cries out for relief, by asking if Lazarus the beggar, can dip his finger in water to cool his tongue, the rich man being tormented by the flames where he was, (Luke 16:20-31). Thus, these types of passages might have suggested that it was possible for them to get relief, & for water to be sent, & for the souls there to believe. However, it was more unlikely, that they wouldn't believe the preaching there, if they didn't heed the warnings of the prophets while they were alive in mortality. That seems to be the point of the passage in Luke. When viewed in light of other passages, art works & early Christian writings, monuments, & baptismal types & ancient settings for baptism for the dead, it doesn't suggest that the great gulf can't be crossed over. Or that there can't be any preaching or escape

from the infernal regions, it only suggests that it's just as difficult to get disobedient souls there to repent, and believe in the preaching, and become obedient to the gospel there, if they rejected it when they were mortals & heard the prophets, or the preaching in mortal life. Thus, the art works that show, the preaching going on in the flames, & of some being rescued, but not all willing to believe, repent & be obedient. Not all are reaching up to be lifted out, by their angelic hand clasping guides, that will take them over into paradise. Plus, the art works of what was believed was happening during the masses for the dead, such as those showing the angels pouring down the sacramental blood from chalices or cups, upon souls in the flames, (a legendized version of baptism for the dead, but instead of by immersion(s), in these later cases, by the mode of sprinkling or pouring).¹⁸⁶⁵

About 5th c., or earlier & later, in Ethiopian & Arabic manuscripts entitled: Conflict of Adam and Eve with Satan. God the Father sends to Adam & Eve, His Word, His firstborn. The Word, (or pre-existing Christ), tells them how he's going to come down from heaven to become flesh. A sort of legendized baptism for the dead theme is mentioned in how that when Christ's blood would be upon Adam's head in the grave, (like in art works of Adam under the cross, or his bones seen under the cross, having Christ's blood drip down on Adam's mortal remains, skull & bones).¹⁸⁶⁶ Then this blood of Christ would be the Water of Life to Adam & all his seed, or descendants that shall believe in Christ.¹⁸⁶⁷

"By about 1000 A.D. legends related that the blood and water that flowed from Christ's wounds came into Adam's mouth, simultaneously baptizing him and giving him the sacrament of the Eucharist."¹⁸⁶⁸

1063, on an altar cross of King Fernando and Queen Sancha, in the lower section, is a person(?), perhaps Adam, with up raised hands, as if praying to be delivered from the grave.¹⁸⁶⁹

11th century ivory panel mounted on the cover of a Gospel Book, a man ascends out of a box or grave that is located under the wounded feet of Christ on the cross. Hence, it could be that the man represents Adam, who is baptized in the blood of Christ, as resurrecting out of his grave.¹⁸⁷⁰

Franciscan iconography included types and similitudes between the Tree of Life and the wood of the Cross. St. Francis is said to have received nail mark wounds in his hands and feet, (a number of art works depict this too). In later Franciscan art works, etc., we see a number of symbolic types and similitudes between Adam, the rivers of Paradise, etc., & the sacraments with the blood flowing down from the wounds of Christ on the cross. Another type was based on the river of life, (in some cases earlier baptismal fonts were fed by "living waters" from a flowing stream or river). In iconography the waters of life flowed near the Tree of life in Paradise, and the waters seem to have been considered in some cases in later Christianity as a type of baptism, while in other cases, not to be mistaken for baptism, but rather as types and reminders of certain sacramental rites of passage. Some of which were performed for and in behalf of the dead.

Mid twelfth century, under the crucifixion scene, from a Sacramentary, is a man, perhaps Adam, with up lifted hands, perhaps in the traditional prayer gesture. He is also in a box or tomb, the blood from Christ's wounds is dripping down on the man. Hence, perhaps this is derived from the traditions about Adam's grave, and how the blood of Christ, in this case, sprinkled baptized him, as he prays to be rescued out of his grave.¹⁸⁷¹

12–15th century German work, a series of art works show different events of Genesis, except that the drama doesn't start with the creation, but rather shows the pre-existing Christ before his birth to Mary, watching as Satan and his followers fall from heaven to earth below. Another shows the pre-existing Christ reaching, with his

left hand, towards the right hand of Adam who is being created out of the dust of the earth. This seems to suggest a type like unto how Adam would later be raised out of the earth again, during Christ's descent. Hence, some of the hand grips in creation dramas, were types of those seen in descent and baptismal dramas.¹⁸⁷²

1190, on an altar cross, in the lower portion, Adam is seen with up-lifted hands, rising out of his grave under the crucifixion scene.¹⁸⁷³

Early 13th century, a mosaic of Christ on the cross is known as the Tree of Life, it is in the apse of the Augustinian church of San Clemente in Rome. Christ is depicted on the cross under which numerous vines grow out and encircle a number of religious persons, etc. Four streams of the Water of Life flow out from the bottom of the tree from which deer (symbolic of Christian souls), drink from. Perhaps the watering of deer (Christian souls) was considered as sacramental type to the watering of souls in purgatory, limbo or hades. Early 14th century work, scenes of the creation of Adam and Eve were depicted below Christ on the cross. One scene shows Eve half way out of Adam's side as God raises her by clasping her hand. Around the main scene of Christ on the cross are numerous of scenes, some of which are on the different passions which include the descent with a hand clasp too. This depiction is near the blood which flows from the wound in Christ's side. The symbolical types behind all this may hint to a possible faded retrogressed fragment of a baptism for the dead, or at least, they may hints to the later sacramental rites which were being performed for the dead during these later centuries. Other art works which we will consider, show the blood from Christ's wounds flowing down into a baptismal bowl in which different ones were baptized in. However, in this work there may have also been a type between how God had pulled Eve, (with a hand grip), out of the side of the 1st Adam, and how the 2nd Adam (Christ) had pulled Adam (with a hand grasp) out of limbo or hades (near the wound in Christ's side), and guided Adam and the others up into paradise again. It is also interesting to note that the blood from Christ's wounds also flows down towards what could be Adam's grave and his bones under the cross. Plus, the creation scenes also shows Adam and Eve and their expulsion from Paradise, next to "the font from which flow the four rivers". Thus, further possible sacramental types seem to be hinted too here. For they must pass through the living waters upon their return to paradise after Christ had raised them up from their fall into the pit, hades, limbo, &, or purgatory. Roots as a type for the souls in purgatory, and their watering seems to be further hinted to by one writer who wrote of the Tree of life "whose root shall be watered by the font of a perpetual spring, which, moreover, shall grow out into a lively and great river, to wit, of four heads, to water the paradise of the whole Church."¹⁸⁷⁴

Further Legendizations of Baptism & Baptisms & Other Rites for the Dead: The Dangerous Deep (The Watery Abyss)

One of the types for baptism, and baptism for the dead, were how that the baptismal waters were symbolically, if not later, literally looked upon as the dangerous deep abyss, where demonic forces held their captives. Hence, there may have been more symbolical types to baptism, beside being ritualistic cleansing of sins. Baptism, we are told, in the classical Greek, can mean to "immerse." This is a sense given to it by Hippocrates, Plato and especially later writers. Also, it can mean "to suffer shipwreck, drown, perish." Or, in a figurative sense, "to bring the city to the border of destruction." Another possible meaning is, "to be overwhelmed by faults, desires, sicknesses, magical arts." The sense of "to bathe" or "to wash" is only

occasionally found in Hellenism. The idea of going under or perishing is nearer the general usage.¹⁸⁷⁵ This makes sense when we consider how this type was used by Christ, Peter and Paul, when they likened baptism unto death, and the descent into the spirit prison. Plus, how that Christ used Jonah as a type for his death and descent into the watery dangerous abyss too, (1 Peter 3:15-22, 4:5-6; Ephesians 4:7-10; Colossians 2:12; Romans 6:3-9; Philippians 3:10-21; Matthew 12:39-40). Immersion and submersion, though they can have several meanings, one of them was how that in this metaphorical sense, they illustrate Christ's speaking of his passion as a baptism, (Mark 10:38). What are often included in art works showing Christ's passions, are Christ's descent into hell, hades, or limbo, the resurrection or Anastasis.¹⁸⁷⁶ The metaphorical idea is related to its basic meaning in the sense of "flooded" or "overwhelmed with calamities."¹⁸⁷⁷

1 Corinthians 15, before the reference to baptism for the dead, (verse 29), Paul, in building up his defense of the resurrection, by making reference to its ritualistic type, baptism for the dead, first mentions the dangers of the abyss, but how that Christ overcame all his enemies there! This is a theme so often repeated in historic early to later Christian art works of the descent.¹⁸⁷⁸ For Christ, as Paul said, met the challenges to his descent by putting down all that challenged him (1 Cor. 15:24). The forces of darkness, or all his enemies were put under his feet, symbolic of how he gained the victory over them, in the battle that took place in the watery abyss, or underworld. Another common theme in the art works too. For he destroyed death, which is often personified in the art works and later legends, as being thrust through and trodden down (Isa. 14:12—19, note verse 19, and 1 Cor. 15:26). Hence, upon meeting the dangers, he put all things under his feet, or under him (verses 27-28). Then Paul, in verses 29—32, Paul gives the ritualistic types for the descent into the dangerous watery abyss, the resurrection out of the abyss, the jeopardy, the figurative dying daily, and the battle with beasts at Ephesus. A theme which shows up later in baptismal types where we see beast being crushed under the baptismal font, including lions. Just like in the art works where Christ crushes the dragon under his feet in the waters of Jordan. Roger J. Adam suggests, based on his research, that this epistle "was probably written during his [Paul's] stay at Ephesus, the saints in that city may equally have been participating in the practice [of baptism for the dead]."¹⁸⁷⁹

Peter also connects up the dangers of the descent into hell, with baptism too when he wrote how that how Christ's descent into the spirit prison was: "The like figure whereunto even baptism doth also now save us" (1 Peter 3:15—17, note the dangers they'd already faced & were to face, that of evil doers speaking ill of them. Plus, he admonishes them to be willing to suffer for well doing rather than for evil doing). Then note the hint Christ victory in the abyss, how that after his descent into hell, he ascended into heaven to be on the right hand of God, with "angels and authorities and powers being made subject unto him." (1 Peter 3:15—22; 4:4—8; Eph. 4:7—10). They were admonished to "arm yourself" to be willing and ready to suffer and fight for the cause of Christ too, as Christ suffered (1 Peter 4:1, 4—6). For as Paul told the Ephesians they were to be armed to do battle and wrestle with the demonic forces (Ephesians 6:10—20).

Paul saw baptism as a double assimilation, the first being a type of Christ death, the second of his resurrection and victory over death. Peter and Paul wrote of baptism as being a ritualistic type of Christ's descent into the spirit prison. In the earliest form of Christianity there is a connection between baptism and Christ's descent into hell immediately after his death. In the liturgical and doctrinal texts of the patristic era, numerous indices can be found

of this conjunction of baptism with the descensus ad inferos. Later art works and writings reflect these symbolical types together. For example, one work shows the serpent (symbolic of satan), being crushed under the crossed doors of limbo, just as it is often depicted in numerous art works, which we already have considered, of Christ's descent into the prison house, limbo, hades, hell, & purgatory. However, in this case, Christ is also in the middle of a river being baptized by John the Baptist, on the other riverbank, angels hold garments in their arms.¹⁸⁸⁰

During the 4th century A.D., S. Cyril of Jerusalem said that the three immersions in the baptismal waters were a type of Christ's burial, for they "descended three times into the water, and ascended again; here also covertly pointing by a figure at the three-days burial of Christ."¹⁸⁸¹

There was a time in early Christian history when the doctrine of a literal resurrection was not too popular with many at Corinth, & other areas where the Church had new converts who brought in some of the Hellenistic ideas of the Greeks. Thus, as the anti-body doctrines of the Greeks began to Hellenize different areas where the church had taken root, different ones like Paul wrote to combat these ideas by giving strong defenses of a literal bodily resurrection. This was why Paul had reminded the converts at Corinth of baptism for the dead because it was a Church ordinance that had strong ritualistic types and symbolism in support of a literal resurrection. Paul had also attempted to get them to see how inconsistent it was of them to reject the literal bodily resurrection, while they practiced a ritualistic type of the resurrection through baptism for the dead.¹⁸⁸²

In 1 Corinthians chapter 15, Paul said that Christ was buried and rose again the third day according to the scriptures (1 Cor. 15:4). He goes on to list some of the witnesses who had seen Christ's resurrected body, such as Cephas, the 12, and 500 hundred brethren at once, then James, then all the apostles, and then he lists himself as being a witness too (verses 5-8). Now if all these had become witnesses to the fact that Christ had a resurrected body and had risen from the dead, why was there some among the Christians at Corinth who had said that this was not so? (verse 12). He then goes on to point out that if there was no resurrection their faith would be in vain (verses 13-17). He then proceed to testify that Christ had risen from the dead for he was the first to rise, but was not the only one for others were raised up too (verses 18-23). Paul then mentions what early to later Christians (who read Paul and others), may have seen as being references to the war in the underworld, the defeat of death and the devil. The art works and writings of early to later Christendom are filled with the details of satan's defeat in the underworld. For as Paul said, Christ put all enemies under his feet, the last enemy that was destroyed was death (verses 24-28).

In many of the art works we have considered, Christ rests his foot on a defeated and fallen satan, or monstrous figure representing a personified death, or hades, etc.¹⁸⁸³ Christ, the angels, etc., during the descent were sometimes depicted as being armed with weapons, sometimes the cross was used as a weapon when doing battle with the devil and his demons. Squires who longed to be dubbed knights may have thought about these things, or they may have been reminded of them when they passed through different kinds of rites to knighthood. The rites to knighthood included different things, depending on the time, and place. These rites might include, among other things, prayers with up-lifted hands, oaths, ceremonial baths, being clothed in new garments, receiving a shield, sword and banner, & the cross was one of their symbols too. They were thus, a Christian warrior vowed to do battle against the dark forces of evil.¹⁸⁸⁴

Earlier, in militant ritualistic types of & in the war in heaven & post war that continued on in mortal earth life,

the battle themes continued in the types, symbols, art works, writings & rituals of baptism & baptism for the dead. For they were anointed as "Christs," & thus descended down into the font, just as Christ had descended into the lower regions, and anointed "Christs", they could also defeat the demons of the underworld, as Christ had during his descent. Some ancient art works presented Christ as having become incarnate, suffered and died, and "He had gone down to Hades seemingly defeated and undone; but now He comes forth in the resurrection as a Conqueror over sin and death, and must needs be crowned as all other conquerors are." Lundy notes how that Samson was a type of Christ in how he carried off the gates of Gaza, this was like how Christ "bursting open and carrying away the gates of Hades, and conquering His and our enemies by His death and resurrection."¹⁸⁸⁵

As the saints of old come forth out of the spirit prison during Christ's harrowing of hell. Numerous hosts tramples under their feet the devil & the demonic prison-house wardens. Satan is often depicted in art works as having been thrust through with a spear, or the cross-spear. Or trodden under foot. Or in other cases, Christ has made the enemy of the human race, (satan), his foot stool. In that we see Christ as the victor, resting his foot on the fallen satan, who also, in some cases, has been bound hand & foot in irons, or chains, etc. The early to later Christian writers, & artist had plenty of scriptural types to help them in their stories, art works, legends, mystery plays, illuminated manuscripts, icons, & symbols, etc. Isaiah 14:12-20 may have been seen by the early to later Christians as not only a type of satan's fall from heaven. But also of his defeat in the under world. For in numerous art works satan has often been depicted as a warden who refused to open the house of his prisoners. (Isaiah 14:17). He is often depicted as having been cast out of the grave & thrust through with a sword. And is often depicted as a carcass trodden down under the feet of Christ and the hosts of resurrected saints who come forth out of hell. (Isa. 14:19). The spirit prisoners are gathered together in the pit, & are shut up in the prison, and after many days they are visited by the King of glory. (Isa. 24:21-23). Those who are bound in hades shall be loosed, the bonds of death shall be broken. Satan, having been bound in irons or tied hand & foot is a type of the strong man that Christ's mentioned in scriptures. Thus, having been bound, Christ robs satan's prisons house & the captives are set free. Having said to the prisoners to go forth; to them that are in darkness Shew yourselves. The captives having hastened that they may be loosed from the pit.¹⁸⁸⁶ Satan attempts to gain victory over Christ during a war in the under world, however, Christ is the one who wins the battle and gains a victory over death, hell & the devil. "Jesus rose from the dead... and by his resurrection death had been overcome and the access to paradise lost through Adam's sin regained."¹⁸⁸⁷

The ritualistic descent into the dangerous watery abyss of baptism, included art works & types to remind the catechumens that their battle with the evil forces was not only in life, but in the waters of baptism, for as Christ's battled with the demonic forces to free souls out of the watery abyss, so like wise were they going to be ritualistically combating evil. But not without being first armed with protective blessings, symbolical arming, which they should have first done in being spiritually prepared to face the devil, & his demons, through arming themselves, with the positive Christ like traits of love, kindness, charity, on their way towards Christian moral perfection, etc. As they also should have first stripped themselves, even unto nakedness, like taking off the old person of sins, thus the disrobing ceremonies, a type of stripping off all the negative traits & ways of sin, (Eph. 4:7-25, 5:26-27, 6:10-19). In later centuries,

because the baptismal waters were thought of as a type of dangerous deep, & watery-abyss filled with demonic water spirits, the arming & preparation for baptism included blessing the water. Blessing the baptismal fonts, exorcism the demons out, & in some cases, as in the Milanese rite, renunciation of Satan & spitting in his face, a practice later found in the Greek & Armenian rites.¹⁸⁸⁸

200, baptism was accompanied by designation with the cross, the use of salt, the renouncing of Satan, the exorcizing of the evil one, the confession of faith, & the taking an oath.¹⁸⁸⁹

7th or 8th century, the Easter baptismal ceremonies of baptism at the baptistry of the Lateran Church at Rome, built deep enough for immersions, has amongst their ceremonies, the blessing of the baptismal waters. During a long prayer, 8th century, it is interrupted twice as the sign of the cross was made on the water & then once more to blow on the water, with the bishop saying: "Descendat in hanc plenitudinem fontis virtus Spiritus tui" or "May the power of thy Spirit descend into this fullness of the font."¹⁸⁹⁰ Lit candles, in some cases, represent Christ, the light of the World, which during Easter resurrection ceremonies, has other candles being lit from that light, representing the light spreading out after Christ's harrowing of hell, after his resurrection, & during his post-resurrection-world-wide-trek.¹⁸⁹¹ Thus, in this 8th century ceremony, when the two dignitaries, who carried the candles, plunged them into the blessed water of the font. Could this represent Christ's descent into the watery abyss, or his descent into hell? Moreover, because the candidates were sometimes anointed as types of "Christs," could it represent their descent or plunge into the dangerous deep, thus the blessing of the water in preparation for baptisms by immersions? Also, in their being completely disrobed, was there a possible double meaning? The taking off the old person of sin, but also being likened unto those in the watery abyss, hell, hades, limbo, purgatory, often depicted in art as naked, to then be clothed in white ascension robes, when they ascend out? Just like those who are immersed are post-baptism anointed with oil & are clothed in white?¹⁸⁹²

JONAH, A TYPE OF CHRIST'S DESCENT & BAPTISM FOR THE DEAD

One of the earliest types for Christ's descent, and perhaps even baptism, and baptism for the dead was the story of Jonah in the belly of a great fish under the water. Christ himself had used the story as a type while predicting his descent, "for as Jonas was three days and three nights in the whale's belly, so shall the Son of Man be three days and three nights in the heart of the earth" (Matt. 12:39-41).

Jonah was cast out of a boat into the sea, and was swallowed by a great fish. While in it's belly he prayed, and the Lord heard him, for he said: "...Thou didst hear my cry from the womb of Hades; Thou didst hearken to my prayer; Thou hast cast me into the depths of the heart of the sea: When streams encompassed me--all Thy billows and Thy waves passed over me. Then I said, I am cast out from Thy sight; nevertheless I will continue to look towards Thy holy temple. The water was poured round me to my soul; and the lowest abyss encompassed me; my head hath gone down into the clefts of the mountains; I have gone down to a land, the bars of which are everlastingly fixed; let my soul now, corrupted as it is, ascend, O Lord, my God. When my soul was fainting I remembered the Lord; let my prayer now come to Thee into Thy holy temple..... I will pay Thee what I have vowed to the Lord for my deliverance."¹⁸⁹³

Jonah, a popular type and symbol of death and resurrection, was often depicted in the Catacombs. In these subterranean chapels where many Christians came to

worship, there was also the danger of becoming martyrs through the violence of their enemies. And upon seeing the symbolical types of Jonah, they may have been reminded of the hope of a future life in heaven, for as Jonah had been preserved in depths of the waters of hades, so also would Christ preserve "the souls of the righteous after death in Hades until the general resurrection, when they shall be brought forth to the perfect life and bliss of Heaven."¹⁸⁹⁴

As Jonah had sought for protection while under the waters of hades, and had prayed for deliverance. So also in baptism of the living and baptism for the dead, many early to later Christians may have considered the baptismal waters as a type of the river or sea of death through which they had to pass through. Hence, Christ's descent into the waters of Jordan, according to Jewish Christian texts, was regarded as a type of descent into the waters of death where the dragon lives.¹⁸⁹⁵

Lundy notes how "...Jonah went down into the lowest parts of the earth and sea, called the womb of Hades: Christ descended into Hell, but no fish swallowed Him; Jonah prayed to God in Hades; and Christ preached to the spirits in prison; Jonah was brought out of corruption; Christ saw no corruption; and Jonah went to Nineveh for its salvation, even as Christ ascended up on high to make the city of God a New Jerusalem for His redeemed people."¹⁸⁹⁶

In a 2nd or 3rd century A.D. fresco, Jonah was also depicted with Noah as he stands in the cross-like attitude of prayer, signifying by what means Christ was to affect the world's regeneration. Noah also stands half in and out of a square box that is "floating on the flood of baptismal waters". In some of the early Christian sermons, "Christians were also spoken of as fish because they lived in the waters of baptism."¹⁸⁹⁷

Cyril of Jerusalem, in his Cat. Lecture III:11 says that Christ broke the head of the dragon, for he went down to bind the strong one in the waters. "The theme of the dragon in the waters of death, and Christ's baptism as a descent into the dragon's domain was to endure in tradition."¹⁸⁹⁸ Thus, in baptismal settings, it was symbolic of Christ's descent, and his victory over Satan.¹⁸⁹⁹ The baptismal waters thus a type of underworld water-abyss, the realm & spirit prison of the demonic hosts & under-water spirit prison of the wicked, the blessing of the waters against the forces of darkness persisted in Greek prayers over baptismal water to consecrate the water.¹⁹⁰⁰

Later art works continued to reflect this symbolical type, one dated 1049 or 1065, shows Christ crushing a beast under his feet while being baptized in the river Jordan. Off to the side, an angel holds what could be the traditional baptismal garment or robe, or at least the garments that Christ had on before he descended into the river.¹⁹⁰¹ One of the types the art works would remind the early to later Christians of, was how that the taking off of their old clothing, this was a type of taking off the old person of sin. Then, after baptism, the type also of washing away of sin, they then would be clothed in new clothing, often white, a type of putting on the new born innocent purified newly resurrected new life in Christ. Thus, also cleansed by the grace of the blessed waters of baptism. Thought to be, in many cases, a type of, or literal cleansing refiners' fire, that burns out all the impurities of their former life of sin. Thus, in many ancient baptismal settings, those baptized were thought to be passing through the refiners' fires of hell, limbo, hades, or purgatory. They'd passed through long enough to have all their sin-impurities burned out, as the metal working Smiths would do with metals in fire & water in making armor, swords, & other things to do battle. Which in these baptismal settings, battles with the demonic forces, (Ephesians 4:22-25, 5:3-5, 26-27, 6:10-19). The souls would then be rescued, lifted out of, often by angels,

saints, or even Christ, whom all lift-out souls from the fires of the infernal regions, by different types of hand & wrist grips, to then act as guides in bringing the newly cleansed & purified-whitened souls being raised to new life, out of the refiners' fires of the baptismal waters, the be clothed in white, the symbol of purity, as their baptismal robes, often white, symbolized (Rev. 19:8; Eph. 5:26-27, Rom. 13:12-14, 1 Cor. 15:53-57).¹⁹⁰²

As time went by, and as Christianity converted pagans to the different Churches, the old pagan themes were Christianized, and blended in with similar themes in early Christian traditions, symbols and lore. Hence, the "story of Jonah, unlike the other paradigms of deliverance taken from the Bible, was often represented in two or three successive episodes. The popularity of this subject may be due to its analogies with the theme of the journey oversea to the Hereafter and also with the adventure of the beautiful young shepherd Endymion (assimilated to Jonah) on whom Zeus bestowed eternal life in an unbroken slumber."¹⁹⁰³

Baptism, thus as a type of Christ's descent, his descent into the waters purified it from the presence of demonic beings.¹⁹⁰⁴ Thus, those anointed as "Christs" in the baptismal rites, were types of Christs, also armed & blessed to rescue souls out of the fires of hell, as Christ did. Like Christ, the newly baptized, or those being baptized for the dead, become guides to help protect those being baptized for. Or as in later centuries, in being prayed for, or having masses & liturgical rites done for the dead, the later indulgence-rites for the dead, thus done, these were part of the ritualistic rescues & journey of the rescued souls through different lower realms to the higher ones. Thus, as earlier, baptism for the dead, was the ritualistically descent into the deep abyss, the rescue, and ascension towards Paradise.¹⁹⁰⁵

In many cases, the different types of hand & wrist grasps in early to later Christian art works, and mysteries, not only serve as symbolical rites of passage grips, but were symbolic of God extending his love and arm of mercy towards those who pray for protection with up-lifted hands. The pilgrimage through life and death is filled with pit-falls and dangers, and the soul always needs to be protected against the forces of darkness which are always looking for opportunities to drag the soul down. Upon taking a hold of Christ's, (or God's, or God's angelic guides') hand(s), the saint will not slip or fall because they have made it, Christ has sealed-them-his, with those hand & wrist grips. They are no longer in danger of being pulled down by the hand & wrist-grasping of the demonic forces attempting to drag the soul down to their dark realms.¹⁹⁰⁶

Earlier, Clement of Alexandria, wrote: "They shall call Me," [Perhaps making reference to those in the spirit prison who call unto the Lord for help. (Psa.20:6, 28:2, 68:18, 88:1-14; Isa.41:13, 42:6-7, 43:2, 51:14, & Eph.4:7-10). "He [Christ] says, and I will say, Here am I." Thou didst hear sooner than I expect, Master. "And if they pass over, they shall not slip," saith the Lord. For we who are passing over to immortality shall not fall into corruption, for He shall sustain us. For so He has said, & so He has willed...." (The Ante-Nicene Fathers, 2: p. 231). Clement goes on to hint to the symbols & types in the mysteries.

In time, the dangerous sea, and its dangerous sea creatures that lived deep down in the abyss, this imagery became a popular type for baptism, and for the resurrection, and perhaps even baptism for the dead. For example, a third marble sculpture, from the Greek East, shows Jonah being spewed forth from the jaws of a sea creature. The head of the creature is like the head of a dog, perhaps, earlier versions of the hounds of hell. However, the body, is like unto large fish.¹⁹⁰⁷ We have already noted how numerous art-works on the descent into hell, show souls being raised out of gapping jaws, hence, this symbol of the resurrection seems to be a type of the ascension out

of hell, a type Christ used in reference to his ascension out of the belly of the earth.¹⁹⁰⁸

PETER, A TYPE OF CHRIST'S DESCENT & BAPTISM FOR THE DEAD

In later centuries, part of a medieval baptismal-rite seems to have preserved a fragment of the hand clasps in the mysteries, some of which were symbolic of God's saving power and grace. For the priest commands any unclean spirits to depart. "Accursed and damned spirit, hear the command of God Himself, he who walked upon the sea and extended his right hand to Peter as he was sinking." ¹⁹⁰⁹

One theme in art which may have been seen as a type of Christ's the hand and wrist grasps in the harrowing of hell dramas, and art works, is how Christ grasps the hand of Peter to lift him up out of the water in order to help him walk on water. In the case with the 3rd or 4th century version of this type, in the Dura-Europos, baptistery, the clasp is done with the thumb resting in the middle of the palm area, like unto some of the grips seen in Christ's descent into hell, or Adam clasping Christ's hand, in art works of the descent. The fact that this work is in a baptistery suggests that this was seen as a type of baptism, a ritualistic type for the descent into the abyss.¹⁹¹⁰

A number of art works show Christ standing on top of the waves of the sea, while raising Peter up by grasping his hand, thus, Christ saves him from drowning by being swallowed up by the waves of the sea. Other works show Christ on the bank of the sea pulling Peter up out of the sea by grasping his hand. These types of art works must have reminded the early to later Christians of the different types of hand clasps which were done in their mysteries. And in fact, evidence seems to suggest that they saw types of Christ's descent into hell, baptism, & even possibly baptisms for the dead in such works. For the raging sea may have been considered as a type of the symbolical dangerous waters of the abyss. Christ on top of the water, or on the shore, was a type of how Christ rescued souls out of hell by resurrecting them.

Ephrem Syrus (Ephraim Syrus), of the Syrian Church, born at Nisibis in Mesopotamia, about 306–378 (died): In The Pearl, Or, Seven Rhythms On The Faith, is presented a number of types for baptism, the mysteries, & possibly of the descent of Christ. The sea was a type of baptism and tomb which divers came up from. Divers were also a type of those who went through the mysteries, for they put on Christ, were anointed with oil, took off garments to be clothed in raiments of glory and light, and were crowned. "The naked men in a type saw thy rising again by the seashore; and by the side of the lake the Apostles, truly naked, saw the rising again of the Son of thy Creator.... The diver arose from the sea and put on his garments; and from the lake also Simon Peter came swimming, and put on his garments; each was clad, as with clothes, with love for both of you." ¹⁹¹¹

On the panel altar of Saint Peter, church of Santa Maria in Tarrasa, near Barcelona, Spain. The art work was by Luis Borassa, early 15th century A.D. Peter is half way in & out of the water as Christ clasps, with his left hand, the right hand of Peter to raise him up. Another, Monreale, Duomo, St. Peter is saved from drowning, for Christ stands on top of the waves as he pulls him up by grasping, with his right hand, the right wrist of Peter. This is very similar to wrist grasps in numerous depictions of Christ's descent into hell. Another: Peter, in turn, is also one who was given power from Christ to raise souls too. For in a number of art works, Peter was given keys to loose or to bind, or lock hell's gate. He descends into hell with his key and reaches down to those in hell, (just like Christ did), and raises them by the hand, and guides them over into paradise. In some cases, he stands before the door to

paradise and greets with hand grasps as they ascend to paradise.¹⁹¹²

WATER, RIVERS, LAKES AND SEAS AS TYPES FOR BAPTISMS FOR THE DEAD

Water, rivers, and seas in ancient times, as we have already noted, were seen as symbolical types of the dangerous deep, the depths of the abyss, the grave. This may be why Peter mentions the flood story of Noah in connection with Christ's descent into hell to preach the gospel to the dead, and how that baptism was the "like figure" or type of that descent (1 Peter 3:15-22; 4:5-6).

Furthermore, it may also be why Paul, a little later, in writing to the saints at Corinth, used the Old Testament time story of the Moses and the Israelites crossing of the Red Sea as a type of baptism too (1 Cor.10:1-3).

It is also the imagery that the book of Revelation presents too. For the dragon, symbolic of the fallen angel, the devil, spews forth from its mouth a flood of water intended to cause a woman harm, or to "cause her to be carried away of the flood." (Revelation 12:15). The woman, who gave birth to a child (Mary and Jesus), was thus in danger of being drowned in the waters of hell. However, the flood is swallowed up by the earth, perhaps symbolic of the watery abyss, the dangerous underworld. Hence, these waters of hell were located in the jaws of hell, having been swallowed up (Isaiah 5:13-14; Revelation 12:1-2, 7-17, note especially verses 15-16). All these elements of the descent, baptism, and baptism for the dead were preserved in part in the images, types, and symbols found throughout early to later Christian art works, legends, mystery plays, sacraments, liturgical dramas and mysteries.

In later centuries, the otherworld pilgrimage of the Treatise on the Purgatory of St. Patrick, relates the vision of the Knight Owen, composed near the end of the 12th century by an English Cistercian monk, H. of Sawtry. Owen comes to a river of fire and sulphur and the way across is by passing over a bridge, if he falls off, he will land in the clutches of demons and will be dragged down to hell. The bridge is slippery, narrow, and steep. However, upon crossing it, these difficulties decrease because he had already been cleansed earlier in his journey. The narrative helped to remind the Christians of its time of the challenges in the afterlife, and helped to promote private acts of penance, spiritual reform, & liturgical rites for the living and dead.¹⁹¹³

In historic Christendom, many believed this happened to righteous, for during the first moments of their deaths, a veil is lifted to reveal the face of God. "The crucial moment in one's life is the moment of death since the conditions of one's soul at that instant will determine whether one will in fact be admitted to bliss. For those who have been baptized and have devoted themselves to good works and to holiness of mind and body, crossing the river of death will mean that the veil will be lifted so that one might see God "face to face" instead of in a murky reflection. Such souls will be taken up into heaven to be with the angels and other saints." ¹⁹¹⁴

Lundy tells us of a later Christian work in John Bunyan's Pilgrim's Progress, "a river must be crossed before the Christian can reach the heavenly city; and every congregation of Protestant Christians sings the hymn beginning with: "On Jordan's stormy banks I stand," &c." ¹⁹¹⁵ Another art work shows a pregnant woman standing near water out of which comes a 7-headed dragon. Rev.12:13-17, is a possible hint to an element which shows up in many descent dramas and it's ritualistic type in baptism, and that's how it says that "the earth opened her mouth and swallowed up the flood which the dragon cast out of his mouth." ¹⁹¹⁶

"The symbolic design of a ship traversing the sea was used in early Christian funeral sculptures, and also in pagan Rome, to denote the course of life. For the Christians the tempest-tossed vessel of life found its port and resting place in death. This idea is rudely figured in a design on a sepulchral stone, in memory of a certain Firmia Victoria, from one of the early Christian cemeteries of Rome. On it appears a ship riding the waves, and in the background a four-storied tower from which rises a flame, the lighthouse marking."¹⁹¹⁷

Another later Christian story, is of a monk who had died, and while crossing a river, wicked demonic spirit began to seize him. At that moment the Virgin appeared and rescued the monk's soul from danger, and brought him back to his body to live again. An art work depicting this, is found in the Winchester Cathedral. The monk stands in a river as the Virgin grasps, with her left hand, the right wrist of the monk. This might remind us of the same sorts of hand grasps seen in descent & baptismal scenes, and perhaps these later stories & art works have preserved, to a certain extent, the earlier ritualistic concept of the symbolical jeopardy which the early Christians faced when they descending into the baptismal waters while on their ritualistic journey through the underworld. (1 Cor. 15:23-45).¹⁹¹⁸

In later fables, when baptism for the dead was legislated ever further, Water Spirits are often mischievous spirits, in some cases, desperate for salvation. In other cases, they are associated & are part of the different mythical races that make up the fallen angels that have fallen down into & haunt the forests, streams, rivers, lakes & underground areas. An example in many, is in the fables of Scotland, the Brownie. A personage of small stature, wrinkled-visage, covered with short curly brown hair, wearing a brown mantle & hood. They sometimes live in an old hallowed of a tree, ruined castle, or the abode of man. About the time of the Reformation, 16th century, a Brownie once lived with Maxwell, Laird of Dalswinton, & one dark December stormy night, the Brownie dashed through the waves of the foaming Nith, he was making the harsh journey to get the cannie wife to help with the child birth of the daughter of Laird. Riding a horse, he & the cannie wife, on their way back, to her terror & dismay, they plunged again in the torrent, or strong and fast-moving stream. Later on, a zealous minister advised Laird to have the Brownie baptized, he agreed, & the priest hid in the barn, waiting for the Brownie to finish his night's work. The priest then flung holy water in his face, repeating at the same time the form of baptism. Terrified, the Brownie gave a yell of dismay and vanished forever. Scotland also has its water-spirit, Kelpie, & every lake has one, or water-horse. Shepherds sometimes see them dashing along the surface of the deep. "Often did this malignant genius of the waters allure women and children to his subaqueous haunts, there to be immediately devoured. Often did he also swell the torrent or lake beyond its usual limits, to overwhelm the hapless traveller in flood."¹⁹¹⁹

In Scottish Highlands, the fable, The Fairy's Inquiry, a clergyman sees a little grey-headed old man, dressed in rather unusual garb, walking on the surface of Loch-lake, with a group of little beings holding lights & playing musical instruments. He was one of the Daoine Shi, and the others with him were also former good angels, but were seduced to revolt with other now fallen angels, by Satan. The minister, unable to give this fallen angel any hope of improving his fallen condition, the fairy, crying in despair, plunged into the water of the Loch.¹⁹²⁰

In Spain's fables, The Daughter of Peter Cabinam, in the bishoprick of Gerunda (Gerona), province of Catalonia, is a mountain called by the natives Convagum. On its summit is a "lake of dark water, so deep that it cannot be fathomed. The abode of the Demons is in this

lake...." If anyone should throw a stone in it, an awful tempest will arise. Not far from this mountain is also a village called Junchera, where lived a man Peter de Cabinam, who was annoyed with his crying little girl. In his anger he wished that the Demons might get her. The child instantly vanished, snatched away by invisible hands. However, about seven years later, Peter learned of a man who had been held captive in the mountain. He learned that his daughter was also being held there, but that the Demons had got tired of her, & would restore her to her family, if Peter came to claim her. Going to the edge of the lake, Peter besought the Demons to give him back his child & she suddenly appeared, but was taller, older, dirty, eyes rolling, & speech inarticulate. Seeking the help of the Bishop of Gerunda, he warned them not to wish their kids to be taken away by Demons. The people also learned that under the water in the lake at the bottom, was a large palace with a large gate, that only the Demons and those they brought with them, could enter.¹⁹²¹

Another story is of how Moses was also delivered, for when Satan found Moses flat on his back in the darkness, he came and introduced himself as if he were the Only Begotten, Moses mockingly challenged him after which Satan's true nature comes forth as he attacks Moses with such ferocity that Moses is overwhelmed and cast down. Moses then comes to know "the bitterness of hell... crying from the depths with his last ounce of strength, he is delivered. Satan is cast out and Moses is again in the presence of God, who formally declares him the victor over many waters... and appoints him the divine king..."¹⁹²²

Perhaps some Christians during later centuries may have also thought of this last rite as a sort of protection against the devil and his demons, just as in the earlier rituals of anointing before baptism, they were anointed before descending down into the font, or waters of baptism, as if, in a symbolical and ritualistic way, they were about to die and descend into hades, limbo, etc. Thus, as Christ had to do battle with the devil and his demons. In some art works angels come to the rescue souls out of the grasps of fiendish demons during souls' ascensions after death. Russell shows an engraving from a 19th century catechism showing priests performing last rites during both the death of a sinner and that of a just man. The sinner's guardian angel departs sorrowful, while demons begin to pull the sinner down. The just man's guardian angel open up to him a death bed vision of the Father and Son to whom he is about to ascend to.¹⁹²³

Enoch and Elijah ascended bodily into heaven to receive God's commission and descended bodily into hell to win respite for souls in torment. Paul "observes the departure of three souls from their bodies and witnesses their journeys after death: the soul of a just man exits his body in the company of shining angels who defend him against the hostile powers of the air and escort him to the heavenly court to be vindicated and welcomed by God;" The journey of the wicked man's soul was brutal and harsh. Russell points out that baptism were considered, in some branches of Christendom, to be a type of the descent of Christ into the under world, & that the anointing was a seal against the further assaults by the Prince of Darkness. For in some cases, the "priest blew into the candidate's face to express contempt for the demons and drive them away. The priest also touched the catechumen's ears with spittle in imitation of Jesus' healing. He marked the sign of the cross on the candidate's brow to keep demons away. During the Easter vigil, the catechumen would face the west, the region of darkness and death, and make a formal threefold renunciation of Satan. Then he turned toward the east, the direction of light and resurrection, and formally transferred his allegiance to Christ. He was anointed with holy oil as a seal against further assaults by the Prince of Darkness. In the central act of baptism, the descent into

water symbolized descent into the underworld of death, and emergence from the water symbolized rebirth and resurrection. Baptism, the culmination of the individual's freedom from Satan, had powers to cure illness of body and mind as well as corruption of soul."¹⁹²⁴

During part of a medieval baptismal rite, the priest would exorcise any unclean spirit that might be there and commanded them in the name of God to depart.¹⁹²⁵

During the Romanesque period, "the spiritual life of the Christian was seen as a struggle with the monstrous powers of evil. It was necessary for the soul to be armed by baptism; to enlist the power of Christ and his warrior Saint Michael in the unending struggle with the Devil."¹⁹²⁶

Grabar shows that some icons of Noah, etc., in the Paleo-Christian catacombs and sarcophagi were types of baptism, etc., which represented examples of divine intervention for the salvation or preservation of certain believers. When they are depicted next to the body of the dead, they have the same meaning as the prayer of the burial office called the commendatio animae. Thus, they "enumerate the precedents for divine intervention for one of the faithful, and express the desire that God may exercise the same benignity toward the person who is now dead; God, save him, as you saved Daniel, Noah, etc."¹⁹²⁷ Baptism for the living and for dead may have also been performed in these types of settings too, for many of these examples are found in the catacombs, and sarcophagi, and were types in connection with baptism, etc., and funerary prayers for the faithful dead which asked God to preserve the faithful dead through His divine intervention. Grabar notes that many of these images, "found only in sepulchral art, serve to point out that the deceased was a Christian by representing the two sacraments. [Baptism and communion] It is no longer only the intervention of God but participation in the sacraments of the Church which assures the salvation of the dead."¹⁹²⁸

Earlier we considered a number of works in early to later Christianity of Christ's descent to rescue the souls of the dead out of the jaws of hell. If the story of Jonah was considered a type of baptism, baptism for the dead, the descent, and resurrection, then it may be that the ascension up out of the jaws of hell, in many cases, in the shape of the jaws of a great fish, may be considered as a possible hint to baptism for the dead.¹⁹²⁹

Anglo-Saxon work, 8th century A.D., London, Victoria & Albert Museum. Along with other art works throughout historic Christendom, are interesting depictions of baptism that reminds us of some of the symbolic hand clasps of Christ's descent, for just as Christ raises souls out of the grave, hades, & limbo, etc., in a similar manner, a person is being raised out of a baptismal bowl, as if also coming up out of the grave. The font was symbolic of the underworld, the grave, etc., in many cases in early to later Christianity, & thus the artist may have wanted to present a type of Christ's descent, & the hand clasp that is depicted there also. For Christ clasps, with his left hand, the right wrist of the person in the baptismal bowl, while His right hand has been placed on the head of the person. The depiction above this one shows the ascension into heaven. Among other scenes, in other places, the descent seems to always include the way that souls are raised in the resurrection, which is by hand & wrist grasping. Christ, with his right hand grasps the right hand of a person being raised up. In other cases, the Ladder of Salvation, shows souls ascending a ladder, etc., plus the descent of Christ into hell, in which the souls coming forth clasps Christ's right hand. Another example is the S. Angelo in Formis, Church. N. Wall of Nave. New Testament Scenes, depicting Christ's descent, in which he is in the act of lifting a person up by grasping, with his right hand, the person's right hand wrist. Another is

Rome, S. Clemente, Lower Church, Nave. Descent into hell, etc. Christ clasp the right wrist of a person with his right hand. Another is of the Harrowing of Hell, showing Satan bound as souls come forth from the jaws of hell to be blessed and grasped by the hand by a giant Christ. In other areas Christ, in the iconography of the Anastasis, is "where He grasps Adam and Eve to deliver them from Hell"¹⁹³⁰

Another depiction shows Christ grasping the soul who has struggled up the rungs of a ladder just as He seizes Adam and Eve to deliver them from the jaws of Hell in scenes of the Anastasis. Another shows the soul exiting the body at the moment of death. The soul reaches out to clasp the hand of one of the angelic guides. Another source shows a right-hand shake between an angel and a person about to ascend.¹⁹³¹

The post-war in heaven battle for souls, not only continues in mortal life, but in the after life, during Christ's descent into hell, limbo, hades, purgatory. But also during the ascension of souls into paradise, or into heaven, for dark demonic fallen angels-demons are often depicted fighting with the good angelic guides who are guardian angels for the souls ascending. The hand & wrist grasping seen in ascensions, thus seem to also represent the final arrival of those to the safety & assurance of final deliverance from the evil forces, but also the welcome of souls into the safety of the heavenly realms. The art works of these types, only seem to serve as reminders to those who passed through their ritualistic types in baptism & baptism for the dead, prayers for the dead, masses, & liturgical rites for the dead too.¹⁹³²

Not only did the hand & wrist clasping represent the safety & welcome of souls into higher heavenly realms, but also, as in the rituals, they represent the deification process too. Thus, in the act of Christ reaching down towards Adam's hand to clasp it, Adam also reaches up towards Christ's hand, for the "reentry to paradise has already begun & his deification (along with the deification of mankind) is already under way in this miracle of re-creation, as the Anastasis came to be known."¹⁹³³

John of Damascus, 675 or 676 – 4 December 749, Concerning the Descent into Hades: "The soul when it was deified descended into Hades, in order that, just as the Sun of Righteousness rose for those upon the earth, so likewise He might bring light to those who sit under the earth in darkness and shadow of death: in order that just as He brought the message of peace to those upon the earth, and of release to the prisoners,... so He [too] might become the same to those in Hades: That every knee should bow to Him, of things in heaven, and things in earth and things under the earth. [citing Phil 2:10], And thus after He had freed those who had been bound for ages, straightway He rose again from the dead, shewing us the way of resurrection."¹⁹³⁴

The early to later Christians had conflicting views on what these rites should include, what they meant, how they were to be done, who could pass through them, and who was worthy to enjoy the fruits of their proxy works for the dead.¹⁹³⁵

Baptism for the Dead & Protective Garments: Later Symbols & Types of the Post-War in Heaven Battles over Souls

Baptism for the dead themes that were preserved to a certain extent in the ritualistic battle over the soul, also includes protective garments, robes, or blankets, that covers the naked ascending souls. Thus, as spirits "pass on," or "pass away" or depart their own mortal life, sometimes by martyrdom, they are clothed to thus not be exposed so much to the arrows, fiery darts of black winged demons of the air. At least according to later legendized versions, & art works depicting souls ascending into the

air, or progressing up ladders towards Christian moral perfection & deification.¹⁹³⁶ While in other cases, as they are being resurrected, clothed in their glorified perfected body. (The physical, or spiritual one, depending on those early to later Christians that accepted the physical resurrection. Or those who'd dogmatically argued for a spiritual one, as noted earlier). Thus, after death, when souls ascend, a sort of post-war-in-heaven-battle in the air rages between guardian angels of God & dark demonic fallen angels that fight over the souls ascending. Like in the baptismal garment types, in art, ascending souls are covered by protective garments, robes, blankets to cover their nakedness in passing through death. Baptismal themes, symbols, & types in art works, illustrates these different types of baptism for the dead themes, even in later eras of historic Christendom.¹⁹³⁷

Basil (329-379 A.D.), had likened baptism unto the grave. "How can we be placed in a condition of likeness to His [Christ's] death? By being 'buried with Him in baptism.' How are we to go down with Him into the grave? By imitating the 'burial' of Christ in baptism; for the bodies of the baptized are in a sense buried in water." (De Baptismo). Notice here that Basil seems to hint of the descent into the grave or realms of the dead, in that he asked: "How are we to go down with Him [Christ] into the grave?"

590–604, Pope, Gregory the Great, helped popularize the dogmas of purgatory. A place of purification for souls that didn't have enough works of merits, & did not take sufficient advantage of the rites, or sacraments of the church to obtain salvation, & thus enter paradise. Thus, the connections between the ascension robes, often white in color, & faded versions of baptism for the dead, are seen in the Masses & Liturgical rites for the dead, for those in the purification realms' fires. The fires in purgatory, (also limbo, hell, the pit, etc.), even the fires during the churches' burnings of "heretics," during the Inquisition,¹⁹³⁸ were believed to be like a refiner's fire, purging & burning out the impurities caused by original sin & one's own sins. Without the protective garments, the naked souls suffer for their sins & were in the process of going through the required penitence sufferings that purges, cleanses, & purifies by punishments, the effects of sins. In later Christianity, the self-punishments or penance, penal prisons, penal systems, have their roots in these dogmas & earlier beliefs of the Middle Ages. Thus, the self punishing penitents will take off part of their clothing to expose their backs to whipping, or flogging themselves, a certain amount of times, for certain types of sins. In penal systems, clothing is changed to prison wears to identify the penal prisoners paying & suffering different types of punishments, for their crimes & sins. While in the case with souls in purgatory, they are naked, without the protective garment, so that their naked souls will suffer, until the masses or liturgical rites, or in later centuries, indulgences have been paid to the church to help free the souls from purgatory. Many art-works show souls, in purgatory, in some cases being baptized for the dead, by having the sacramental chalices in the hands of angels, pouring out drops onto them. They are then lifted out of the fires by hand & wrist grasping, to then be clothed in ascension robes on their way to paradise with the saints who rescued them, or with their angelic guides, or even with Christ, or the Virgin Mary, who harrows & liberates souls from purgatory. Thus, this is what became of baptism for the dead, & the ritualistic protective garments, in later centuries when they were in the process of being legendized.¹⁹³⁹

In many early churches ritualistic-dramas & baptismal types, upon ascending up stairs into higher parts of the church, this must have been considered as a type of Christ's ascension up out of the grave, the spirit world, the pit, limbo, hades, etc., as Christ & the newly resurrected

saints ascended into paradise. Thus, the proxy, upon having followed Christ's example, had brought souls out of the spirit prison house over into paradise, where their naked souls are clothed in ascension robes.

In some cases, a 2nd anointing would take place, & garments would be put upon them after they had ascended out of the font. The anointing, the putting on of garments,¹⁹⁴⁰ and the ascension may have been a type of how the angels in the other realms had taken the spirits by the hand to guide them over into paradise.¹⁹⁴¹

Other examples of post-war in heaven activities of good angels & the dirty deeds of fallen-angels, are the protective missions of the holy good guardian angels against the dangerous activities of the demons that seek to destroy souls, or win them over to their side, in their continual war against God. Popular themes of guardian angels' protective missions are ones like where Michael conducts the souls out of hell into the holy light of paradise, such as in a chant in "Masses for the dead." Here they ask the Lord to "deliver the souls of all the faithful departed from the pains of Hell and from the deep pit". The chant continues to plead that the dead would be delivered from the lion and jaws of hell that they would not be swallowed up. It asked that "the standard-bearer Michael [to] conduct them into the holy light, which thou didst promise of old to Abraham and his seed." The mass included prayers and sacrifices for and in behave of the dead in the hopes that they would be allowed to pass from hell over into paradise with Michael as their guide.¹⁹⁴² All the now old early Christian mystery ritualistic types, symbols & realm travel journeys are here in the art works, later writings too, though becoming more legendized. For example, a Christian mosaic on the cupola of the Baptistery of S. Giovanni, Florence, 13th century A.D., shows an angel conducts the souls of the virtuous to the door of paradise. Another angel is standing inside the half-open door and welcomes a soul by clasping, with the right hand, the soul's right hand.¹⁹⁴³ In later centuries, a number of art works have depicted death-bed scenes in which angelic guide come to guide the soul, by hand & wrist grasps, over into heaven.¹⁹⁴⁴

Certainly, in the Catholic rites, the idea of how the sponsor answers for the child by proxy at the time of the "baptism," the anointing, & the placing of the white cloth on the child's head, etc. All these later traditional & later ceremonies seem to suggest fragmented hints to the use of proxies, anointings, and garments.¹⁹⁴⁵ In earth life, as they, the proxies, were passing through these rites of passage, those to whom the baptism, prayer, mass, liturgical rites, indulgence payments, all such works for the dead were being done for. As these rituals were being done, on the other afterlife side, those thus benefitting were also passing through the heavenly coronation ceremonies, and rites of passage, with the angels, as they literally ascended out of the spirit prison, limbo, & purgatory, towards paradise or heaven. At least, this is what numerous art works & writings show, as in also Last Judgment scenes too.¹⁹⁴⁶

Tertullian and Augustine saw a type of baptism in how the Israelites crossed through the Red Sea, while the Egyptians were drowned. The drowning Egyptians in the story were a type of how the devil was said to been drowned in baptism.¹⁹⁴⁷ Thus, more post-war in heaven battle themes associated with the ritualistic descent into hell to destroy the devil, while liberating many others, represented by the Israelites as a type of those being set free from the watery abyss.

Since some of the art-works about Christ's descent into limbo, hades, the grave, were found near, or on baptismal fonts. And since, in many of art works and writings, the devil and his demons were being thrust through with different types of weapon-crosses, and crushed under the doors of hades, limbo, or hell, etc., as Christ and hosts of the freed resurrected come forth out of the spirit prison.

And since some fonts show beasts being crushed by the baptismal font too. And since the descent down into the font was seen as a type of Christ's descent. It may be that the proxy, or those being baptized for the dead, they may have thought of themselves as having defeated the devil in an under world battle to free their dead relatives, or other spirits, from hades, limbo, etc., during baptism or other rites performed for the dead.¹⁹⁴⁸

Some versions about the descent say that it begun at midnight in the nether world. A bright light shown forth in the darkness like unto the light from the sun. Abraham, other versions have Adam, commenting about the bright light. Isaiah and John the Baptist repeat prophecies they made about it. John warns the idolaters to take their last chance to repent by worshiping Christ. Death and Satan talk with each other about how Jesus had taken Lazarus away, and Death feared that all of the dead would be soon taken out of hell. Thunder is heard with the command to lift up the gates so that the King of glory can come in. Satan and his demons attempt to bar the gates, asking who is this King of Glory? Isaiah and David, and the other prophets mock the devil and his demons. Angels answer back from the other side of the gates that it is the Lord might in battle. The gates of brass break and the bars of iron break and in through the doors comes the King of glory. Light floods all the dark places of death, and the bound are set free. Death and his host protest and ask who this King is that has so much power over the living and the dead? Christ seizes satan and tells the angels to gag his mouth, bind him hand and foot and then have Death hold him until the second coming. While Death scorns satan, Christ lifts up Adam and takes him over into paradise along with the other patriarchs, prophets, martyrs and forefathers. He blesses them all by making the sign of the cross. Enoch and Elijah meet them at the gate, they are joined by the penitent thief who gives them Christ's promise to him, as a password. "In some sense the risen dead are certainly thought to be on earth, for some of them were baptized in the Jordan and kept the passover of the resurrection in Jerusalem."¹⁹⁴⁹

A Christian mosaic, on the cupola of the Baptistery of S. Giovanni, Florence, 13th century A.D., shows an angel conducting the souls of the virtuous to the door of paradise. Another angel is standing inside the half-open door and welcomes a soul by clasping, with the right hand, the soul's right hand.¹⁹⁵⁰ Furthermore, in the early Christian mysteries' symbolical types, it was as if they were clothed in resurrected bodies. Hence, the garment was a type of this.¹⁹⁵¹

"Framea scutoque juvenem ornant. Tacitus, Germania, c. 13." St. Gregory the Great mentions the white vestment (birrum) in which a person was clothed when he rose from the font. St. Ambrose calls the garments of the mysteries the chaste veil of innocence. While S. Cyril of Jerusalem in his lectures on the mysteries called it the garment of salvation, and said that it was a type of the cloth that Christ's body was covered in while his body was in the tomb.¹⁹⁵²

LATER VISUALS OF WHAT HAPPENS TO SOULS, AS MASSES, LITURGICAL RITES & PRAYERS ARE SAID FOR THE DEAD

315–386, Cyril of Jerusalem, Lectures on the Mysteries, on prayers for the dead: "I have often heard people ask: What good does it do the departed spirit, whether the person was good or bad in life, to be remembered in prayer?... Answer: By doing for them and for ourselves what a loving God requires, we make available the atoning sacrifice which Christ made for our sins."¹⁹⁵³

442, Synod or assembly of clergy at Vaison, second canon, thought that a sort of proxy penance & sacramental

mysteries done for the dead was acceptable: "When people who, after undertaking a penance lead a good life in satisfactory penitence, and die unexpectedly without the communion... oblations shall be accepted for them... For it were wrong if the memory of those who were excluded from the saving sacrifice who longed for those mysteries with a believing mind... [though regarded themselves unworthy because of their sins] and longed to be remitted to them [mysteries] when they had been purified more, suddenly died without the viaticum of the sacraments when the priests perhaps had not refused them the absolutissima reconciliatio."¹⁹⁵⁴

By this time, baptisms for the dead were being replaced by prayers, masses, liturgical rites for the dead. Baptisms by immersions were still being done where there was plenty of water sources, while immersing the head, pouring, sprinkling had become the acceptable modes of infants, & adults baptisms.

In later centuries, though many basic ideas about the descent of Christ into the spirit prison were passed down and preserved and retained in later art works, writings, songs, & creedal debates. Preserved to a certain extent in Easter ceremonies of lighting candles at doors representing the gates being commanded to be lifted up, or opened. Just like in later legends of Christ standing before the gates of hell, hades, limbo, purgatory, & the Anastasis or resurrection. The candle lit, being used to fire up other candles in the group by the opened door. Thus also representing the light of the resurrection, Christ, the Light of the World, lighting up the underworld, & then the world during his post-descent & post-resurrection victory march throughout the world.¹⁹⁵⁵ Such things as these helped preserved, descent themes, & resurrection baptism for the dead types & later themes. While in the case with the different ritualistic types, Baptism for the Dead, prayers, masses, & liturgical rites for the dead, it was a different matter. Eventually, Baptism for the Dead, was eventually faded out & replaced in later centuries by prayers, rites, & different masses, & liturgical rites for the dead, which were believed to have had the same types of effects on souls in the afterlife, as baptism for the dead had earlier.

PROXY MERITS, FOR THE LIVING & DEAD: TREASURY OF MERITS: It was about 1095, that the false concept that a Pope could distribute forgiveness, was encouraged even more. About this time, Indulgences were first offered as a motivation & incentive to get different ones to answer to a rally call of Pope Urban II, to go on a Crusade to take back the Holy Land from Muslim occupation.¹⁹⁵⁶ From these types of incentives & motivators, other concepts developed about how there was believed to be a Treasury, or Reservoir, or sort of Bank collection of good deeds & graces, called Merits, that the saints were said to have done.¹⁹⁵⁷ These could become proxy deeds for the wicked & unrepentant, so long an act of penance was performed, or payments were made to the church by the living on behalf of themselves, or for the dead.¹⁹⁵⁸

Thus, proxy merits meant that there was in the Treasury of the Church, enough good deeds that could be credited towards the day of judgment, counted towards even the most unrepentant wickedest sinners, as if they had done those good deeds themselves.¹⁹⁵⁹ But, would this mean the wicked could go on in their wickedness even unto the days of their deaths? At first, in the original earlier penance systems, this didn't seem to be the case, for the penitents were doing good works, like community service, as part of the punishment for past sins done, & they were under the watchful eye of the church that they were changing, repenting, & on probation, not to do those things again, & again. Whereas under the later penance & indulgence economic system that eventually developed, the wicked could continue on in their wickedness, because they had paid for the remissions of sin-debts of present & future

sins that they wanted to go out & do! They believed, or were led to believe by the clergy, that they were not only going to be judged by their own works alone, but by the works of someone else, the good deeds of the saints, etc., proxy merited to them.¹⁹⁶⁰

Unfortunately, as with all apostate doctrines (like indulgences) that arise out of true ones, that get perverted, as true salvation for the dead themes did get perverted, this was done by different corrupt power hungry clerical leaders. Some of them used the promises of forgiveness through Indulgences, to do a lot of evil things, such as slaughter others, not of their faith. Thus, many were led to believe by these rally cries, that to be forgiven of lesser crimes, on up to murders; such forgiveness could come about through going on different crusades. It was clear too, what was at stake, what they would be doing, for to obtain what the different Popes' promised, they were going to have to receive pardoned for their sins, by turning around & slaughtering "heretics," & non-Christians! During the Great Apostasy, had different ones in the later church retrogressed, so far away from the teachings of Christ & his apostles & prophets, that by this time, murder & mayhem done earlier, (or in the future), could be "forgiven," by doing more murders & mayhem during a crusade, or by pre-payments of indulgences, before the sins & crimes were committed against their future victims? The historical records tell how that the crusaders were going to seek to force different groups to comply with Catholic dogmas & decrees: "The popes used the Crusade indulgence against Roger II of Apulia-Sicily in 1135, Ireland in 1152, and the King of Leon in 1197. The war launched against the Markward of Anweiler, Hohenstaufen regent in Sicily, in 1199 was institutionally a Crusade."¹⁹⁶¹

During the 13th century, Friars, monks and parish clergy combined to enhance the role of sacerdotal or priestly functions & authority by proclaiming the miracle of the mass and expanding penitential police, & as Judges, they could establish what might be required by the penitents to pay for their sins.¹⁹⁶² James of Vitry, (1160–1240), a student of Peter the Chanter, & who became bishop of Acre, 1216, & in 1227, cardinal-bishop of Tusculum, dealt with the issue of rasing money. How lay brethren wanted monks to attract lay donors by singing masses for the dead donors and the Virgin, but the monks liked the quiet of the cloister. During 1211 to 1213, he preached the Albigensian Crusade, touring France and Germany with William, the archdeacon of Paris, and recruiting many Crusaders in the name of how crusader could obtain forgiveness through indulgences & going on crusades.¹⁹⁶³

About 1300, the doctrine of the treasure of the works of supererogation of Christ and the saints took a fixed form. This concept & idea of such a treasure, the common possession of all the faithful, in so far as they are members of the mystic body of Christ, which is the Church, was by that time, very ancient. But the way in which it was applied, wasn't popularized until later during the 14th century. Earlier, as the concept developed, it was based on the sense that the superabundant good works built up over time, & continued to be built up every day, were accumulating good works & merits. It was seen as a treasury so large & ever growing as to be an inexhaustible reserve. One of which merits the Church could then tap into, disposing them by retail, or sales. This doctrine was not known yet in earlier centuries before the 13th century. In other words, the good works done by others were for sale so that the buyers didn't have to do those good works themselves, even if they could freely do them. Some people of the Middle Ages just didn't want to change their evil ways, even though they were concerned for their own soul, & the souls of their dead relatives, so many asked: "What could be done?"

Did they know about the doctrine of Christ's descent into purgatory to rescue souls out, liberate them? Did they think it was possible that, should they go there, they could one day be released? The Catholic church & others that taught Christ's descent, the harrowing of hell, could have thus given them hope.¹⁹⁶⁴

But, as the Catholic papacy came in need of more funding, as it grew larger, got entangled in wars, more enforced thought policing, heretic hunting, & other agendas. Plus, building projects, some in the Catholic church came up with these schemes that would generate more revenues.¹⁹⁶⁵ They said to the rich & poor alike, to not worry about their sins, or the sins of their dead relatives, that was 'no problem,' we have a 'solution' to your concerns. Which were often built up with fiery sermons & graphic art works of souls burning in purgatory, thus making many worry about their own soul, & those of their dead relatives frying in the flames of purgatory.¹⁹⁶⁶

As if taking advantage of these fears of the afterlife, some in the Catholic church told the people, in a sense, to not worry, 'just buy some of the good works of the saints & others, stored up in the treasury of merits, & it will be credited to your salvation account!' Plus, those of your dead relatives too! That was the basic sales pitch, as others developed later on too. This concept is said to have been first used by Alexander of Hales, who used the word thesaurus in the technical sense, which it has kept ever since. "The doctrine did not fail to excite resistance. In the end, however, it prevailed and was officially formulated in 1343 in the bull Unigenitus of Clement VI."¹⁹⁶⁷ Reigned as Pope, 1342–52.

Earlier, it was understood by clergy & church members, that originally, penances required & that were needed to be done, were for the penalties attached to sins. In the Sacraments of penances, the guilty were believed to be removed from the penalties & sufferings of purgatory. Penance was required by the Divine Justice that was believed was required by the church's medieval judicial systems. The fulfilment of these required penances meant, as it was believed, that sinners would be forgiven, & the penances done, in other cases, through masses & prayers for the dead, meant that the souls of sinners in Purgatory could also be forgiven, & thus released from suffering further. As the economics of indulgences developed, the community service type projects & works that were done, were believed to offer the penitent sinner means of discharging this debt during his life time. In the 13th century, it came to be regarded as a remission of the penalty of sin itself, both here & in purgatory. At a later stage, it was regarded like paying fines are today, as a release from the guilt of sin as well as from its penalty. Like today, you pay the courts' fines, do community service hours, the amount set by the judge, perhaps be also ordered by the judge to pay to take some behavior modification classes, & all sins forgiven, but only so long as you did what the courts decreed! At least you didn't have to go to jail, in many cases! In like manners, but with a diverse difference, the indulgence economy of the Middle Ages, developed into pay as you go, & pre-pay programs, of buying others,' like the saints' good deeds (merits), to be counted towards your soul's debt. The merits thus acquired could even be for future sins, & this scandalized practice started to also develop, as the indulgence economy became more & more legalized scandalize escapes from the consequences of a life of sins of all types. By 1343, Gregory VI, the funds of merits at the Church's disposition, thesaurus meritorum (Greek thesauros 'storehouse, treasure' of merits), as defined by Gregory, is a treasury of spiritual assets consisting of the infinite merits of Christ, the merits of Mary, & other saints, which the church uses by virtue of the power of the keys, (keys unlock gates & doors, in this case the doors or

gates of purgatory). It was believed, therefore, that 1 drop of Christ's blood, was sufficient for the salvation of the world, but Christ, having shed all his blood, & Mary without stain, had thus caused the storehouse of merits to be an endless supply of proxy merits for those who pay into the system! With masses & prayers for the dead being performed by the Priests, in many cases for a fee, or donation, or exchange of work needed to be done. It was easy for the sale of indulgence to go beyond applying to not only the living, but the sinners' dead relatives too: "The application of indulgences to the realm of purgatory by Sixtus IV (1476), was a natural development of the doctrine of the prayers and other sufferings of the living to inure to the benefit of the souls in that sphere [purgatory]." ¹⁹⁶⁸

"If by a papal indulgence a soul in purgatory could be immediately released and given access to heavenly felicity, the question of guilt was of no concern."¹⁹⁶⁹ Some art works showed releases going on, as drops from the chalice of the masses for the dead, drippings (like a faded legendized version of baptism for the dead, by the baptismal mode of sprinkling). Like in art showing a chalice in the hands of an angel, pouring out drops on the heads of souls in purgatory, & angelic releasing rescues, as angels grasp arms, hands, wrists, or both hands, to lift souls out of the fires of purgatory.¹⁹⁷⁰ A few examples in many are like those of art of a cleric (an Abbot? Or a man who is the head of an abbey of monks). He has a key in his left hand, (keys unlock gates, & doors, in this case the doors or gates of purgatory?) Is reaching down to those reaching up to him, with his right hand, as if they are about to clasp hands, like in so many hand clasping guides to paradise themes, illustrated in art, in Last Judgment depictions. Another art work of Pope Gregory (Gregory XII 1406–15, ?), pulling up out of the fires of purgatory an crowned Emperor, by grasping with his right hand to Emperor Trajan's left arm, near left wrist, (reigned as Roman Emperor, 98– 117). The Emperor is stripped of his royal robes, down to some dark underpants. (Symbolic of suffering mostly naked in the fires of purgatory, not having protective robes on?). Did these types of clerical & papal types of rescues of souls from purgatory, & of guiding the rescued over into paradise, by hand & wrist grasping, become the later symbols of the faded, legendized versions of baptism for the dead?¹⁹⁷¹

13th–14th centuries, as simony, (the buying & sales of clerical positions), papal taxes, fees for services performed, increased. Providees or those elected, paid fees for confirmation, the amounts varying according to the wealth of the benefice and the litigation involved. Fees usually included common services, about 1/3 of the 1st year's revenue of a benefice). While, minor services fees for curial personnel, but also a required fee to have a private audience with the pontiff. The wealthy prelates paid heavily, while others, had to take out loans, like in 1302 an Abbot of St Albans s, through simony, confirmed his election at Rome, but at a cost above 10,000 florins, (or the equal to 10,000 English gold coins). He borrowed the sum from Italian money-lenders, and consequently had to buy a dispensation for conniving at usury. Some abbots were required to visit Rome at specific intervals, & required to pay fixed payments. In 1300 Rouen and Rheims each paid 2,000 florins, every other year, Canterbury, 1,500, York, 600 every third year.¹⁹⁷²

As money became the focus of many clergy, there still were those who did good deeds out of love & charity for others.¹⁹⁷³ But, because for some, charity & parish care had a price, when they were supposed to be for free, customary fees began to cause some disputes! Cases in points were those between the parish priests of Toulouse, & their parishioners just before 1251 or 1255, over treatments, burial, marriage & other things. There were

also fees for performing prayers, singing & masses for the dead too.¹⁹⁷⁴ Some sermons, like James of Vitry, pointed out how the religious gave little to the poor in order to gain much for themselves. John of Salisbury, (1120–1180), bitterly remarked how the Hospitallers sought out & made friends with the rich more than instead of embracing the pauper Christ. The motives of doing things out of Charity, love & being hospitable, were, in some cases, thus being lost in other ulterior motives, that of acquiring more wealth & resources. Thus, some monks, upon going after & caring more for the rich & nobles, than for the poor, were alleged to be doing so in order that they might then find favor with them, & thus receives their riches, lands, mills & rents, should they happen to die in their care.¹⁹⁷⁵ Perhaps tired of the abuses & money grabbing clergy, Switzerland's Reformer, Ulrich Zwingli (born 1-1-1484), about 1522, at his instigation, he got the city council of Zurich to abolish baptismal & burial fees that were being collected by the clergy.¹⁹⁷⁶

In addition to James of Vitry's rally calls, the use of the pulpit to preach the need for penance, & the court of conscience, was helped along by different ones like the Franciscan, Alexander of Hales, (died 1245), & the Dominican, Thomas Aquinas (of Aquino, died 1274), who both expounded the doctrine of the treasury of the saints, a reservoir of superabundant grace on which to draw on for forgiveness to be granted the fallible. Like a sort of heavenly bank account, the saints over abundance of good deeds could be become proxy good deeds to cover the sins of those willing to pay the church to tap into that treasury of grace.¹⁹⁷⁷ The commercializations of freeing souls from purgatory through the Catholic church's sales & trafficking of Indulgences, reached out to many through clever sales tactics & clerical sermons of the times. Thus, eventually, the later concept of the soul's escape from the spirit prison changed, evolved and developed over the years until the concepts about a realm called purgatory became popular. The doctrine is said to date back to a papal letter of 1253, but it was not finally confirmed till the Catholic counter-reformation Council of Trent, January 1562 – 12-4-1563. The Catechism which came out of this council said that "there is a purgatorial fire in which the souls of the pious are purified by a temporary punishment so that an entrance may be opened for them into the eternal country in which nothing stained can enter." Souls detained there are "helped by the suffrages of the faithful, but especially by the acceptable sacrifice of the altar." ¹⁹⁷⁸

The effects that these later rites & sacraments for the dead were believed to have had on souls held in purgatory were depicted in a number of art works during the 13th–17th c.. A 14th c. work shows a soul being rescued out of the mouth of hell.¹⁹⁷⁹ Souls ride up on a garment as they ascend into heaven with their guardian angels, who have come to protect them from the demons who are busy grasping souls and pulling them down to hell. Other portions of this work show the mass being performed for and in behalf of the dead. Lines are drawn from the sacrament in the up-lifted arms of the priest, down to the souls in flames of purgatory. One soul has just ascended up out, suggesting that while the priest was performing the mass, souls were being set free from purgatory. At the top a number of naked souls are presented to God by their angelic hand-clasping guides and protectors.¹⁹⁸⁰

Other art works, funerary monuments & foundations seem to combine several ideas that all hint to be later fragments and retrogressed forms of baptism for the dead. For some would combine the ideas of the traditional place of Adam's grave under the cross, the Golgotha chapels, were masses for the dead were performed, and a funerary foundation with an altar for prayers for the dead. Plus, in some cases, the deceased were placed under the cross, or the place usually reserved for the body of Adam. Thus, some must have thought that as the blood from the cross

had washed over Adam, as a sort of baptism and sacrament for the dead, so also would the souls of the deceased receive the benefits of redemption, and be raised like Adam was.¹⁹⁸¹ Perhaps retaining these baptismal types for the dead, that connect baptism, with the foot of the cross, the bottom areas perhaps being a type of Adam's grave in the underworld, is a 9th century Reliquary of the True Cross, from the Sancta Sanctorum of the Lateran, Museo Sacro. The bottom area of the cross shows a naked younger looking Christ being baptized. If so, then the river Jordan would be flowing down into the underworld. An angel, witnessing the baptism, holds the traditional white baptismal robe, or perhaps, Christ's clothing.¹⁹⁸² With baptism being a type of resurrection, & with the resurrection, (= Anastasis, often associated in art, especially iconography), with the underworld, lower regions, the pit, the grave, & hades. While in the Latin churches, with limbo, & in later centuries, purgatory. It's from these lower realms that souls are rescued-resurrected or raised from, (most often by hand wrist grasp). The symbolical types seem to connect up to offer later baptism for the dead themes, though in legendized conditions & fading reminders.¹⁹⁸³

The later fragmented versions, seem to have faded further away from the earlier ritual, while still retaining to a certain extent, the symbolical artistic types and symbolical meanings, such as in the ways in which a number of later Christian tombs and funerary monuments would sometimes depict hand clasps under the cross symbols. Or different funerary monuments and tombs which depicted orants, or persons with up-lifted hands in prayers, some of which were the prayers of the deceased, others of prayers for the dead. In some cases, one of the orant's up-lifted hands is grasp by the hand of God as a symbol of being raised up in the resurrection.¹⁹⁸⁴

At altars, in the churches, was where a lot of masses & liturgical works, & prayers for the dead were performed.¹⁹⁸⁵ Thus, it's fitting that an altarpiece dated 1454 shows, Christ on the cross, while to the lower left side, an angel is about the grasp the hands of a soul who is about to be set free from hell's fire.¹⁹⁸⁶

During the 1460s a depiction of a mass being performed for the dead shows the priest at the altar, while another portion shows what many believed was taking place in purgatory, for while the priest did the rite, angels were busy releasing souls from purgatory. One angel clasp the hands of one soul as they ascend up out of purgatory. Under this scene, another soul awaits to be rescued next.¹⁹⁸⁷

A.D. 1474, during a mystery play cycle, in France, the great mystery of the birth of Jesus Christ was performed out-of-doors at Rouen. In it, the pre-existence, and the council in heaven were enacted in a scene that depicts a meeting in heaven. Here, the redemption of mankind is discussed, and plans were made for the redemption of the world. In others, Christ's descends into "hell-mouth" to rescue the souls held captive there.¹⁹⁸⁸ A play, from A.D. 1474, begins like unto the old liturgical plays, with the witness of the prophets. There is also a scene "in Limbo where Adam is shown lamenting his fate, and another in Heaven where the Redemption of mankind is discussed and the Incarnation decided upon."¹⁹⁸⁹

An interesting 15th century depiction of purgatory from the French Book of Hours, shows angels clasping the hands of some of the souls they are lifting up, some liberated souls are carried off in the arms of angels.¹⁹⁹⁰

1480, another one shows a priest as he raised up the sacrament over his head, (reminding us of the traditional prayer gesture with up-lifted hands). At that very moment, angels on the other side of the veil were also in the very act of lifting up souls out of purgatory. And like the hand clasps depicted in the works showing Christ's descent into purgatory, there are angels clasping the wrists of the souls

they are lifting up. Thus, the sacrament for and in behalf of the dead was believed to have had the same effect that baptism for the dead had in earlier centuries. A number of art works show how that when the rites were being performed, the angels descended down to take the souls by the hand to raise them out of purgatory, in some cases on a garment, and they guide them over into paradise where Peter was waiting to clasp their hand again as they entered through the door or gates to paradise.¹⁹⁹¹

1483, another shows a soul ascending out of the fire from the underworld, the soul is being raised by a Saint who is clasping, with his right hand, the person's left wrist in a similar manner as many depictions of Christ's descent.¹⁹⁹²

Sales of Indulgences: Salvation for the Dead, For Sale!

A later retrogressed and fragmented off-shoot practices, that hint to the descent, & baptism for the dead, but by these later centuries, now in legendization forms, were changed, they took on forms of ways believed could bring about the same types of results: That of salvation for the living & the dead. We already explore some aspects of some of these ways, that of buying merits, or good deeds done by saints to count towards, by proxy, the buyers' lack of good deeds. In the later centuries after Augustine's time, & his influences of "original sin," dogma on the 5th century church & there after, the rites in the church were for sale: "One could be forgiven by virtue "of th sacrifice of the mass," and the penalty for the sins could be avoided by the payment of a sum of money. The role of the church was extremely important, since the church could forgive any sin any number of times."¹⁹⁹³

590-604, Gregory I, taught hell-fire, for those who are guilty of the slightest sin, while the righteous went to heaven at once, when they died. However, sins could be forgiven, but it had to include a repentance process, which involved contrition (feeling & expressing remorse). Plus, confession & satisfaction, that included penance measurements that needed to be satisfied according to the levels of degree of seriousness of the sins. On these, the vast penitential system of the Middle Ages was built up, and, combined with the doctrine of purgatory, (a realm where the spirits of the dead were held captive). However, the spirits could escape from it, with help from Christ, often depicted descending & rescuing souls out of purgatory. But also, all these aspects were combined with the rescue & of penance & indulgences, that Martin Luther would later protest, during the 16th century Reformation.¹⁹⁹⁴

The church also set up codified sins, & the penalties to be imposed on the sinner, just like judicial systems today has codes, penalties for non-compliance, punishments, fines, fees, bailouts, jail times, & imposes them on criminals, & people, often who are ignorant of ever increasing regulations, codes, & laws that get written into laws. Under the indulgence system, the number of sins to expiate increased, but the penances required were mitigated, & could be redeemed with a certain price. Books called Penitentials, indicated the penalty attached to each serious sin. Certain church imitated the Germanic custom on the Wergeld, it permitted the redeeming of the penalties listed in these books, by a certain price of money, 'permettent le rachat de la peine a prix d' argent.'¹⁹⁹⁵

5th - 10th centuries, Irish monks & those of St. Columban introduced the custom of fixing penances for certain crimes, which were established according to set codes, called Penitentials. They listed the penances for each species of sins. Confessions being where the priests, & clerics would find out what the people had done, & thus prescribes the proper established penance, or payments, this might be why confessions became, in many areas, an

increasing process, & even an annual duty. In time, public penance was replaced by private penances & repeated penance payments ordered by the church. The range of payments varied according to the seriousness on down the scale to the less serious sins, & less expensive payments for those minor sins.¹⁹⁹⁶

Payment plans developed, where the rich could get out of having to do penance, by paying like in today's judicial system, certain fines & community service, rather than going to jail, for minor "offenses." Thus, payments were substituted for penances prescribed, & so there developed a system of fixed tariffs, according to the crimes, & the fixed required punishment-payments, like fines that became part of the whole economical system & sources of revenues for the church. By the 8th century, the Penitentials contain tariffs showing the sums which, should those subject to payments might be unable to make, or to fast, the penitent must devote time to pious work, (like modern community service hours). Were these private agreements between the penitents & the church? For some suggest that the public penance, such as buying-off can't be traced farther back than the 9th century.¹⁹⁹⁷

By the 9th & 10th century in Europe, it had become an acceptable practice to pay pious gifts to the church to cover for sins, in order to escape the perils of hell.¹⁹⁹⁸ In these later centuries, the later Christian practice of paying for souls to be able to escape out of purgatory, called Indulgences. As these sales became more scandalous, different ones braved to write & complain about them during 14th–16th centuries, in France & the Netherlands, & Germany. A case in point is in Pierre d' Ailly's *De Reformatione*, for he acknowledges the good being done by the holy & pious amongst the numerous religious orders, church hospitals, etc. But he also notes & complains that there are too many, with such diversity, exclusiveness, rivalry, pride, vanity, & lacks of social unity, & with lack of sufficient funding for so many endless multiplicities of church programs & projects.¹⁹⁹⁹ Many of which also have too many special church officers to run & manage, sometimes mismanage, the ever growing number of churches, convents, festivals, saints, holy days, images & paintings, vigils, fasts, new building projects, etc. With all these ever growing multiplying organizations & springing up of new institutions, the churches were spreading themselves too thin, their coffers or treasuries were being continually drained & there must have been the question as to how to replenish them with a continual flow in of money.²⁰⁰⁰ Out of these types of settings, more forced, at times, tithing & taxes, & other money collecting schemes were often increased, or new ones born. Thus, retrogressed concepts of salvation for the living & salvation for the dead, became for sale in the corrupt sale of Indulgences. But when such things get out of hand, different ones like Pierre suggest to: "Let the sellers of indulgences be banished from the Church, which they soil with their lies and make ridiculous."²⁰⁰¹

1095, Urban II, at the Council of Clermont, got the first Crusade going with promises of indulgences to those who would go, for they were promised they would enter Heaven, for going, & if they died, they enter into the heavenly mansions. Urban II declared that the crusade should be expiation (or atone for sins) for the robbery, murder, & oppression that sullied Christendom. He granted a plenary indulgence to those who went on the crusade: "You, oppressors of orphans and widows; you murderers and violators of churches; you robbers of the property of others; you, who like vultures are drawn to the scent of the battlefield, hasten, as you love your souls, under your Captain Christ, to the rescue of Jerusalem. All who are guilty of such sins as exclude you from the Kingdom of God, ransom yourselves at this price, for such is the will of God." The people responded "God wills it! God wills it!"²⁰⁰² The crusade indulgence was like

the later sale of indulgences, in their basic concepts, both were believed to "ransom" sinners from their temporal punishments in this world, & from the pains of purgatory in the after-life realm.²⁰⁰³

The basic concepts of beliefs for these types of indulgences: Prisoners were set free for this price in mortal life, & spirit prisoners were set free from the spirit prison of purgatory in the after life realm. The sinners that paid these prices to the church, while in mortal life, could buy their way out of purgatory's flames, reduce the time they'd have to fry there, or, it enough was paid, make it so they didn't have to even go there, but could go right to paradise. These were the basic incentives that were behind the sales of both the crusades indulgences, & the sale of indulgences. The papacy therefore granted "plenary indulgence" for the "forgiveness of past sins and the forgiveness in advanced of any sins they might commit while engaged in crusading, with the assurance of freedom from purgatorial pain. The prisons of Europe were thrown open and the worst criminals were encouraged to join the crusading hosts on the same generous condition."²⁰⁰⁴

As the papacy became the leading power in the Western world, the pope, not the emperor, had become the war-lord. Was it due to legendary militant-Christ traditions, such as in those of Christ defeating the devil & devils in the infernal regions to release captive spirits held in hell, limbo & purgatory? Plus, the traditions of Christ's post-resurrection world wide victory-march throughout the nations? These types of themes turning legends? Whatever might have been the inspiration, motives, & religious types that still survived by this time, & that the popes used, or knew about, they still used their positions of power to rally the people behind the banner of Christ, their militant "Captain," often depicted in art as the cross-banner bearer, in earlier to later centuries, & different areas of Christendom.²⁰⁰⁵

1209, the same with those who equipped a crusader, or built, or helped build churches, or even public edifices built. In 1209, Innocent III recruited indulgences for the building of a bridge over the Rhone.²⁰⁰⁶

1318 & 1327, John XXII, attached an indulgence to the recitation of 3 Hail Marys in the evening, this became a later custom that developed further into the Angelus.

1428–1475, Alan Derupe, popularized a rosary (which in the Roman Catholic Church is a form of devotion in which 5 or 15 sets of ten Hail Marys are repeated, or prayers to the Virgin Mary. A Dominican preacher in northern France & Flanders the Holy See attached numerous indulgences to the recitation of the rosary. (A rosary is a string of beads is used to help the prayer keep track of how many recites they have done, as they go on with other recites).²⁰⁰⁷

1469–1527, Machiavelli, an Italian statesman, & powerful political thinker of his time, noted with regrets the conditions of the existing church & its ordinances, or rituals: "Had the religion of Christianity been preserved according to the ordinances of the Founder, the state and commonwealth of Christendom would have been far more united and happy than they are. Nor can there be a greater proof of its decadence than the fact that the nearer people are to the Roman Church, the head of their religion, the less religious are they. And whoever examines the principles on which that religion is founded, and sees how widely different from those principles its present practice and application are, will judge that her ruin or chastisement is near at hand."²⁰⁰⁸

1506, the rebuilding of the Church of St. Peter in Rome, began & as time went by, Pope Leo X saw that he needed more funds to keep the project going. Consequently, he proclaimed a general sale of indulgences to increase the necessary funding to build his Basilica.²⁰⁰⁹

1509, in Rome, Martin Luther, (born 11-10-1483, died 1546, monk of the Augustinian order, (1505), ordain priest (1507), Professor of philosophy, University of Wittenberg,

Germany (1508). Sent on a mission to Rome about 1509, he noted the corruption going on there amongst the clergy. The hurried manner the priests said mass, joked around with it, saying in Latin: "Bread thou art and bread thou shalt remain; wine thou art, and wine thou shalt remain." How they'd apply in derision the term 'good Christian' to those stupid enough to believe in Christian truth. He noted the splendor of the ceremonies & processions. But, though all this bothered him, it wasn't enough to shake his faith & cause him to apostatize. However, such things were some of the aspects that he thought needed to be changed & reformed in the Catholic church he still remained part of until he was looked upon as a rebellious trouble maker for the church. In 1512, he became Doctor of Theology, & Professor of Theology, with the Bible being used as his main part of his teaching. In 1515, he was appointed vicar, with oversight of 11 monasteries. The more he studied scripture, the more he contrasted them with the Catholic church. In 1517, he prepared his famous 97 theses of problems, corruptions, differences, & issues that he had with the Catholic church's practices, policies, doctrines, & perversions that went against scripture. One of the main issues was the sale of indulgences, as money was being siphoned from Germany to Rome. Pope Leo X, in Rome, needed building funding for the construction of the magnificent church of Saint Peter in Rome, which monumental project begun in 1506. Thus, he declared a general sale of indulgences to raise the necessary funds. England, France & Spain refused to permit the sale, but Maximilian I allowed the Pope's request. Germany was divided into three districts, by the Pope, & he appointed the archbishop Mayence to manage the district which Saxony was a part of. His chief salesman, & indulgence agent was the Dominican friar, Johann (John) Tetzel, c. 1464–1519), who traveling about, gave some elaborate sales pitches to scare people, & guilt-trip them into buying indulgences for themselves & their dead kin, "suffering" & frying in purgatory. Frederick the wise had forbidden sales in Saxony, so Tetzel, established himself at Juterbock in Brandenburg, a few miles from Wittenberg. The sale of indulgence in Germany included an elaborate sales pitch that built up the purpose, incentives & reasons why the people should want to buy some indulgences, as soon as possible. How that the punishment for sins was a sure thing that everyone is obliged to undergo in the flames of purgatory. But, the amount of time needed to blot out sins, could be reduced through a contribution to the money chest, for the building of the Saint Peter church in Rome. The contributors were to understand how that their sins & their dead relatives' sins, would be remitted. For as the living places in the money chest their contributions for themselves & their dead kin, they will be given indulgence receipts, "letters of indulgence," that assures the release of their dead relatives souls from purgatory, & also assures those living, the remissions of their own sins too. "The preachers, by daily sermons, hymns and processions, urged the people, with extravagant laudations of the pope's bull, to purchase letters of indulgence for their own benefit, and at the same time played upon their sympathies for departed relatives and friends whom they might release from their sufferings in purgatory "as soon as the penny tinkles in the box.""²⁰¹⁰ Tetzel traveled about Germany, & with great pomp & rally calls, he gathered large crowds about him to hear his sales pitches about indulgences. He was received like a messenger from Heaven, & was effective in his presentations, that also included solemn processions with songs, flags, candles, bells-ringers, & visual aids of the times. They caught the attention of the common folks & clergy alike.²⁰¹¹

DIFFERENT VERSIONS OF JOHANN (JOHN) TETZEL'S INDULGENCE SALES JINGLE

However, Tetzel went far beyond the authority granted by the papal indulgence bulls & presented notions of purgatory never really taught, & was later condemned by the Catholic church. The sales-pitch-jingles, attributed to him, may not have even been his jingles! If so, where did it originate from? If it even was known & was used in the first place. But if from someone else, not Tetzel, there were different slight variables of them, some of which go like this:

"As soon as the gold in the basket rings, the rescued soul to heaven springs."²⁰¹²

A woodcut by Jan Breu the Elder, 1530, shows different ones paying for indulgences, etc., with the indulgence sales pitch of: "AS THE PENNY IN THE COFFER RINGS, THE SOUL FROM PURGATORY SPRINGS": or so the Dominican friar Tetzel and other purveyors of papal pardons are supposed to have taught their hearers and customers."²⁰¹³

Tetzel may have had more than one jingle? "One of Tetzel's sale jingles was, [He had others?] "As soon as the coin into the box rings, a soul from purgatory springs."²⁰¹⁴

"According to the Luther, Tetzel's favorite jingle was: "As your money into the coffer rings, a soul from purgatory springs."²⁰¹⁵

Tetzel's "doctrine," "was virtually that of the drastic proverb: "As soon as the money in the coffer rings, the soul from purgatory's fire springs." The papal bull of indulgence gave no sanction whatever to this proposition...."²⁰¹⁶

Tetzel, an experienced "vendor," is reported to have preached & guilt-tripped his hearers, speaking to them as if it was their dead relatives, what they might be pleading in purgatory, & then the final jingle: "As soon as the coin in the coffer rings, The soul from purgatory springs."²⁰¹⁷

TETZEL SOLD SO MANY INDULGENCES BECAUSE HE PROMISED IMMEDIATE SATISFACTION!

Tetzel's sale's jingle, if it was originally his, & if it was even said by him, (perhaps differently, in different villages, towns, or at different places), was what sold so many indulgences, to the point where many coins were being minted right there on the spot. Like a good salesman, in reports of his sermons, he promised immediate satisfaction! But it was said to go beyond what the Church was claiming to offer in the papal's bulls.²⁰¹⁸ If Tetzel's doctrine of immediate salvation was actually condemned later, the question is then: Did the Catholic church give the money back, if gotten by ill-gains & condemned teachings? As far as I know, there's no record of them ever giving back the money to the contributors, which would have been hard to do, for the economics of the sales of indulgences, the profits, revenues, were often split up in percentages of different amounts going to different ones in on the cuts, & to fund different areas of the church's facilities, & projects.²⁰¹⁹

But if they didn't give it back to the contributors: Did they justify the use of such money, despite whom, how & by what means it was acquired? As for Tetzel's promise of immediate salvation, other questions that must have been asked: Didn't some mass for the dead have to be performed first? Or at least a prayer for the dead, thus paid for, to be done by a priest? No! Tetzel was suggesting, for as soon as the coin was paid to the church, spirit prisoners would be set free from purgatory. No waiting around from other rituals to be performed by proxy, by a living priest for the dead relative of the contributors. In reports of his sermons for the sales, he built up the guilt tripping climax of the sales pitch jingle with, a play upon their sympathies

for departed relatives & friends whom they might release from their sufferings in purgatory, as being immediate, “as soon as the penny tinkles in the box.”²⁰²⁰

To get the potential contributors’ sympathies for their departed relatives built up, Tetzel used descriptive negative imagery of the sufferings of their dead relatives frying in purgatory. Their extreme pains, the flames unmercifully torturing their souls. He then throws in some guilt tripping aspects into his dramatization, by asking his listeners if they can hear the pleas of their dead relatives? How that they are pleading for immediate relief! So, what’s the big deal? It’s only a coin! Pay it so they can get that immediate relief & release. He then also builds up what seems to be fragments of deification themes still around during those later centuries. For he goes from the negative aspects of purgatory to the ultimate rewards offered to the forgiven, the cleansed, the souls admitted into paradise, that of deification! So who wouldn’t want that type of a deal? Going from one negative extreme into the positive! Going from being burnt black with flames & sins, to being purified, becoming spotless of sins, glorified as promised, as they become divine on their way towards the gates of paradise! So it seems that some of Tetzel’s sermons threw in the incentives of paying indulgences for a two for the price of one type deal, for their dead relatives, & themselves! For not only would the living be able to go right to paradise, & escape the torments, but their dead relatives were going to experience immediate relief! But then, experience the promised glory, deification, that was going to also be their rewards for being cleansed of all sins & taken over into paradise.

Tetzel: “‘Won’t you part with even a farthing to buy this letter? It won’t bring you money but rather a divine and immortal soul, whole and secure in the Kingdom of Heaven.’”²⁰²¹ In another case, Tetzel said that the indulgence would restore them “...to that innocence and purity which you possessed at baptism; so that when you die the gates of punishment shall be shut, and the gates of the paradise of delight shall be opened...” from that time forwards, until their death, a plenary indulgence.²⁰²² “After a vivid sermon on hell and its terrors... [Tetzel, moving to the largest church], gave an equally vivid sermon on purgatory and the sufferings not only awaiting the audience but presently endured by their dead relatives and loved ones: “Do you not hear the voices of our dead parents and other people, screaming and saying: ‘Have pity on me, have pity on me . . . for the hand of God hath touched me’ [Job 19:21? We are suffering severe punishments and pain, from which you could rescue us with a few alms, if only you would.’” He then gave a sermon picturing heaven, & by that time, the audience was ready to buy indulgences according to what they could afford.²⁰²³ In another sermon, Tetzel: “Listen now, God and St. Peter call you. Consider the salvation of your souls and those of your loved ones departed.... Listen to the voices of your dear dead relatives and friends, beseeching you and saying, “Pity us, pity us. We are in dire torment from which you can redeem us for a pittance.” [Or a very small or inadequate amount of money.] Do you not wish to? Open your ears, Hear the father saying to his son, the mother to her daughter, “We bore you, nourished you, brought you up, left you our fortunes, and you are so cruel and hard that now you are not willing for so little to set us free. Will you let us lie here in flames? will you delay our promised glory?...”²⁰²⁴ (He then gives the final jingle). From “Instructions” given to those who were to proclaim indulgences in Germany, amongst other promises, the contributors would be remitted of all their sins and the pains of purgatory, “completely blotted out”.²⁰²⁵

THE PRICE TETZEL HAD TO PAY FOR HIS SALE OF INDULGENCES!

Perhaps Tetzel didn’t reason out what might happen to him when he told his potential contributors that when they buy indulgences, they would be forgiven of future sins. Myconius, a Franciscan friar heard Tetzel’s performance, 1517, and reported: “It is incredible what this ignorant monk said and preached. He gave sealed letters stating that even the sins which a man was intending to commit would be forgiven....”²⁰²⁶ There is a story of a time, when after Tetzel made a large sum of money from the sale of indulgences in Leipzig, a nobleman asked him if he could buy an indulgence for a future sin. Tetzel said he could upon immediate payment, consequently: “When Tetzel departed from Leipzig, the nobleman attacked and robbed him with the comment that this was the future sin he had in mind...”²⁰²⁷

MARTIN LUTHER’S REACTION TO THE SALES OF INDULGENCES: This was one of the things that bothered Martin Luther, for as a parish priest, monk, and professor in the Saxon town of Wittenberg, he felt that his congregation had been undermined when they crossed the river to foreign territory in order to buy letters of indulgence with the name of the pope on them. Those purchasing them, were told that they would not only be relieved of the temporal consequences of their sins, but it would also relieve the souls of their dead grandparents from the burning fires of purgatory, for they would be released, just as soon as the coin in the coffer rang. Luther protested against this practice in his Ninety-Five Theses of October 1517.²⁰²⁸

Martin Luther entirely rejected the idea that God would forgive sins just for paying for an indulgence, or going on a crusade. An indulgence was a very special kind of banking, that was approved by the Pope. It was based on the belief that because the saints lived such perfect, spiritual lives, they earned more credit with God than what they could ever use up. “Why not sale that unused grace? Pay enough and you guarantee that you will go to heaven, no matter what you did in life. This was a good deal for sinners, especially the wealthy, and a nice source of income for the church. To Luther it was the most obnoxious perversion of religion.”²⁰²⁹

1518, Martin Luther was summoned to respond to his 95 (97?) Thesis, before a council in Augsburg. Before Cajetan, the representative of the pope, Martin humbled himself by throwing himself on the ground & asked what the errors he was to recant. Cajetan names 2, sole authority of the scriptures in matters of faith, & Luther’s teachings on the sacrament. In his 58th thesis, Luther had denied the merits of Christ being the treasures of the church distributed by indulgences. Cajetan cited a bull of Clement VI, to prove Luther’s error. Luther replied that the bull did violence to the scriptures. Luther said he couldn’t recant his doctrine of justification by faith alone without works, claiming his “error” was the teaching of scripture. Cajetan gave him an ultimatum to willingly, or unwillingly, he must recant! On the second day, Luther said that he hadn’t said anything contrary to holy scripture, the church Fathers, the papal decrees, or right reason, & that he submitted himself to their judgment. Dismissed again, Luther prepared an answer to Cajetan’s charge of heresy. He found out that the council had already decided on vilifying him a heretic, even before hearing his defense. Cajetan published a bull affirming the doctrine & sale of indulgences.²⁰³⁰

1518, Ulrich Zwingli, (born 1-1-1484 at Wildhaus on the west side near the south end of Lake Constance in Switzerland). He opposed the sale of indulgences by Bernhardin Samson, apostolic commissioner, who crossed the Alps from Italy. With such opposition, backed by the archbishop of Constance & officials of Zurich, Samson

returned to Rome. Zwingli also attacked the doctrine of purgatory, & later, about 1524, he rejected the Roman mass & images in the Churches. The Swiss Diet expressed a willingness to help in the abolition of the sale of indulgences too.²⁰³¹

1523, Martin Luther later wrote his sermon on the dead into the Church Pastil: "For the dead, inasmuch as the scripture says nothing about them, I hold that it is not sin to pray somewhat on this wise in private devotion (for my friends) 'Dear God, if souls can be helped, be merciful to them.' And when this has been done once or twice let that be enough."²⁰³²

THE ECONOMICS OF THE SALES OF INDULGENCES: As noted earlier, the incentives for different ones to sale indulgences were multi-leveled, for it had become a complicated system of economics, & lively-hood for many people. The proceeds were also split up in percentages of different amounts going to different ones in on the cuts, & to fund different areas of the church's facilities, & projects.²⁰³³ Martin Luther got himself in trouble with many who were in on the whole economics of indulgences, because he was threatening their flow of revenues. If what he was preaching was right, not as many people would be willing to buy indulgences, so Martin had to be discredited, vilified, made to stop his preaching & writings against the sales, & he had to be vilified as a heretic. For what Martin was doing was like in cases in earliest Christianity, when pagans complained that the early Christians' teachings against idols & idol worship, was threatening their economics of idolatry, reducing their lively hood in crafting things to sale for performing sacrifices to the Roman & pagan "gods" (Acts 19:24-41).²⁰³⁴ In like manners, those like Martin Luther, who preached against the sale of indulgences were making enemies of all those who were making a living off of them. Too many conflicts of interest cases were going on behind the scenes for the Catholic church to want to reform the sale of indulgences, for the ones who could repeal & change the system, reform it, like the Popes, archbishops, & civil authorities, were the same ones benefitting off of the sales, & thus the incentive was to keep it going, even increase the sales through clever salesmen, like Tetzel. So Martin Luther was going against the tide, spitting into a hurricane of established winds of economics, & soon found this out. He tried to enlist the support of archbishop of Mayence, who was also the Imperial Chancellor, very influential in Germany, but he was in on the splits & got part of the revenues. He had paid the pope a lot of money (simony), to be put into office, & was to receive half of the receipts for the sale of indulgences in his territory. The archbishop of Mainz was to share 50 % of the proceeds from the sales to repay his bank loan. So these were the types of challenges that Martin faced.²⁰³⁵

Further retrogressions of Salvation for the Dead: Eventually, these later retrogressed-forms of works for the dead, were rejected by many of the Protestants during the Reformation. Protestants discarded beliefs which were apparently at the heart of the ever day religion of the majority. Such as, prayers as efficacious for the dead. By the late medieval era, religion has been called a religion practiced by the living on behalf of the dead. But now it was taught that such good works contributed nothing to salvation. If they could not help the living, they could certainly do nothing for the dead. This was against traditional Catholic dogmas & established traditions.²⁰³⁶

In Catholic thought, the concept that souls can eventually escape out of purgatory through the communion of souls: The union of the faithful on earth, the saints in heaven, and the souls in purgatory, these concepts were established dogmas & traditions, by the 13th-16th century. Moreover, all these reflected fragmented hints that go back to the basic concepts of the

earlier beliefs in the descent and baptism for the dead. The results were believed to be basically the same thing, for the souls in the spirit prison, later called purgatory, would be set free and allowed to cross over into paradise. An interesting depiction of the communion of souls depicts a soul in purgatory pleading towards one of the saints, who in turn is pleading to the three members of the Godhead.²⁰³⁷ Earlier, depictions of Christ's descent into limbo, hades, etc., also showed the souls in the lower regions with up-lifted hands pleading and praying to God for help. When help does come, during Christ's descent, the prayers of the dead, turn to prayers of Thanksgivings and praise, as the Grateful Dead come forth out of captivity & are resurrected, lifted out by hand & wrist grips.²⁰³⁸

Certain saints, such as St. Theresa [born March 28, 1515], have been portrayed in the act of pleading for souls in purgatory. In one work, she kneels before Christ who gestures with his hand toward an angel, who is in the very act of raising a soul out of the flames of purgatory, by grasping the soul's right hand.²⁰³⁹

The Emperor Salvatus reports in the Chester Last Judgment play of the sufferings that souls have to endure in purgatory. However, the different types of sufferings that different souls have to go through will eventually come to an end (Chester XXIV.90, 97-100). "Those in Purgatory thus are also in some sense pilgrims who, purging away their sins, are destined eventually for salvation, and they too can hence be assisted both by earthly prayers by people in this life and by the saints in bliss."²⁰⁴⁰

The jaws of purgatory, seen so often in the art works, where soul exit out of, during Christ's descent, are also mentioned as being what happens on the other side of the veil, during the mass for the dead, in which the sacramental "bread of the angels made food for wayfarers ("panis angelorum/ Factus cibus viatorum") now will provide a safe journey through the mouth of death and into the heavenly kingdom, where man's sight will no longer be defective but will be made to see the Good, the Beatific, in the land of the living: "Tu nos bona fac videre/ In terra viventium."²⁰⁴¹

In order that souls may pass over from purgatory to the safety of Paradise, angelic protection and guidance were needed. Hence, in the offertory anthem of the mass for the dead, Michael the archangel, is charged with the care of all departed souls. He is also the holy standard bearer, so that those who benefit from the mass for the dead, may be introduced to the holy light, which was promise of old to Abraham and to his seed.²⁰⁴²

Thus in later Christian legends, they tell how Christ "...led out the holy fathers, who were in Limbo, and what He Himself did there." Also: "His Resurrection was of great profit, for He led the prey with Him. It is written: 'The lion is come up out of his den, and the robber of nations hath aroused himself.' And again, 'And I, if I be lifted up from the earth,' that is, when I bring My soul from Limbo and My body from the grave, 'will draw all things to Myself.'"²⁰⁴³

1545-1563, The Council of Trent, issued a decree on purgatory, affirming its existence, & the possibilities of the faithful to lighten the sufferings of the souls detained there by their prayers & masses for the dead. The Council affirmed that Christ had given power to the church to grant Indulgences, & maintained their utility. The council decreed that the Mass is a propitiatory sacrifice for the living and for the dead. The basic concept was that those present partaking of the mass and the dead are benefitted by receiving forgiveness of sins and, at least in the case of the dead, irrespective of anything they have done or do.²⁰⁴⁴

Later Fragments, Hints to
Baptism for the Dead

Depictions of the deliverance of souls from purgatory during Masses for the Dead, was a popular theme in religious art throughout the Catholic world from the 17th to early 20th century A.D.²⁰⁴⁵

Later beliefs that the dead could pray to be released from hell, the spirit prison, limbo, hades, etc., seems to have eventually become part of the later practice of the communion of souls, which may have also branched out from each other from a common doctrinal and traditional source going back to the descent, prayers for the dead, and baptism for the dead.

In 1708, one Beissal, upon accepting a literal interpretation of Paul, baptized for the dead, for Emanuel Eckerling was baptized for his dead mother, and Alexander Mack for his father.²⁰⁴⁶

Second half of 19th century: Some of the "Holy Cards" published by Bouasse-Lebel, illustrate Catholic beliefs & rites for the dead, and the power of the clergy, whose celebration of masses could liberate souls from Purgatory. One card showed a mass being performed for the dead, during which an angel grasps the arms of a soul being liberated out of the fires of purgatory.²⁰⁴⁷

Further retrogression away from the original ordinances of baptism, & baptism for the dead may have resulted in how washings and anointings, plus baptism seem to have been eventually blended together to become the so-called rite of "baptism" in which water was sprinkled on the head of infants. Another retrogressed version, which would also continued on into later centuries, was developed as a results of further blending of other nations' customs and rites for the dead, in which water would be sprinkled on the corpse, and in some cases, on the coffin too.

After a person died, there was a time set aside in which friends and loved ones would come to view the body before it was placed in the grave. During this time, each visitor would bless the corpse by tracing the sign of the cross with a twig in the air above the dead person's body, while simultaneously sprinkling holy water on the body. The holy water during masses for the dead, and funerary rites was said to regenerate the dead, and was a symbol of immortality. This is very much like the rite performed by Anna Le Guen in the Plouguerneau cemetery, this gesture is said to have been derived from a long-established Indo-European & Semitic folk tradition that depicts the dead as thirsty and dry. Water was believed to metaphorically represented fertilization, & regeneration in folklore motifs, and the practice of providing libations for the dead is well known from classical sources. Archaeological and ethnographic contexts in Palestine & other parts of the Near East and the Mediterranean world show that graveside containers held water and other liquids as offerings to the dead. In Brittany, blessing with holy water figuratively regenerates the dead and symbolically grants them immortality. In later centuries, & in some cases, masses for the dead included the sprinkling of water on the corpse, at the wake and in the cemetery, this was symbolically linked to the conception of regeneration and immortality.²⁰⁴⁸

On up to World War II, on of the tableaux, used in helping to teach church doctrine at Breton missions, there was the depiction of the deliverance of souls from purgatory. Depicting a mass for the dead, below this scene is another that shows souls benefitting from the mass, for an angel empties a golden chalice by sprinkling drops of water on the up-stretched arms and faces of the souls in purgatory. Chalice shaped baptismal fonts seem to be retrogressed fragments of baptism for the dead. Here is another possible fragment, for after this retrogressed form of a sort of baptism for the dead by sprinkling, another portion shows what happens next. For another angel raises purified souls up out of purgatory. The soul

stands clothed in a robe, and is about to embrace the angel who grasps the soul's arms as they begin to ascend. In another portion, an angelic guide is about to ascend with a soul through the clouds up into heaven. Above this, in heaven, the purified souls meet with the Virgin Mary and the Christ child who both had been crowned, enthroned and glorified centuries earlier.²⁰⁴⁹

Masses for the dead were believed to shorten the time that the deceased spent in purgatory. Hence, people continue to give Masses and services with the intentions of helping the soul of the dead.²⁰⁵⁰

1950s, Masses for the dead increased in Brittany, several types of Masses for the dead were offered. "The spiritual justification for requesting Masses has its roots in medieval Catholicism, which taught that the soul must do a period of penance in purgatory before achieving heaven's grace. The prayers of the living, including services and Masses, were held to hasten the release of those suffering in purgatory."²⁰⁵¹

1960's Breton and René Le Corre, note how in some cases in traditional Catholicism in Brittany, the clergy would sing the petits services, some "singing as quickly as possible the Latin psalms and matins for the dead. . . those verses of which he understood nothing and which no one understood. But people didn't need to understand: the rite functioned by itself."²⁰⁵²

1980's, in Plouguerneau and La Feuillée, there were several other types of Masses for the dead.²⁰⁵³ Before funerals, the curé asks the family where they would like the Masses given for the deceased relative to be sent,²⁰⁵⁴ while in other cases, Masses were not done in public, hence doubts arose as to whether or not they were actually done, even though such services were paid for.²⁰⁵⁵

WATER SPIRITS, FURTHER RETROGRESSION IN LATER LEGENDS & TRADITIONS

Now, even though later Christians continue to argue about what Paul meant in 1 Corinthians 15:29, and what it was that the earlier Christians had practiced, or if they had practiced it at all, or if Paul was making reference to a pagan rite.²⁰⁵⁶ Still, despite this, there are some lingering reminders of rites for the dead, during later centuries, when the practice, baptism for the dead, had almost faded out of the later Christian picture completely.

1st-early 4th c.? 24th Ode of Solomon as connecting baptism, with anointing and the deliverance of the dead (resurrection). While in Ode 6, too, we have a stream bringing water to the temple, and which water brought back from the dead, them, who were dying.²⁰⁵⁷ The fountain of youth, the living waters, or waters of life, & pools, etc., (Isa. 12:3, 35:6-10, 55:1, Jer. 2:13, Zech. 14:8, John 4:10, 7:37, Rev. 7:17, 21:6). Many of these were considered sometimes, types of baptism, often illustrated in art works in baptisteries of early to later Christianity, & with Christ's blood, as a type of river, flowing down to give life, wash away sins, whitened garments (Rev.7:14), & baptizes-the-dead in the place of the skull, under the cross, sometimes representing the underworld.²⁰⁵⁸

After the baptismal waters have been blessed, exorcized of evil demons & evil water spirits, later believed that might be dwelling underneath the water. The water becomes safer to enter in, & is like a fountain of eternal youth, which resurrection is too, especially in deification themes & types.²⁰⁵⁹ Thus, in later centuries, blessing of the water, blessing rivers, lakes & containers of water could be faded fragments of baptism for the dead themes.²⁰⁶⁰

Restrictions of when baptisms could be performed became a challenge of what to do with all the infants that were dying un-baptized. Quarrels, such as at Sherborne, argued about what should be done to deal with these types of issues, plus about the availabilities of fonts. Plus, in other places & times about the rights, licenses, fees, or

non-fees, & the privileges of administering the sacraments, especially baptism. Moreover, because many chapels sometimes didn't have fonts, there were issues of having to travel to other areas where there were fonts. These issues, plus many others, attributed to these concerns of what to do with all the babies that were dying without baptism, so in some areas, compromises were being made, as the restrictions to times when baptisms could be performed were relaxed. Plus, as laws were decreed that infants had to be baptized sooner, just in case they might die before the baptismal seasons. For example, the laws in Ine (c. 690), said that every child is to be baptized within 30 days of birth. In the Canon of Edgar, 37 days, in the laws of the Northumbrian Priests, 9 days. One of the superstitions that created the urgency to baptize infants soon after their birth was this: Many layfolk believed that the devil would fly away with those children before the canonical recognized baptismal season arrived, thus cheating them out of the chances for baptism.

1148, villagers at Herpt complained to the Abbot of St. Trond, Belgium, that their children were dying unbaptized. Thus, to comfort them in this on going issue, instructions were given to the midwives to have on hand water, in the event they need to perform an emergency clinical baptism, before the child died.²⁰⁶¹

1320s – 1384, during John Wycliffe's days, (English Philosopher, Theologian, Bible translator), the story of a young couple who had a baby that died without baptism is dramatized in a movie about The Story of John Wycliffe. Because the father was unable at the time to pay a "donation," to the church, the Parish Priest refused to baptize their baby. After the baby died un-baptized, later a Friar told the grieving Mother that the spirit of her baby, because they'd failed to have the child baptized, when alive, was then cursed to wander the earth as a "fire fly." This might remind us also of legendized pre-existence themes, of how some of the fallen angels are depicted in art, & fables tell of them transforming into insect type creatures. The Friar is reported to have told the Mother that the spirits of the un-baptized are cursed "to wander as fire flies." She goes on to tell how that after that, when ever she saw the fire flies rise in the twilight, she feared that maybe, one of them was her own poor lost child is there. Wycliffe assured them that he had studied the scriptures, the Bible, for years & that there was no such old wife's tale in the Bible about fire flies being the spirits of un-baptized babies.²⁰⁶²

However, during the Reformation, 1500s, the blessing of the water, according to the way the Papistry of Roman Catholics did it, was rejected by different Reformation sects, like Anglicans in England. It was further thought & believed that water in a ditch, rivers, lakes, & tubs at home, could be just as holy as water in the old baptismal fonts in churches, & thus baptisms of infants could be just as valid in a ditch full of water, as in fonts. If these views spread to other areas, this may be partly why later baptismal formulas got simplified down to just prayers said by streams, lakes, & rivers for water spirit nymphs, believed to be the spirits of un-baptized babies.

1536, the Lower House of Convocation, in the Province of Canterbury, England, sent to the Upper House a list of erroneous opinions, some of which were things done in by papistry, & thus, during the reformation, they wanted to get away from. Some of the things condemned were when & where baptisms of infants could take place, that it didn't have to take place in the church only, but could be done in a tub at home, in a ditch, as it was also done in the fonts. That the holy oil "oyle" they'd use was just as good as the grease or butter that the Bishops of Rome used. That running waters in the channels, or common rivers, were just as holy as other hollow water. Such views as these, & other influences on Anglicans changes & split from Roman Catholic versions of

Baptism, began to be noted. Thomas Becon, chaplain to Cranmer, in Catechism, points out that when Philip baptized the eunuch, (Acts 8:27–39), there was no hallow font, nor holy water, salt, oil, cream, spittle, candle, or other parts of the papistry. In his Humble Supplication, the anti-Roman Catholic Reformation attitude shows its contempt for the older ways, rejecting the exorcism of the water, how the "Baal's priest" bewitched the water, before the infant is baptized. Conjured the devil out of the poor infant, & rejects the use of the "vile spittle," etc.²⁰⁶³

All these factors contributed to the changes made in baptismal settings & baptism for the dead themes & settings, where fonts were changed, & baptismal prayer formulas were developed to baptize children before they died, or after they had died, when their spirits began to haunt those who neglected to have them baptized in a timely manner, according to later lore. Such concerns became parts of the legendization of baptism for the dead.²⁰⁶⁴

Baptism for the dead by immersions, in practice, in themes, in ancient settings for them, had become so faded by these later centuries, that they only retained faded hints of them, in older art, descent types, in art works of masses, liturgical rites, & prayers for the dead, & in later Christian water-nymphs fables.²⁰⁶⁵

In later centuries, when beliefs & rites became legendized in the Lowlands of Scotland, folklore about "Spunkies," have different versions of what they are said to be about, some saying they are named so, as given to the WILL O' THE WISP, a fiery devil, (pre-existence themes turned folk-lore. But, as legends go, themes often get blended together, confused, & different versions grow out of other similar themes. In Somerset, there is a belief that the Will o' the Wisp is a spunky, the soul of an unchristened child, doomed to wander until Judgement Day. In the Lowland legend, SHORT HOGGERS OF WHITTINGHAME, like baptismal prayer formulas, said to count as baptism for the dead unbaptized babies, as in other later Christian cultures, "...the bestowal of even a nickname is enough to rescue a child from the limbo inhabited by the nameless. In a similar legend of the Isle of Man told by Sophia Morrison, the little waif is saved by a token Christian baptism, an old fisherman who blesses some water, makes the sign of the CROSS in the air and says, 'I christen you as John if you be a boy and Jean if you be a girl.'" Here the heathen name-giving has been christianized."²⁰⁶⁶

Perhaps symbols, artworks, certificates, small tokens, like the said small bibs, were believed to be good-enough reminders, of the earlier mysteries. Consequently, in some cases with simple baptismal formulas & prayers, even ones to baptize the dead with, such as water spirits nymphs, (Believed in Russia & other places to be babies, who had died un-baptized & thus seek help). These simple prayers seemed to suffice, in the minds of later Christians, to give salvation to the dead, though such beliefs became parts of fables. Thus, many didn't seem to want to bother with the actual going through the motions of the original earlier Christian mysteries, even if they still knew what they were by those later centuries. But, if not, or if they did, (such as a well read illuminating manuscript writing Priest). Many perhaps still settled for later more convenient & simple prayer formulas of baptisms, & baptisms for the dead, that could be said by anyone, because authority wasn't also so much an issue anymore, & nor was priesthood powers & authority required in their thinking. Thus, in the later superstitious beliefs systems, when the doctrines & rituals were legendized, the earlier ancient settings for baptisms & baptisms for the dead were no longer being used as much.²⁰⁶⁷

In later centuries, Baptism for the dead themes retained garment themes, though in legendized forms. Moreover, the early Christian mysteries, in later times, might not have

preserved their original forms, but the art works, symbols, & later types still retained many aspects, though they too began to be legendized. The times to expect the appearing of these water nymphs called the Navky & Rusalky were around Whitsunday, (the later traditions that kept in remembrance the white robes worn after baptism), the time when the dead were honored, or appeased with different gifts, & it was a time for remembering the unfortunate dead. A time when the resurrection was celebrated. Plus, the baptismal white garments associated with Whitsuntide, Whitsunday, or White-Sunday, so named after the white baptismal robes, these were remembered, for they often commemorated Easter Sunday, a favorite, & in some places designated baptismal day. We note how earlier, catechumens spent a long time getting ready, preparing for baptism, thought unclean, they had to spiritually get ready for the purification, or whitening of their souls, the washing & anointing, & bathing ceremonies to start the cleansing process before going into baptismal fonts to do baptisms for themselves, & baptisms for the dead. Plus, there going in through white curtains, possibly entering by hand & wrist grasping through those curtains. Them dressing down naked, & going down into the font, like they were symbolically dying as to the old person of sin, or descending into the watery abyss. Then being resurrected, which is what Whitsunday is a reminder of in later traditions. Then later in the initiation ceremony, them being clothed in white baptismal robes. Then later, when nude adult baptisms were changed to nude infant baptisms, near baptismal fonts, a table was provided to pile their clothes on. Like for example at Bueil in France, 1508, the children were undressed of their swathe, which is wrap that things are sometimes wrapped up in, or in several layers of fabric, or a strip of material in which something is wrapped in. In this case swaddling clothing for babies, like the swaddling the infant Christ was wrapped up in. But also, just like infant looking souls are swathed in, during assumptions of the soul after life, when the swathed soul is passed on into the hands of angels. Thus, with possible artistic reminders of this type of fragments of garment themes thus preserved to a certain extent in ritualistic afterlife symbolical death, & rising, as baptism was still a type of in these later centuries, the disrobing of adults was changed to disrobing or unswathed infant baptisms, to have them robed again, or swathed (*desmailloter et mailloter*).²⁰⁶⁸

Such things were later turned unto fables in later versions of this, for it seems to be in the descriptions of how the Navky & Rusalky appear, that the white garment themes were retained, though in fragmented forms. Thus, in Slavic later Christian folklore in Russia, the Rusalky, water nymphs, water-spirits, are said to be half naked, or at least have on only a white shirt. They cover their beautiful bodies with green leaves, or a white shirt without a belt, and during Whitsuntide they sit on trees, asking women for a frock, which could be a girl's dress, or a loose outer garment, in particular a long gown with flowing sleeves worn by monks, priests, or clergy. Or they'd ask girls for a shirt, thus women hanged on branches strips of linen, or tore strips of clothing from their dresses to appease them. These water nymphs were believed to be angry at times, because their mothers had let them die un-christened, or un-baptized, thus they can sometimes get mischievous, deadly & were sometimes feared by the peasantry. But, during the festivals, "Rusal'naya Week," the village girls would dance happily to the rivers and woods, where rites to dispatch the "unclean" dead were performed. Thus, these rites were done for these disembodied infant-spirits that had lived as mortals for a short time & unfortunately had died before they could be baptized. They were amongst the other "unclean" dead, which were different types of water

spirits. Consequently, the Rusalky could be banished for another year. Or, as other sources say, they could be released, baptized, by a simple prayer-formulas, & these strips of clothing seem to appease their wants & pleas to be baptized & perhaps give them the clothing that sets them free from haunting the rivers, wooded areas, lakes & small streams.²⁰⁶⁹

I wonder if these were the types of lore that inspired the part in Joanne Rowling's recent Harry Potter series, when clothing given to Dobby, the house elf, to set him free: "A house-elf who serves the Malfoy family. Dobby is a pitiable creature who is bound by honor to serve his assigned family, no matter how badly they treat him. Under normal circumstances, only death will release him from his eternal servitude, unless the master of the house releases him by giving him a gift, an article of clothing."²⁰⁷⁰

The clothing, was a sock, hidden by Harry in a book, then given to the elf's master, who in turn, not knowing it was there, gives the book to the elf to carry for him. Dobby opens the book & sees the sock in it & confronts his "master" about the clothing item, how that he's now free! Perhaps these types of traditions inspired such a thing.

Thus, when the ancient settings for baptism & baptism for the dead in different types of fonts were changed & legendized. The later settings for a baptism for the dead in mythical forms, were near lakes, rivers, forests, & trees, where these water-nymphs plea for baptism. Moreover, one of the traditions that preserved in part the use of baptismal garments, in later centuries was the festival known as "Whitsuntide," Whit Sunday, or "White Sunday."²⁰⁷¹

Consequently, as with other doctrinal themes in the earliest Christian church, that became legendized to fables, many themes blended with each other, & fragments were passed down in much later centuries. For it seem possible here that Whitsunday, & its later Easter traditions, of giving new clothing to each other, (white garment themes), were still passed down into later baptismal themes, even legendized baptism for the dead themes. In that in the blends of pagan-Christian fairy tales & fables of later centuries, the giving of clothing to a fairy, elf, naked water-spirit, broonies, or other traditional character, (many believed to be the spirits of the dead, in some cases unclean spirits that seek christening. While other traditions say they're amongst the fallen angels).²⁰⁷²

Consequently, the act of giving new clothing, or strips of cloths, etc., was said to have all kinds of variable effects, depending on the stories, the location & Christian-pagan blends of customs. For some clothing items, covers their nakedness, because many fairies, & others of their mythical types, were said to often be going around naked. (This might remind us of the early Christian mysteries, how the initiates were said to strip off the old clothing, symbolic of putting off the old sinful ways, to later be clothed in white baptismal robes. Thus, later Whitesunday, and later new Easter Clothing). Thus, in different fairy tales, & lore, the different types of clothing items' variable effects will: Help them be christened, calm them, make them happy, banish them, scare them off, even set them free, or set the giver free from being bothered by these mythical creatures. For example, fathers would lay their trousers (or an outer garment covering the body from the waist to the ankles), over a new born baby's cradle, before christening, & in so doing, this was believed to protect the child, (protective garment themes), & keeps him or her safe from being carried off by fairies, in some lore, evil water spirits. Other protective clothing lore blended in with water-spirits & the like, lore (legendized baptism for the dead themes), of this type says, how if led astray off a path by pixies, that person was turn his coat, thus: "TURNING CLOTHES, may have been thought to act as a change of identity, for gamblers often turned their coat to break a run of bad luck." etc.²⁰⁷³

The people of Corinth, in Greece had the doctrine and practice of baptism for the dead, but later it retrogressed into

fairy tales and legends. "According to Bulgarian tradition in Macedonia, the Navi and Navjaci (meaning dead) are invisible spirits (genii), scaring in the depths of the firmament, appearing in the shape of birds and crying like infants. They are the souls of children who have died unbaptized and in their search for their mothers they attack and trouble women in childbed. They may be set free however, if the baptismal formula is said over them." (III Myth of All Races 253).

"Ghost children who called from the dark" is the heading for a part about the navy, with art work by Winslow Pinney Pels, showing a sad, partly closed eyes, white female youth, dress in a white hooded clothing. Up in a tree, the youth's mouth is open as if calling out in the darkness, wailing in sorrow. A full moon is seen in the distance behind the youth, so its night time. This is a modern illustration of the ghost children who called out in the dark. The side comment reads: "Among the various sorts of ghosts that confronted travelers, few were as piteous as the navy, hunters of Slavic lands. They were the spirits of children who had died unbaptized or at their mother's hands. Most often they appeared in the shapes of infants or young girls, rocking in tree branches and wailing and crying in the night. Some begged for baptism from passersby. Some—thirsting for revenge against the living, who had let them die nameless—lured unwitting travelers into perilous places. But they were not always human in form. In Yugoslavia, it was said, the navy took the shapes of black birds, which cried in a manner that chilled the soul."²⁰⁷⁴

In the Balkan countries, the Slovenian Savje, in like manner, are believed to fly about in the form of huge black birds pleading to be baptized. If anyone should happen to have pity on them and should baptize them, they will become their great benefactor. (III Myth of All Races 253).

Could it be that the earlier baptismal fonts, with Greek letters, & birds depicted in the art work, down in the font, which if filled with water, would have the birds down under water? Birds & eagles sometimes symbolic of heavenly messengers of the gospel, like with the Apostles who wrote the four gospels, an eagle symbolic of St. John. But also, birds help prophets ascend to heavenly places, which is also the symbolism of baptism, the ascend out of the underworld, the grave, in ascending in the resurrection to the garden paradise of God, often depicted with trees, flowing live giving water, birds & other animals.²⁰⁷⁵ Could these be earlier symbolism in baptismal settings, have later passed into legends that eventually became legendized in Greek speaking Christian lore about the birds pleading to be baptized? Birds that are supposed to be the dead spirits of babies that died without baptism, & thus seek a sort of baptism for the dead, for them through baptismal prayers?

In Little Russia, always orthodox Greek Catholic, the Mauky, are children who have either been drowned by their mothers, or were not baptized. They are said to have the appearance of small babies, or young beautiful girls with curly hair. During the fairy week they run about the fields and meadows lamenting "Mother had borne me and left me unbaptized." They are angry at those who allowed them to be unchristened, and whoever chances to hear their wailing voices should say: 'I baptize thee in the name of God the Father God and the Son and God the Holy Spirit.' This will set them free; but if for seven years they find no one to take pity on them they are turned into water nymphs." (III Myth of All Races, 253).

Among the Poles, such spirits were called "Latawei." A child that has died unchristened wanders about the world for seven years and begs for baptism; but if it meets no one to take compassion on it, it will be turned into one of these spirits."

In Russian folk beliefs, the rusalka is a water spirit which "leads travelers astray, abducts children, and is

connected with the impious dead. Like the water spirit (vodiano), he often resides in deep pools."²⁰⁷⁶ This might remind us of earlier beliefs about how the baptismal waters were blessed because of the earlier type of the baptismal waters being a type of the abyss, hell, hades, limbo, etc., was eventually legendized into thinking that demons dwell there, and thus, the waters needed to be cleansed and blessed.²⁰⁷⁷

Furthermore, in Russian folk beliefs: "Devils supposedly lived in swamps, dark thickets, deep pools or lakes on the one hand, and in hell, imagined as an expanse beneath the earth, on the other. They moved between the upper and the lower worlds through special holes in the earth (skovz' zemliu). . . [There are folk tales about how] a peasant discovered these holes in the earth and then fell into hell or, in one popular tale, pushes a wicked wife down one of them. Devils gathered in bathhouses or abandoned dwellings."²⁰⁷⁸

"A particularly large number of superstitions accompanied the Yuletide celebrations. In some areas peasants thought that unbaptized children were released from hell to walk the earth from Christmas to the Baptism of Christ."²⁰⁷⁹

The Russians believe in a species of water and wood-maids, called Rusalki. They are of beautiful form, long green hair, & swing & balance on tree branches. They bathe in lakes, rivers & play on the surface of the water. Whitsuntide is chiefly when they appear, and the people singing and dancing, also weave garlands for them, & cast them into the stream."²⁰⁸⁰

To many of the people of Southern Great Russia and the Ukraine, these rusalki were "souls of unbaptized or stillborn babies and drowned maidens."²⁰⁸¹ Faded reminders of baptism for the dead are seen in the Rusal'naia Week celebrations, the "farewell" or burial of the rusalka, which, by the end of the 19th century, was still wide spread in the southern province of Voronezh, Russia, even down to the 1930'. In some cases, such as in the region of the Riazan' Province, some of the peasants would fashion dolls of rags about the size of a small infant, and then place them in coffins, covering them with muslin and flowers. The village youths would then carry the coffins to the banks of the river. "Some girls pretended to be priests or deacons; they made a censor from an egg shell and sang "Lord have mercy." At the river the girls combed the rusalka's hair and bade her farewell, both laughing and crying. Then, fastening a stone or two to the coffin, they threw it in the water. After this they sang and danced the Khorovod." In acting as priests and deacons, and singing that the Lord will have mercy on these spirits who had died without baptism, and upon throwing the coffins in the water, all these seem to be faded and legendized reminders of baptism for the dead.

In historic Christianity, like in iconography of Russia & other places, hell is very often depicted as an open pit, caves, underground caverns, underneath the ground.²⁰⁸² Which is why in modern times, many of us point to the ground & say: 'If you don't repent, you're going down to hell!' Or as in Blues songs, references to "going down slow," as Howling Wolf sings in Goin' Down Slow, a song about being close to the time of dying. Perhaps why also the 1970s rock band, Led Zeppelin, sings about "In My Time of Dying," how the dying soul doesn't want to go down, but rather up! Thus, singer Robert Plant pleads for Jesus to meet him in the air, for if his wings should fail, please Jesus bring me another pair.²⁰⁸³ Going down, falling angels crashing down into the underworld, & then later fables about underground folks, are part of the legendization of the earlier Christian doctrine of salvation for the dead.

For example, in Scandinavia fables, the Elves, good ones are white, who dwell in the air, etc., & are as bright as the sun; while evil ones are black, & live underground.

Other traditions of them tell of the Hill-people, (Högfolk), who are believed to dwell in caves and small hills. When seen, they have handsome human shapes. "The common people seem to connect with them a deep feeling of melancholy, as if bewailing a half-quenched hope of redemption." Occasionally, on summers nights, they can be heard outside their hills singing. When this happens, one is not to be so cruel as by the slightest word, "to destroy their hopes of salvation, for then the spritely music will be turned into weeping and lamentation." Moreover, people use to hear the people out of the hill under Gärn in the parish of Tanum, the playing of the best music by the hill-people musicians. Anyone who had a fiddle and wished to play was taught lessons by them, provided that they promised them salvation. Whoever did not, might hear them within their hill, breaking their violins, & crying bitterly.²⁰⁸⁴ The underground folks, like the underground spirits in prison in early to later Christian art works, & icons, also hoped for salvation, which was given to them, during the harrowing of hell, the Anastasis, or resurrection. In Liturgical rites for the dead, the underground souls come up out of the underworld, as "The Grateful Dead," singing praises to Christ, their deliverer.²⁰⁸⁵

The Neck in Scandinavian water spirit fables, is a great musician, sitting on the water playing a golden harp. "To learn music of him, a person must present him with a black lamb, and also promise him resurrection and redemption." In Sweden, there's the story of two boys who were playing near a river. The Neck rose to the surface of the water and played on his harp. One of the children said to him, 'What is the use, Neck, of your sitting there and playing? You'll never be saved.' The Neck began to cry bitterly & sank down to the bottom of the river. At home the children told the story, their father, who was the parish priest, told them they were wrong to say what was said to the Neck. He wanted them to go back and console the Neck with the promise of salvation. They did & upon seeing the Neck on the surface, weeping & lamenting, they said to him: 'Neck, do not grieve so; our father says that your Redeemer liveth also.' The Neck then took his harp and played most sweetly, until the sun was gone down." In another form of this legend, a priest told the Neck that: 'Sooner will this cane which I hold grow green flowers than that thou shalt attain salvation.' The Neck grieved by this flung away his harp and cried. After the priest rode on, his cane soon began to do just that, sprout green leaves and blossoms, so he went back, & told the Neck the glad tidings, & the Neck thus began to joyously play on all the whole night.²⁰⁸⁶

In Germany, there are fables about Water-people, one fable about The Peasant and the Waterman, souls of drowned people are put under pots, underwater in a house underwater, & were held captive by the Waterman. The peasant waits for the Waterman to be away from his house & descend into the water house, turned up the pots, one after another & immediately the souls of the drowned people ascended out of the water & regained their freedom.²⁰⁸⁷

In numerous art works that show the baptism of Christ in the river Jordan, down in the water can be seen "water gods." In Russian folk belief, the devil tricks Adam into signing a note that said Adam and his offspring would belong to the devil when they died. After Adam signed the note, the devil "hid it under a rock in the river Jordan so that no one would find it and take Adam and [the rest of] the people from him."²⁰⁸⁸

"And from that time Adam and all the people until Christ had to go to hell and be under the devil's power after death. Christ was born and came to Jordan to be baptized. The Lord stood on the same rock under which Adam's voucher lay. The rock moved from its place, and the voucher turned up under the Lord's feet, and now all

the writing was erased from it. And the voucher was destroyed, and there was no way that the devil could keep Adam and all the people in hell any longer. And the Lord came to hell and led Adam and all his race out."²⁰⁸⁹

ROOTS OF A TREE AS TYPES: Another ancient to later Christian type for the descent, and the watering (baptism) of the souls of the dead in the underworld, were the roots of a plant which extend down into the earth. Some art works show a hand clasping the hand of Adam to raise Him & the others there up out of the pit, which is right under the cross. Many early to later Christians may have saw symbolical types in the roots, trunk, branches, & higher up parts of a tree, as being types of those in different realms of existences. Those in heaven, (the higher branches), on the earth, (the trunk), & those underneath the earth, (the roots,) could have been considered as being a type of those who were in the underworld, or the lower regions, etc. Isaiah warned how that different ones had gone down, or descended into captivity, and upon being in hell they were "dried up with thirst." Hell or "the pit," was believed to have been a hot & water-less pit of fire. Thus, those who go there would be among a "multitude dried up with thirst" (Isa.5:1-14).

In some cases in early to later Christendom, Christ's flowing blood from the cross is like a life-giving stream that washes over those in the pit below the cross. Thus, the blood of the covenant watered the roots of Israel who extended down from the tree into the lower regions of the earth. Some Christian translations of the Old Testament reflect these traditions too. David wrote that those who sat in the shadows of death, or in the underworld were those who had been rebellious against the words of God, & 'contemned the counsel of the Most High.' Thus they had fallen into the pit, or into the darkness of the shadow of death. Hungry & thirsty, their soul fainted in them. They prayed unto the Lord &, He came down unto them & satisfied their hunger, & thirst by giving to them his word, which healed them. He broke down the gates of brass, and cut the bars of iron which held them prisoners & led them out of captivity by the hand, & raised them out of hell, so that they ascended up the right way into a city.²⁰⁹⁰

Every notes that the root of the connection between the tree of life and Christ's death goes back to the beginnings of Christianity. "Jesus, the second Adam, dying on Golgotha, the place of Adam's skull, must pass down the tree into the nether world, to the root of the tree in his throat, and come up again through the sepulchre, bringing Adam and Eve with him, for hell must be harrowed if the human race is to be saved. The fruit of the tree, of life or of knowledge, must be below the crucifix, on the way whereby Christ finds man, even at hell's bottom."²⁰⁹¹

On an altar cross, dated 1100—1130, the lower portion, a male and female figure, perhaps Adam and Eve, are grasping at the lower section of the cross, which is also a branch or tree. Perhaps this symbolically represents how Christ's "roots" will be rescued out of the underworld, as they cleave to Christ.²⁰⁹²

In the Fragments From The Lost Writings of Irenaeus, [A.D. 120-202.] Irenaeus used a mustard seed as a type of what Christ did. The seed was sown in the world, as in a field, and from that seed grew a tree that spread out from the heart of the earth into all the world. The descent, baptism for the dead, the resurrection, and the post-resurrection pilgrimage of Christ and his missionary forces into all the world seems to be symbolically presented here in such a way. The Pastor of Hermas, or The Shepherd [A.D. 160], also used branches, willows, twigs, trees, etc., as symbolical types for how Christ and his servants were to spread the gospel and water (or perhaps baptized) the different nations' people of the world. Tertullian [A.D. 145-220], likened the 12 apostles to fountains and rivers which should water the Gentile world. Christ, as it was predicted by Isaiah, was as a root in a thirsty land (Isa.

53:2). Christ was also likened unto a seed through which the nations of the earth would be blessed. Clement of Alexandria, [A.D. 153-193-217], used a "seed" as a type of how God had filled the universe with "the seed of salvation." Christ was "diffused over the whole face of the earth; by whom, so to speak, the universe has already become an ocean of blessings."²⁰⁹³

Later Christian artists depicted Christ as the true vine which branches are his disciples. In the Painting by Pacino di Bonaguida, some of the symbolical types were that of a great river from which the roots of a tree would be watered. Thus, there were "four heads, to water the paradise of the whole Church. Next, from the trunk of the tree let there come forth twelve branches adorned with fronds, flowers, and fruits; and let the leaf of the tree be a most effective medication, both preventing and healing, against every kind of disease, because the word of the cross is the virtue of God for the health of every believer."²⁰⁹⁴

Historic Christianity continued to use these old types, that of branches, vineyards, trees, roots, etc. One of these types was the tree of life and the tree of death, the good fruit, which the Church encouraged the saints to taste was the tree of life in paradise. The cross was seen as a type of the tree of life too, its lower portion pierces the serpent, and thus overcame death and sin. Its upper branches contain the life-giving fruit, the crucified Christ.²⁰⁹⁵ For example, the ancient Jewish apocryphal story of Seth son of Adam, journeying to Paradise in search of the oil of mercy, this was known in Europe as the Vita Adae et Evae, in Latin. The origins of the wood for the cross, in legend, is said in Geoffrey of Viterbo (c. 1180), to have come from one of the "three twigs which Hiontus, the apocryphal son of Noah received when he journeyed to Paradise."²⁰⁹⁶ Though these fragments and types were Christianized in later Christian lore, still the imagery of these types, and the use of twigs, branches, wood, and trees were preserved in later legendized versions. Which versions often connect up with types about the descent into hell and the resurrection. The fruit of the tree of Life in Paradise, in the case with historic Christian lore, "the Tree of Life in Paradise, its evergreen leaves being the word of God," have redemptive powers, to raise the human family up from the underworld, the grave, and to feed the nations with the sweetest faith.²⁰⁹⁷ Hence, such a tree is very desirable to press towards, despite the trials and tribulations which the forces of hell may put in the way to block the souls ascent towards it, because they know that if these souls cling unto God as he clings to them, clinging which often is illustrated in the art works by different types of hand and wrist grasps,²⁰⁹⁸ that these souls will be protected, and out of their grasps, and hence will be perfected and deified, when they are pulled into heaven or paradise by their hands or wrists.²⁰⁹⁹

In historic Christianity, these different parts of trees, and plant types, were used to illustrate how God and his servants sought to nourish the human family with the gospel, so they could grow up to be productive members of the assembly of the gods in the universe. Hence, there is the imagery of how the pure rivers represent the waters of life, which river proceeds out of the throne of God and the Lamb. Plus, how that the roots of the tree represent the lower regions of the underworld, the place of Adam's grave. Moreover, connecting such a place with the tree of life and the cross, which penetrates the regions of death to provide a means of ascension for the human family, and the descent into hell for God to lift souls up by their hands out of hell.²¹⁰⁰ Hence, there is also the imagery that the roots, or souls who have been rescued out of hell, are perfected too, as they ascend through the virtues towards moral Christian perfection in their victory over the vices of hell.²¹⁰¹

As noted, rituals often blended or acted out a number of doctrines at the same time. Baptism being a type of resurrection, often included in being a part of Christ's world wide trek themes. In that Christ's post-resurrection world trek is also part of Christ's victory over death, hell & devils.

Part 7: Christ's Post-Descent, Resurrection & World Wide Treks, Christ as Victorious Cross-Banner Bearer

CHRIST'S Victory March Throughout the World: The post-war in heaven battle between good & evil, between Christ & the Devil, are often written about & depicted in the battles that take place in the after life realms. These on going battles take place everywhere that good combats evil. The fallen angels turned demons, remember whom they fought against in the war in heaven during the pre-existence, & thus continues the war in mortal life, as, most often, unseen tempters. They also continue the battle during Christ's, Michael the arch-angel's, other angels' descents, along with St. John the Baptist's, Christ's apostles', St. Mary's & other saints' descents into the lower after-life realms, to free captive spirits. After Christ's descent, comes the Anastasis, or the resurrection, often symbolized by Christ holding a weapon-cross lance, with a banner or flag that has the cross symbol on it. For example, with the banner in his left hand, Christ reaches down as if he is in the act of pulling another soul up through the arch ways of limbo, for there are others naked souls off to the side, as if they had already been raised by the hand of Christ.²¹⁰²

In Christian art works, Christ's cross banner is seen in numerous depictions of the descent into hell. Hence, inasmuch as seas, rivers, lakes, in some cases, were types of baptismal waters, and even where baptisms took place, it could be that this later tradition has preserved, to a certain extent, the idea of Christ's victory march throughout the world, after his ascension out of the baptismal waters, again, the ritualistic ascension out of hell to bear the sign of the cross to all nations, wandering door to door. Consequently, in Constantinople, "the baptism of Christ is celebrated at Christmas. The head of the church throws a wooden cross out into the Bosphorus and three boys swim out after it. The boy who gets the cross is blessed by the priest and given a present. He takes the cross from door to door and receives many gifts which the people give him in gratitude for being permitted to see this sacred object."²¹⁰³

Cyril of Jerusalem [315-386 A.D.], also wrote that Christ had descended into the realms of the dead, or Hades. "...He who was crucified on Golgotha here, has ascended into heaven from the Mount of Olives on the East. For after having gone down hence into Hades, and come up again to us, He ascended again from us into Heaven,..." In another part of his writings: "...Death was struck with dismay on beholding a new visitant descend into Hades, not bound by chains of that place. Wherefore, O porters of Hades, were ye scared at the sight of Him? [Christ]. What was the unwonted fear that possessed you? Death fled, & his flight betrayed his cowardice. The holy prophets ran unto Him, [Christ], and Moses the Lawgiver, & Abraham, & Isaac, & Jacob; David also, & Samuel, & Esaias, & John the Baptist, who bore witness when he asked, Art Thou He that should come, or look we for another? . . . All the Just were ransomed, whom death had swallowed; for it behooved the King whom they had proclaimed, to become the redeemer of His noble heralds. Then each of the Just said, O death, where is thy victory? O grave, where is thy sting?" (1 Cor.15:55). For the Conqueror hath redeemed us. Of this our Saviour the Prophet Jonas formed the type, when he prayed out of the belly of the whale, and said, I cried in my affliction, and so on, out of the belly of hell, (Jonah 2:2), and yet he says that he is in Hades; for he

was a type of Christ, who was to descend into Hades.... I am a type of Him, who is to be laid in the Sepulcher... And though he was in the sea, Jonas says, I went down to the earth since he was a type of Christ, who went down into the heart of the earth...." ²¹⁰⁴

An interesting depiction which seems to have combined the later part of the descent with the resurrection show Christ with a banner in his right hand while he clasps the hands of a naked soul as if guided the soul and others who follow, up out of the under-world below his tomb. By the tomb a number of guards lay fast asleep. And so it seems that the artist decided to depict the later moments of the descent drama at the point where Christ was almost out of the grave upon ascending up out of the under-world. Another work shows the harrowing of hell taking place in the background, for Christ clasp a hold of Adam's wrist to raise him up, others follow close behind Adam as being next in line to be rescued from hell. Another portion shows Christ coming out of the tomb during the resurrection. ²¹⁰⁵

The cross-banner became another symbol of power and victory, ²¹⁰⁶ in the dramas, and traditions of Christ's world wide march. As we have noted earlier, Christ uses it as a weapon too, when he descends into hell ²¹⁰⁷ and breaks down the doors, or gates of hell. Consequently, as they fall, they crush the devil underneath. As the host of liberated souls come out, they trample over the devil, or demons as they step on the doors, or gates. Christ defeats the demonic forces by thrusting them through with his weapon, the cross-banner spear or lance. Many artists show Christ during the moment when he is resting his foot, or standing on the fallen doors of hell. We also see the cross-banner as he ascends up out of the grave, ²¹⁰⁸ and into heaven. ²¹⁰⁹ "The figure of the risen Christ, standing with columnar strength and in the attitude of eternal triumph at the edge of the sepulcher," shows Christ as the battle banner bearer too. ²¹¹⁰ We see this banner, as he marches forth to meet with different ones, during his post resurrection visitations, after which he marches through the gates of all the nations of the earth. Hence, Christ is the reigning King of Kings, the unconquered Son, and the inspiration for the Christian Knights who also carry this same type of cross banner as they go marching onto the battle field. ²¹¹¹

Cyril, Archbishop of Jerusalem, born a few years before A.D. 318, died 386, said this in a discourse about Christ's militant descent into the underworld, and of his victory march as the Battle Banner Bearer. "He despoiled Amente, He brought up therefrom the [souls who were in] captivity, and departed with them to His Good Father." He also follows this by mentioning how Christ redeemed the captives, and displayed "the Cross like the standard-bearers of an army." ²¹¹² Cyril then follows this with comments that hint to different aspects of the ritualistic drama of the descent into hell, ²¹¹³ which, in many cases, baptism is. ²¹¹⁴ In addition, how the devil is trampled under their feet, and how Christ is raised from the dead by the Father. Also, how he begins to appear to his apostles to instruct them and command them to go forth into all nations. ²¹¹⁵

Cyril also relates the story about one of Christ's post resurrection visitations, in which he was bearing a cross of light. According to Cyril, a righteous man, by the name of Kleopa, saw "the form of a Cross of light that proceeded from the tomb, and rested on the bier of the dead man; and straightway the dead man rose and sat up . . ." Later, the Jews asked him to tell them who raised him, he answered: "It was a Man of light Who came forth from the tomb bearing a Cross of light, and He stood over me, and raised me up . . ." ²¹¹⁶ Thus, did Christ's resurrected body shine with great light as he grasps this person's hand to raise him?

In Hans Holbein's allegory of the Old and New Testament, Christ ascends out of the grave with his banner cross in his right hand. Under his foot is a skeleton and demonic monster, to symbolize his victory over death and the devil. ²¹¹⁷

13th–14th, a number of artists preserved numerous elements of Christ's world wide trek traditions, such as the customs of receiving poor and hungry wanderers, etc. But also, some series of art works show Christ, as the battle banner bearer ascending out hell with the saints of old. Then of him ascending out of the tomb. Then, of him appearing to Mary in the garden, perhaps in the guise of a gardener. His wounds being clasped, or felt by St. Thomas. Furthermore, in this same series, Christ is shown making his victory march throughout the world, for he is standing, or perhaps even striding on a sphere, while holding the cross-banner. In another section, the Holy Spirit descends on the apostles to empower them with spiritual gifts, one of which would equip them with the languages they would need to speak the gospel in the languages of the peoples in the different nations they were about to be sent to. Then, in another section, Christ is enthroned in a last judgment scene. ²¹¹⁸ All of these elements, as we have seen, make up different aspects of the concepts behind the themes of Christ's world wide treks.

1555, an altarpiece by Lucas Cranch the Younger, shows Christ, with his right foot on a skeleton, representing death, and under his left, is a fiendish lion, perhaps representing his victory over the devil. In his hands is a clear see-through banner cross, which he thrusts into the mouth of the lion. ²¹¹⁹

Father Louis Coulange notes how that the "lieutenants of Satan, were, on many occasions, expelled by Christ. But Satan himself gained a brilliant victory over Christ, since he succeeded in crucifying Him. But never was victory more ephemeral! Satan had scarce ended his toil when he suffered a double defeat: a defeat upon earth, where mankind was delivered from his yoke, a defeat in hell, which ceased to be under his dominion. The victor was vanquished." To further demonstrate this point, Coulange goes on to cite from comments about this from such Christian Fathers as St. Augustine and St. Gregory the Great. ²¹²⁰

Isaiah's words about the Lord lifting up an "ensign," the flag or banner, may have inspired Christian Knights, and Christian artists, for the LORD: "will lift up an ensign to the nations from far, and will hiss unto them from the end of the earth: and, behold, they shall come with speed swiftly" (Isaiah 5:11-24, & 26). Also: "And he shall set up an ensign for the nations, and shall assemble the outcasts of Israel, and gather together the dispersed of Judah from the four corners of the earth." (Isa. 11:1-2, 9-12).

The scriptures predict how the many different races of people, from the four quarter parts of the earth, would come out of every nation, kindred, tongue and people in order to be gathered on Christ's right-hand side before his throne during The Final Judgment. However, before this was to happen, the different nations of the earth would have to be given a fair chance to hear the gospel. And if they didn't hear it in this life, they would get a fair chance in the afterlife realms. ²¹²¹

In Athanasius' 6th Letter, written about A.D. 334, he says that: "This does not mean that the descent of the Lord was without profit, for it gained the whole world . . ." ²¹²²

In speaking of Christ's enemies, the later Church father, S. John Chrysostom, A.D. 354— 407, says that they were ignorant of Christ's dispensation. For "the dispensation which is being accomplished, and the mystery, they are ignorant of. For they knew not that the Cross is to shine forth so brightly; that it is made the Salvation of the world . . ." ²¹²³

Another aspect of this whole drama of Christ's intercontinental victory march is how Christ was also seen

as the Victorious War Lord. This is an image that Christian kings attempted to live by because of how they were considered to be God's chosen anointed ones on earth.²¹²⁴ Furthermore, during the "sacral anointing" they promised to protect churches "under the obligations contained in the office or ministerium bestowed on him by God to act as His 'vicar on earth.'"²¹²⁵

This aspect is connected with the idea of how Christ is the Pantocrator. For example, a medallion around A.D. 1148, has an inscription in Greek which says that the Almighty says: "The heaven is my throne, the earth is my footstool."²¹²⁶

In the numerous depictions of Christ post resurrection activities, artists have made him appear as though he is on the march throughout the world, and throughout the different realms in the after life. Christ is often depicted as the great standard bearer, the victorious King of Kings who makes war on the evil forces scattered throughout the world, and in the underworld.²¹²⁷ This is one reason why he is often depicted holding a cross-banner which he uses as a weapon too. The symbolical imagery of the crushed beasts²¹²⁸ of hell,²¹²⁹ the fallen devil, & his fallen host, being crushed,²¹³⁰ thrust through, defeated, & trodden under-foot,²¹³¹ All these are parts of the whole drama, make up different aspects of Christ's march throughout realms, and worlds. Its ritualistic types in baptism, also had many types of this march too, for as it was dramatized, and enacted during early to later Christian mysteries, baptismal initiations, and later liturgies; it became a type of Christ's descent, resurrection & triumphant march over death. Those who received the mark, or stigmata, the wounds of Christ, during the baptismal ceremony, were types of Christ on the march as the wounded warrior. Those who passed through the ritualistic aspect were also likened unto anointed Christs, ready to go forth and defeat the demonic forces, and march forth to free captive spirits out of the underworld, just as Christ did during the descent into hell.²¹³² And as they ascended up out of the font, they were like Christ, again, still on the march.²¹³³ As Christ rests his foot upon his fallen enemies, this symbolized how he was the Father's champion, the victorious undefeated Son. Hence, not only could no door, or gate stop him from marching through,²¹³⁴ there was also no demonic force in the universe which could defeat and stop him too.²¹³⁵ This is why we often see the demons with expressions of dismay,²¹³⁶ for they can't stop the harrowing of hell, from taking place.²¹³⁷ They can't defeat the Son of God. All who attempt to challenge him become his foot stool, as they fall before him.²¹³⁸ Christian Knights must have been inspired to see works of art showing Christ breaking into Satan's castle—fort in order to free the captive souls from his dungeons.²¹³⁹

Furthermore, since baptism was considered the ritualistic type of Christ's descent into hell.²¹⁴⁰ It is no wonder that we should see the same types of symbolism on baptismal fonts, as we do in depictions of how Christ is crushing the devil under his foot, as with also evil demons, during the harrowing of hell, where he liberates the captive spirits held there.²¹⁴¹ Wherefore, under some baptismal fonts, a number of beasts, symbolic of the forces of evil, are being crushed by "the grace of baptism."²¹⁴²

A.D. 1065, in the St. Maria in Kapitol, Cologne, is a carving on a door depicting Christ's baptism. It shows Christ in the river Jordan crushing under his feet "a sea monster from Greek mythology, which may be doing double duty as a symbol of evil crushed by the Saviour."²¹⁴³ Thus, one of the symbols of a victory over ones' enemies was to depict a victorious King, Queen, or Knight crushing their enemies under their feet.²¹⁴⁴

In an early ninth century plaque from Genoele—Elderen, Christ, holding a book in his left, and

a cross over his shoulder held by his right hand, is "treading on the beasts" under his feet. Hence, it is as though he is represented here as making his victory march, defeating the forces of darkness, as he takes the gospel to the different nations around the world.²¹⁴⁵

800, on a book cover, Christ is treading on the beasts, dressed in militant clothing and arms.²¹⁴⁶ Lundy notes some of the similarities between Greek monuments and those of the Christians, for example, Hercules' return from Hades, may have been considered to be similar to Christ's descent & ascension out of Hades. Concerning this, Lundy asked this question: "Can all this be a type of what is so often grouped together on the Christian monuments, Christ, after his resurrection, subjugating the powers of darkness, and doing His work of human restoration in founding His Church by Apostolic commission to preach the Gospel to all nations, and thus undoing the effects of the first human transgression?"²¹⁴⁷

St. Augustine, Bishop of Hippo, A.D. 395, wrote in his City of God, that Christ defeated the Devil, and trampled him under his feet. And that all the ends of the earth will remember, and turned to Christ. Thus, all nations will worship him for he is the ruler over them all.²¹⁴⁸

Athanasius, Bishop of Alexandria, 296—373, wrote that Christ defeated death, and the devil, for by trampling death, he made him loose his strength. He then follows this with a type, for just as the sun rose from the darkness to lighten up the world, so also did Christ shine forth, driving away the darkness. Thus, "the whole regions of earth is illumined by him."²¹⁴⁹ Again hinting to the combat which Christ had in the underworld, and of his victory march throughout the world, after he had trampled over death, and the devil, when he rose from the dead.

A document read and used by early Christians from the late second century onward is the Testaments of the Twelve Patriarchs. These writings are said to be the utterances of the dying patriarchs, the sons of Jacob. Early Christians saw in these Testaments, a number of prophetic types of Christ. In The Testament of Asher Concerning Two Faces of Vice and Virtue, we read about the dispersion of the descendants of Israel being scattered unto the four corners of the earth. And how that the "Most High shall visit the earth; and He shall come as man . . . breaking the head of the dragon through water. He shall save Israel and all nations, God speaking in the person of man."²¹⁵⁰ The type which early Christians may have seen in this case is how the Lord would go among the descendants of scattered Israel, by going into the four corners of the earth, after he has trampled over Satan or has broken "the head of the dragon through water." This became a type of Christ's ascension out of hell, for in certain depictions of the baptism of Christ, he crushes the dragon in the waters of Jordan.²¹⁵¹ This is followed by the victory march of Christ throughout the world.

In the early to later Christian art works that show the doctrine of the two ways, and which show souls struggling and trampling Satan under their feet as they ascend up the right-hand path toward Christ. They would have made it all the way to the top where Christ stood with open arms to receive them, and grasp their hands as he welcomed them into paradise.²¹⁵²

MILITANT CHRIST CONQUERS UNDER-WORLD & THE WHOLE WORLD

CHRIST, AS THE LIBERATOR: In Ivan Karamazov's vision of the Grand Inquisitor, Christ returned to earth, but is arrested, by orders of the Grand Inquisitor. They don't realize that Jesus the prisoner, is in fact, Jesus the Liberator. Hence, "Christ's return to the streets of Seville was a threat, and the Inquisitor ordered him to "go, and come no more." And the legend concludes: "The Prisoner went away."²¹⁵³

MILITANT-CHRIST: Christian Knights, Kings, and artists, may have also been inspired by other passages, such as the one in Daniel, who wrote that, "the judgment was set, and the books were opened. . . . And there was given him [the Son of man] dominion, and glory, and a kingdom, that all people, nations, and languages, should serve him: his dominion is an everlasting dominion, which shall not pass away, and his kingdom that which shall not be destroyed. . . . And the kingdom and dominion, and the greatness of the kingdom under the whole heaven, shall be given to the people of the saints of the most High, whose kingdom is an everlasting kingdom, and all dominions shall serve and obey him." ²¹⁵⁴

The early Christian, Lactantius, A.D. 260—330, cites Daniel 12:13 & Psalm 110:1, which foretold Christ's victory march throughout the world, and how he would reign over all peoples, tribes, and languages, and make his enemies his foot stool. ²¹⁵⁵ Passages like these must have been used to encourage the militant conquests of later Christian Kings, and Knights who may have sought to scripturally justify the actions of their militant Orders.

During the 12th century, art works of Christ, as the great Battle Banner Bearer, must have inspired Church leaders, Christian Kings, Nobles, Knights, and missionaries, to march forth into the world to spread the gospel. ²¹⁵⁶ And like Christ had earlier, to fight against the forces of darkness, and for the cause of Christ. Even later song writers have preserved this theme as they added a poetic note to the whole drama, Onward, Christian Soldiers. ²¹⁵⁷ In it, Christ is the Battle Banner Bearer, leading the way as they go marching off to war to defeat Satan's forces of darkness. In the hymn, We Are All Enlisted, there are the same types of righteous militant Christ themes. Furthermore, it contains a rally cry to "rally round the standard of the cross" and join the army marching forth to fight against the forces of evil throughout the world. ²¹⁵⁸

Julia Ward Howe's The Battle Hymn of the Republic, also present this topic too, that of a Militant Christ, treading forward and onward while making his victory march to spread truth throughout the world. ²¹⁵⁹

A.D. 1095, Pope Urban called a great meeting of churchmen and nobles. During it he preached a powerful sermon urging the nobles to rescue the Holy Sepulcher from the infidels. "It is the will of God that you fight this quarrel in his cause," said he. "All who heard him were deeply moved by his words and gave the shout: "Deus vult!" (God wills it!). After falling to their knees, they took an oath to service in the holy war. "Then noble after noble pressed forward to receive the cross of red cloth to wear upon his breast as a symbol of his vow. Those who took the cross were called crusaders, that is, cross-bearers." ²¹⁶⁰

Some of the Orders that were created, as a result of the Crusades, were the Knight Templars, A.D. 1119. ²¹⁶¹ Their jobs were to protect pilgrims, and wage war on infidels. Another Order was the Knight Hospitalers, A.D. 1131. They were to aid the sick and the poor. Other Orders went by the names of the Cistercian Order, ²¹⁶² and the Teutonic Knights.

The Teutonic Knights were a militant Christian Knight Order which rose to power during the 12th century. Some of these Orders remained true to their vows and quests to go forth and attempt to win souls over to Christ. And like the militant—Christ, in the art works, ²¹⁶³ they believed that they were fighting battles against the forces of darkness, ²¹⁶⁴ and were fighting for the cause of Christ. Thus, many of them justified bringing souls to Christ through brutal combative methods, and force of arms. Furthermore, when the traditions about Christ's intercontinental victory march throughout the earth had faded into these later traditions about the militant-Christ, who marched throughout the world to conquer the

nations. This element of the whole theme and drama faded even further among those who sought to justify evil versions of conquests for more lands and power. And so, as the militant-Christ version of Christ's world wide march was passed on into certain militarized Orders, it became perverted, and distorted, among the war-Lords, and war-Kings of Christendom. ²¹⁶⁵

On the other hand, the more charitable Orders followed a different theme in the whole drama that makes up the different elements to the stories, legends, doctrines, customs, and symbolism behind Christ's world wide trek. The Order after Saint Benedict, or the Benedictine monks, nuns, and the friars, or mendicant Orders, for example, took to heart the charitable side. In fact, they built their lives around the idea that Christ was wandering about the earth in the guise of a poor person, leper, pilgrim, and wounded wanderer. ²¹⁶⁶ One of the rules ²¹⁶⁷ in their quests for Christian perfection, ²¹⁶⁸ were to make themselves ready for Christ's visits on earth. In so doing this, they believed that this would help them be ready for their pilgrimage into his heavenly Kingdom, when they died. For Christ, according to this version of the whole drama, was considered among these charitable orders, to be in the guise of an ordinary looking peasant who passed by in the streets, or the old woman begging for food at the door, or a man of sorrows. In a scriptural sense, he was considered to be in the guise of "one of the least of these, his brethren" (Matt. 25), when he wandered about from places to places. This was one of the ways in which he would test them to see if they were doing their duties, living his teachings, and striving toward Christian moral perfection. ²¹⁶⁹

"The knight was a Christian soldier, and he and his fellows were supposed to form, in a way, a separate order, with high ideals of the conduct befitting their class.... In short, chivalry was the Christianized profession of arms." ²¹⁷⁰

Furthermore, while the Christian Knights were inspired by the Militant Christ version, they strived to be as bold, and as strong in battle as Christ, when he defeated Satan in the underworld. ²¹⁷¹ Many Friars and monks, on the other hand, were inspired by the charitable version, such as St. Francis. ²¹⁷² Thus, they sought to follow the example of the wandering Christ by becoming beggars, and pilgrims. They "wandered from place to place, living on charity—hence [they were] called "mendicant" or "begging" orders. ²¹⁷³ These orders came into prominence during the 13th century, and the best known were the Franciscans, named after St. Francis, and the Dominicans. ²¹⁷⁴

After the descent into hell, comes the victory march throughout the world where the kings of the world make way for the reign of the King of the world. ²¹⁷⁵ For example, the Florentines, and the feast of the Epiphany, includes a ritualistic gift bearing procession of earthly Kings, in which those who take part in this procession represent the magi. Their gifts were likened to the gold, frankincense, and myrrh presented to the Christ-child. The Kings' offerings "could signify the submission of all earthly rulers to the divine kingship of Christ." ²¹⁷⁶ Thus, another guise, in which Christ wanders the world in, is that of the victorious King of Kings. A theme that inspired some of the later Christmas traditions, but of which also has its roots in the militant Christ traditions. During sixteenth century Germany, Christmas gifts for children were tied up in bundles supposedly brought by "der Haus-Christ." As time went by the old tradition of das Christ-kind became so distorted that different versions eventually began to become popular. Occasionally the Divine Infant was presented as an angel, a good fairy, or a tall child. Even a girl in a white dress, and with long blond hair. The tinsel angel with the same description is placed on the tree

as the “Christ Child of Nürnber” because it is made there.²¹⁷⁷

CHRIST, THE UNCONQUERED SON: We will now consider how some aspects of this particular earlier guise relate to December 25, and later Christmas customs. Hence, among different guises, types, and doctrinal themes, in the different elements for some aspects of the Militant Christ, we can see how its later versions, impersonations, and legacies, are traceable through the layers of time to some of the practices & policies²¹⁷⁸ of certain Church Fathers.

“The first recorded December 25 celebration was in Antioch, the middle of the second century. Some priests and members of the church there had a feast in honor of the occasion. They tried not to be too noticeable when they did it—Christians were being persecuted at the time. There were few of these celebrations for another hundred years or so. It was a real risk to have one. When Roman Emperor Constantine became a Christian, though, a lot of people in the church could openly express their joy by making their celebrations of Jesus’ birth into elaborate festivities.”²¹⁷⁹

One of the parallels, Christian and pagans noted was between the Christians’ version of Christ as the Unconquered Son, and Saturn, the Unconquered Sun, a pagan god of the Romans.²¹⁸⁰ Thus, some Christmas traditions in northern Europe, were adopted from the pagans’ religions & they date back to the times of the pagan Roman festivals of “Natalis Solis Invicti (the Birth of the Invincible Sun-god).”²¹⁸¹ And so, Christians attempted to convince pagan Romans, that their version was a satanic counterfeit. For Christ was the true Unconquered Son. Upon writing about how these pagan versions were later Christianized, Coffin wrote that: “the Church Fathers were ultimately successful in regrouping the excitements of the Roman mid-winter about the Mass of Christ, Jesus, becoming the “Unconquered Son” and December 25 emerging as a major feast-day of the Church.”²¹⁸²

One of the Greek gods was renamed “Saturn” by Romans, who then called their new solstice celebration “Saturnalia,” which lasted from December 17 to 24. During the reign on Roman Emperor, Aurelian, 270–275, he sought to have the people worship Persian sun gods, & proclaimed “Dies Invicti Solis,” or “Day of the Invincible Sun,” on December 25, the birth date of Mithra, a Persian god of light. Thus, in Mithraism, as it was blended in with early Christians’ versions of the militant-Christ, the unconquered son, the birth date of Christ as being December 25th, was taken over through Roman Emperor, Constantine’s influences, during the 4th century. He still believing in paganism & Mithraism, & using Christianity to become the State religion, he also changed December 25 from a day celebrating Mithra’s birth, to a day celebrating Jesus’ birth instead. By 529, Roman Emperor Justinian declared December 25th to be a civic holiday during which there was to be no work for his subjects. As later Christian missionaries spread throughout the world, they began to adopt the winter customs of the various nations and then blend them with Christmas worship. In Northern Europe & Britain, in December, for winter solstice, they’d hang up evergreen branches in front of their homes to remind them to have faith that the warm planting weather would eventually return again.²¹⁸³

Consequently, in 601, Pope Gregory (the Great, reigned 590–604), told Augustine of Canterbury to follow the pagan custom of decking the temples with greenery, by doing it to the Christian churches. The pagan feasts were to be Christianized too.²¹⁸⁴ In so doing this to the pagan feasts, they hoped to eventually bring the people slowly over from them & the gods of the Romans, to the worship of Christ. Thus, one of the policies of Pope Gregory I was this. Rather than make war on the pagans for celebrating

their festivals, he tells his fellow Church leaders, let us let them hold them, while we slowly turn them toward Christianized versions of their festivals. Therefore, let us at least “meet the Pagans half-way, and so bring them into the Roman Church.”²¹⁸⁵ Furthermore, instead of having the people think about the pagan gods when they held their feasts. If the feast was Christianized, so they thought, the people will begin to eventually start to think more about Christ during the birthday of the “Invincible Sun-god.”²¹⁸⁶

“Nor let them now sacrifice animals to the Devil, but to the praise of God kill animals for their own eating, and render thanks to the Giver of all for their abundance . . . For from obdurate minds it is impossible to cut off everything at once.”²¹⁸⁷ Thus, many Christians of this time believed that the militant—Christ was the true Unconquered Son. And so, the pagans’ version had to somehow be smothered out of the picture, and this was one way they figured it could be done.

Consequently, the British Christians were allowed to keep of their own traditions & customs, those aspects judged as not evil. Thus, “. . . in accord with sound Catholic principles he [Pope Gregory the Great, reigned 590–604] decided that whatever was not evil in the tradition and customs of these people should not be destroyed but taken over by the church and filled with Christian spirit.” Gregory advised that “the pagan feasts be transformed, but not done away with.”²¹⁸⁸

Tristram Potter Coffin notes how earlier Christians couldn’t agree upon the time for the commemoration of Christ’s birth. Also, how in many places, it was celebrated during the feast of the Epiphany, January 6, “when Jesus was supposed to have manifested Himself to the Magi and so to the Gentiles.”²¹⁸⁹ Epiphany was a “celebration of the manifestation of the divine nature of Christ to the Gentiles as represented by the Magi.”²¹⁹⁰ While in the Eastern Churches, during the 12th century, baptism was among the 12 feasts celebrated. It “was an important feast in Byzantine liturgy, for the eastern Church regarded this event as the true Epiphany, the revealing of Christ to the world.”²¹⁹¹

Whitsunday, was often connected with baptism, because the very name Whitsunday was derived from the white robes and garments²¹⁹² which people would be clothed in after they were baptized. In this ritualistic type for the ascension out of the underworld, the garment was a type of how Christ clothed Adam, who represents humanity, in a glorious immortal body.²¹⁹³ “He thereby clothes the nakedness of Adam, and with him that of the whole of mankind, in the garment of glory and incorruptibility.”²¹⁹⁴

In some areas of Christendom, Epiphany also commemorates the “founding of the Church, the gifts of the Holy Spirit, and the mission to bring the Christian faith to all people throughout the world.”²¹⁹⁵ What part baptism and these garments played in the whole ritualistic drama of Christ’s underworld battle, and victory over the devil, and his forces there²¹⁹⁶ was this! They served as a ritualistic reminder of Christ’s ultimate victory over death and the grave. Furthermore, of his glorious power to clothe, or vest the human races in the resurrection. As the body puts on the white baptismal robes in rituals; so also does Christ put on our spirits our renewed bodies in the resurrection. This is why many art works of the Christ’s descent into hades, hell, limbo, purgatory, & anastasis (or resurrection); often show souls being raised naked, by different types of hand & wrist grips.²¹⁹⁷ For as Christ’s post-resurrection victory march begins, they are clothed in robes, garments or some type of blanket, as part of these post liberation dramas.²¹⁹⁸ This got incorporated into the types of Christ’s victory march throughout the world, in the ceremonies of becoming a Christian Knight, & in the ceremonies of investitures. Note the word investiture includes “invest,” this is the aspect of protective clothing, for the investiture is promised protection by force of arms, if necessary. So

also, in the earlier Christian mystery dramas, as the clothing in baptism, are types of clothing in the resurrection & soul's ascent into heaven or paradise were to protect the naked souls, thus clothed, from the arrows, darts & weaponry of the demonic forces in the air. So also, the Christian Knight is clothed in protective armor to thus join in the victory march as a soldier for St. Michael, the arch angel often depicted defeating the devil, who is sometime depicted with Christ during his battles in the underworld. The Knight is also a soldier for Christ, which in these cases are a militant Christ, crashing through the gates, or kicking down the doors of hell to militantly gain victory over the devil & hell, which are often personified as having fallen, crushed under the gates, or doors of hell, limbo, hades, as seen in so many art works all over early to later Christianity.²¹⁹⁹

The ceremonial hand clasping rites of paying homage to the Christian Kings, where Lords, Earls, Barons, Knights & Nobles would place their hands in between the Christian king's hands, & swears an oath to fight for the Kings, is also part of this later carry over of the Militant Christ's victory march throughout the underworld & his post-descent into hell, victory march throughout the world to defeat evil wherever it might be found.²²⁰⁰

Hence, in ascending up out of the underworld as the victorious undefeated champion of the Father,²²⁰¹ his victory march throughout the world was announced by the fact that the saints of old had been raised, and clothed in immortal bodies, and had appeared to many to testify of these things.²²⁰² Consequently, this ritualistic reminder, was part of the whole drama²²⁰³ of how he manifested himself to all the nations of the world.²²⁰⁴ It is fitting then, that baptism, as a ritualistic type of Christ's descent, underworld battle,²²⁰⁵ and ascension out, should also be connected with Epiphany. Accordingly, in this ritualistic type in Baptism, there is this motif, that of the manifestation, & the revealing of Christ's true identity, "when He openly begins His service to redeem the world,"²²⁰⁶

Another element to all this is in the way in which many Christians believed that Epiphany represented how the earthly Kings submitted their rule to Christ. This is why Christ is also entitled the King of Kings.

Inasmuch as baptism was, in many cases, a ritualistic descent into the underworld, hades, limbo, etc., to defeat the devil and his forces there, and to rescue the captive spirits, & to preach the gospel there. We also note how in historic Christendom, in the different versions of this type, that there are elements that tie into the ritualistic types of Christ's victory march throughout the world. For in some cases, in some baptismal ceremonies & liturgies, there is the baptismal message that invites the initiated to join in the victory march: "You are reconciled and the cosmos is pacified, because the powers which swayed it have been despoiled and now follow in the train of the triumphal progress of Christ."²²⁰⁷ In other liturgical dramas enacting these types of things, perhaps they follow behind the "grateful dead" who sing and give thanks unto the King of Glory, (Christ). Christ emerges from the tomb "as the conqueror comes from hell, where he has put the tyrant in chains and has opened Paradise." Leading this victory march is Christ, who raises the "bright banners of his victory."²²⁰⁸

In other baptismal types, which illustrates Christ's defeat over the tyrant of the watery abyss, is this: Christ's descent into the abyss is likened unto how Moses, and the children of Israel, passed through the Red Sea. Augustine²²⁰⁹ used this type, but also, it is seen in some baptismal exorcisms too.²²¹⁰ Consequently, they present the imagery of how the "Pharaoh" and his armies were likened unto how Satan and his fallen angels were defeated through baptism. Which again, is the ritualistic type of Christ's descent, resurrection, and victory march

throughout the world. All of which caused the kingdoms of powerful kings to be made low.²²¹¹ Thus, one of the imageries, basic messages, and concepts that some baptismal liturgical dramas presented was how Satan's complete dominion over the underworld, and the whole world, was to give way to Christ, the battle banner bearer and conqueror. For as Christ marches forth to take over his enemies' dominion, no demonic force can stop his advances.²²¹²

Other types of processions in connection to the resurrection have preserved this same type of imagery too. For example, the Florentines, during the feast of the "Epiphany" included a ritualistic gift bearing procession of earthly Kings, or those who represented the Magi, who gave gifts to the Christ-child. In the case with the Kings' offerings, this very act "could signify the submission of all earthly rulers to the divine kingship of Christ."²²¹³

Christians also saw a type in the first manifestation of Christ to the Three Wise Men as likened unto "his manifestation to all mankind on the day of resurrection."

²²¹⁴ This, of course, is certainly the day when Christ began his post resurrection intercontinental trek around the earth to manifest himself unto the nations. Wherefore, the Magi were believed to represent humanity paying homage and devotion, and acknowledging the majesty of Christ as King of Kings.²²¹⁵ In earlier centuries, Christians, in defense of their beliefs against the charges made by early anti-Christians, and pagans, wrote how Christ went to other nations around the world. He did this, says Origen, in order to shows his superiority over all rulers of the world.²²¹⁶ And as Tertullian says, Christ entered the nations by breaking through the doors and gates of the different kingdoms, and entering into their provinces, he causes them to pay him homage, to become his subjects, and to reign as King of Kings.²²¹⁷ Accordingly, in these later traditions about Christ's post resurrection trek, and the feast of Epiphany, or his manifestation to the world; we see how those earlier beliefs and types were passed down to later generations of Christians. The doors and gates are opened so that the King of glory may enter in, and so that all the Kings of the earth will adore him, and all nations serve him.²²¹⁸

However, unlike the fierce fighting Knights of later centuries, who accepted the later versions of the Militant Christ, earlier Christians, such as Arnobius, upon writing, A.D. 297—303, against the early anti-Christians among the Heathens, asks: "Did He [Christ] ever, in claiming for Himself power as king, fill the whole world with bands of the fiercest soldiers; and of nations at peace from the beginning, did He destroy and put an end to some, and compel others to submit to His yoke and serve Him?"²²¹⁹

In some cases, the militant Christ traditions, eventually were blended in with other rituals of the old mysteries, such as anointing or coronation ceremonies. "Christmas and Easter were favourite coronation days; as commemorations of the Lord's Advent and the promise of salvation, they were appropriate for the beginning of a reign—for the advent of a new king."²²²⁰ After all, as Rev. Professor James S. Stewart, D.D., put it: "Easter is the triumph of God over death."²²²¹ Consequently, the anointed Christian kings, in many ways, were looked upon as a type of Christ on the earth. Having passed through the coronation ceremony, the unction, or the anointing of the holy chrism, they were looked upon as "anointed ones" just as Christ is the "anointed one."²²²² In earlier centuries, the Christians were anointed ones, or "Christs" ready for combat against the demonic forces of darkness in this life, and in the after life realms.²²²³

Geoffrey R. King wrote how Christ is "invading a universe, filling all things! By virtue of His dying as this world's Redeemer, He is supreme in Heaven—He is supreme in the world of the dead, even down to the depths of hell where the devil's angels are held captive for the last

great Assize. The Mighty Lord! Mightiest in Heaven! Mightiest on earth! Mightiest in hell! Lord of the universe! Lord of eternity! Best of all, my own dear Saviour!"²²²⁴

As the centuries went by, the Christian kings took on this militant Christ imagery, and thus became imitations of the militant Christ on the march throughout the world. "According to Byzantine theory, God was the universal source of all authority, both religious and secular; Christ as the Divine Logos was the supreme priest and king on earth united." While in the East, "the emperor was God's minister on earth and he ruled in imitation of the Almighty" this is why in some of the icons, the emperor looks like Christ, as he is being crowned by Christ.²²²⁵

During these centuries, numerous religious leaders also played the part of the "vicar of Christ," for they were the substitute Christs on the earth.²²²⁶ This may be one reason why they would greet each other with the hand clasping kiss of peace, as if they were seeing Christs in his substitutes. Just like the monks would see Christs in the strangers, pilgrims, the poor, and royals that came to their doors.

Furthermore, other elements of the earlier Christian mysteries were preserved, to a certain extent, in the Easter and Christmas coronation ceremonies, and liturgical rites, that enthroned Christian kings, and emperors too, for along with anointings, crownings, and hints to the deification, there is also references to how the imitation of Christ "is robed in majesty". Plus, references to imagery about victorious combats, with the defeat of the enemies, after which they become their footstools.²²²⁷

"Kings favored it [Christmas] as a day for coronations. Charlemagne was crowned Holy Roman Emperor on Christmas Day, 800 A.D. William the Conqueror chose Christmas of 1066 for his coronation as King of England. Later... Baldwin of Edessa received the crown of the Latin Kingdom of Jerusalem on Christmas of 1100."²²²⁸ Hence, the militant and civil powers preserved, in such ceremonies, the traditions of the militant Christ, whose earthly counterparts, the anointed ones, or coronated Kings, were likened to militant Christs who enforced the civil and religious laws, and went forth, as Christ had, to conquer and bring souls to Christ, even if by force of arms, such as during the crusades.

Earlier, the early Christians at Rome, and in other areas, upon noting, like their critics, that there were parallels between the Christians and the pagans, presented the following polemical response: There were similarities because the pagans' forefathers had borrowed from the divine things of God. Furthermore, there were resemblances because their forefathers had heard around the knowledge of Christ's birth, life, death, resurrection, & the mysteries through the true prophets who foretold such things among the nations of the world. Also, the demons among the nations caused certain ones to set up rival counterfeits, and thereby discredit the true prophetic version among the people in the different countries around the world. Consequently, these counterfeits were what the pagans inherited. That's why there were correlations between the pagans' versions, and the Christians' true prototype.²²²⁹

SYMBOLS OF POWER AND CONQUEST: Orbs: A number of earlier Christian writers believed & defended the doctrine that Christ reigns over the whole world, as compared to earthly kings, and rulers, who could only reign over certain areas only.²²³⁰ In later centuries, this concept was symbolically depicted in the royal symbols which were to become a part of the later symbols used by Christian kings. A good case in point is an art piece that depicts Charles V, by Pieter Balten, 1580, and which shows the orb representing royalty. Furthermore, the "earth or heavenly globe with a cross atop it is also common in the religious art of the period."²²³¹ It is also

interesting to note here a possible symbolical connection with the hand wounds of Christ. For in some cases the τ symbols on a number of orbs are "three of the four arms of a cross."²²³²

In the case with the wandering Christ, he is often depicted as he travels in and out of the afterlife realms,²²³³ and his earthly kingdoms. During this royal progress, he marches forth while holding in his hand a cross — banner, or orb.²²³⁴

The early Christian, Lactantius, A.D. 260—330, cites from Isaiah 42:6—7; 66:18, to point out how the covenant-hand-clasping-rite would be given to the Gentiles too. And that it was a type of how the nations would be gathered together and would see the glory of the Lord. Further on he writes how Christ was lifted up upon the cross, and that: "...His majesty and power became known to all, together with His passion. For in that He extended His hands on the cross, He plainly stretched out His wings towards the east and the west, under which all nations from either side of the world might assemble and repose."²²³⁵

Another art work from the 12th century shows angels with orbs that have cross symbols on them. Christ, the Pantocrator's book is open in this case. The angels are under the Mother of God in "the hierarchies of the world, [for] archangels clad like emperors and wielding the imperial labarum and globe are paying homage to their suzerain."²²³⁶

"All the ends of the world shall remember and turn unto the LORD: and all the kindreds of the nations shall worship before thee. For the kingdom is the LORD's: and he is the governor among the nations." (Psalm 22:27—28). According to other scriptures, "a Sceptre's coming out of Sion, and extending to the most distant places, plainly agrees to the Messiah... [And] that Jesus of Nazareth was truly the Person, in whom these things were fulfilled ...Add to this, that his sceptre, that it, the word of the Gospel, came out of Sion, and without any human assistance, extended itself to the utmost limits of the earth..."²²³⁷

Gordon C. Thomasson notes that the orb is a symbol of "earthly rule and heavenly power, and its use in royal and religious iconography is an implicit claim to worldly dominion, symbolizing its possessor's power over this earth."²²³⁸

Orbs in Christian art works symbolize Christ's power and authority to rule and reign over the whole earth. In some cases, the Christ-child is not only the enthroned King, but also, he is the wandering King, with the universe as his play ground. He is often seen, in art works, holding an orb, or large ball that represents the earth, as if the earth was also his play thing, or play ground to wander around on. At any rate, Christ also sits enthroned on a globe, but also with the mandorla symbol () suggesting, again, that he is a realm wanderer too.²²³⁹ A wanderer who goes seeking souls to save, and rescue, for another type is found in an ancient funerary theme of hunters, to which is "an allusion of Christ, hunter of souls."²²⁴⁰

A number early Christian art works show "Christ striding forward over the body of Satan" reaching out with a hand to Adam and Eve to ascend with them out of hell.²²⁴¹ After ascending out of hell, Christ's world wide striding began, for a Christian legend says that Christ, walked with unequal giant strides over the earth in many directions.²²⁴² This later legend, related by Peter D. Roo in 1900, may have been inspired by, or inspired different Christian artists to depict Christ as if he were striding over the earth. Alonso Cano, A.D. 1601—1667, depicts the Christ—child standing on a giant globe. In another work on painted wood, the Christ-child, bearing the cross on his left shoulder, and with his left foot forwards, has stepped onto a globe that represents the world.²²⁴³

The early Christian, Cyprian, A.D. 200—258, cites from the Apocrypha, & Psalms,²²⁴⁴ to testify that Christ is

the highest among the kings of the earth; furthermore, how that he stepped throughout different realms, and among every people, and in every nation throughout the earth.

“Ecclesiasticus: ‘I penetrated into the depth of the abyss, . . . I stood in all the earth; and in every people and in every nation. . .’” (Citing here a portion of what is now Psalm 89:27—33): “And I will establish Him as my first born, the highest among the kings of the earth.”²²⁴⁵

Melito, The Philosopher, A.D. 160-170-177, wrote of a number of symbols which were types, likened unto Christ. Some of these were the feet of the Lord, while another hints to Christ’s pre-existence and his descent to earth, or, “The descent of the Lord— His visitation of men. As in Micah, “Behold, the Lord shall come forth from His place; He shall come down trampling under foot the ends of the earth.” (Micah 1:3). Still, another type is how Christ is as one: “...leaping upon the mountains, bounding over the hills.” The Going of the Lord is his visitations, or his coming. While The footsteps of the Lord are footsteps which, as Psalm 77:19 says, shall not be known.²²⁴⁶ Perhaps there were paths and ways “in the sea,” or “great waters” which were unknown to the early Christians. Furthermore, perhaps there may be some areas of the world which Christ went to, but of which the early Christians didn’t know existed. Thus, these steps of the Lord shall not be known, at least to them. Tertullian, for example mentions how Christ’s world wide trek would take him over the seas or great waters into many remote nations, and provinces, & many islands, “to us unknown” but known to Christ.²²⁴⁷

Victorinus, 3rd—4th century A.D., wrote, in an early Christian writing, Commentary on The Apocalypse of The Blessed John, about this type of Christ’s wanderings: “He calls the apostles His feet, who, being wrought by suffering, preached His word in the whole world; for He rightly named those by whose means the preaching went forth, feet.”²²⁴⁸

During the 14th or 15th century, a Christian King Olaf Haroldson, king of Norway, is depicted with an orb in one hand, and a foot on a figure representing paganism. Thus, we have a double symbol of power and victory.²²⁴⁹

A Christian artist, during the 11th – 1st quarter of the 12th century, presents not only the concept of how Christ is the great Pantocrator, but also, how he is the divine ruler over this world. As a divine ruler over this earth, and afterlife realms, and even the universe, he is seen as a traveling Pantocrator, a pilgrim King, who travels in, and about his entire kingdom. Thus, in this case, as in others, the artist blends two concepts together, the one of how Christ is a traveling Pantocrator, with the one of how he is wandering about, at times, in the guise of a beggar in order to test his servants. Another clue that suggests that he is a realm traveler is a symbol that is like a tunnel or door way to other pre and post afterlife realms. Thus, Christ is depicted on his throne in the mandorla symbol (). A symbol that is often seen around afterlife realm travelers, or pilgrims, as though they were passing through it, like it was the exit, or entrance way to another state of existence.²²⁵⁰ For example, we see this in art pieces that show Christ, saints, or souls ascending into heaven,²²⁵¹ and in ones of Christ’s descent into hell.²²⁵² The fact that Christ is depicted in this symbol while enthroned as the Pantocrator of the universe, suggests that he is a realm traveling Pantocrator. Perhaps even a heavenly ruler who makes pilgrimages throughout his earthly, and other realm kingdoms throughout the universe. Furthermore, this same work also has a portion that shows St. Martin giving a coat to the vagabond Christ who comes to him disguised as a beggar. Wherefore, along side works that show Christ as a beggar, are also those of Christ as Pantocrator enthroned in the mandorla.²²⁵³

In another work, A.D. 1455—60, Christ looks as though he is striding on a globe under his feet. The globe most likely represents the world, suggesting that as Judge of the world, he is also out touring his Kingdom to witness the good acts of mercy that different ones perform. For on the top portion of this same work, is a series of smaller art works showing Christ in the back ground, as different acts of mercy are being performed. This is according to the traditions centered around Matthew 25. At the bottom on Christ’s right hand, an angel is clasping the hands of those who have been judged worthy to be on Christ’s right hand, and who can enter into heaven.²²⁵⁴ Another artist, A.D. 1550, shows Christ enthroned over a globe.²²⁵⁵ One dated A.D. 1500, showed Christ enthroned, within a mandorla () symbol, and with an orb at his feet. Another, A.D. 1525, shows the globe at his feet, but no mandorla. In another, A.D. 1511, it seems he is really striding throughout the world. In a different one, A.D. 1588, he sits on an arch with a globe at his feet. A similar one to this one is from A.D. 1526.²²⁵⁶ These globes,²²⁵⁷ or disks²²⁵⁸ at his feet, or under one foot; all these are not only symbols that suggest that he is a wandering ruler,²²⁵⁹ that travels all over the world.²²⁶⁰ But also, that he has conquered the world,²²⁶¹ and has made it his foot stool,²²⁶² that he is both Ruler, and Judge over all humanity too.²²⁶³

There are many aspects of heritages that clashed and blended together, when explorers from the Old World met with rulers in the New World. In 1519, Hernando Cortez, was galvanized, among other lucrative and adventuristic motives, by the later militant-Christian legacies. Customs which were based on Christian Knight Orders’ triumphs to bring souls to Christ, even by force of arms, & conquests, if necessary.²²⁶⁴ Accordingly, the “...sudden expansion of horizons to unbelievable dimensions, intellectual as well as physical, was now coupled with a sense of destiny as the [Spanish believed they were] appointed agent of God for the tremendous task of Christianizing the globe.”²²⁶⁵ Furthermore, as also battle-banner-bearing crusading Conquistadors,²²⁶⁶ out to conquer territories for their Spanish King, & Jesus Christ.²²⁶⁷

Severus, Archbishop of Antioch, A.D. 512—19, said: “...God shall judge the whole race of men...”²²⁶⁸ One of the popular imagery of this, as we have already noted, is how Christ is depicted in the upper section of many domes, on the inside, as the divine ruler and judge over all the human family. Part of the symbolic design of the Domus Aurea, in Antioch, A.D. 327 and 526—588, was dome shapes portions of the church, which shapes could have had the same type of meaning as the orbs. Presumably begun by Constantine, and finished by Constantius, these emperors attempted to symbolically connect their own conquests for power and their rights to rule with militant Christ imagery. Hence, the domical shaped portions, like the top part of orbs, were symbolical types of triumph. “Here in this temple, with the title of “Concordia poenitentiae, was worshipped Christ, the heavenly ruler and conqueror, who accorded to his universe the gift of Concordia, just as the Emperor, after his triumph of 325, brought about a union of the Roman universe in the unique religion of Christ.”²²⁶⁹

To signify the new King’s dominion, in a number of cultures’ ancient Coronation Ceremonies, “the new king performed a rite, such as taking a set number of ceremonial steps, touring the kingdom.”²²⁷⁰ This, of course, is certainly what tradition, and art pieces suggest Christ did, when he was enthroned as the Pantocrator, or ruler of the world, and universe. For art works show him out touring the world with an orb in his hand.²²⁷¹ This may be what these art works are suggesting, when they show him stepping onto globes. An ancient American tradition has a similar type of theme that of how God measured the whole world by footsteps.²²⁷²

In The Teaching of the Twelve Apostles, citing perhaps a different version of Malachi, the Lord is reported to have said: "... I am a great King, saith the Lord, and my name is wonderful among the nations."²²⁷³ In the present day King James Version, it reads: "I am a great King, saith the LORD of hosts, and my name is dreadful among the heathen." (Malachi 1:11, 14).

1336, Christ and the Virgin Mary sit side by side on a throne with crowns on their heads. Christ holds in his left hand a map of the world inscribed on an orb, while in his right, he raises a scepter. It also shows friars in "a kind of Dominican communion of saints gathered before an image of Christ and the Virgin that could hardly be more expressive of their universal reign."²²⁷⁴

Romanesque works, such as "The illustration that fills the upper zone has as its centerpiece a large roundel with a depiction of the Lord seated, an embodiment of Wisdom. Armed with a globe, symbolic of worldly dominion, and a long staff, He tramples upon two crouching figures who may be interpreted as Salientia's enemies: error and darkness or heresy."²²⁷⁵

In another work, dated shortly before A.D. 1097, Christ has a mandorla behind him. The upper part of the mandorla () symbolizes "the boundless space of the galaxies and the mystic universe of the Heavenly Jerusalem" while the smaller lower part is the solar system. The earth is represented as a disc attached as a footstool at the base of the mandorla. The four Evangelists are in the corners. In this disc that represents the world is the τ shaped symbol.²²⁷⁶ Another from the 11th century, shows a similar disk with the τ symbol at Christ's feet. He sits in majesty and governs the heavens and the world with his power, as indicated by this disk at his feet.²²⁷⁷ These symbols, seem to further demonstrate that Christ was considered to be the wandering ruler of the universe who passes through the mandorla to wander all over the earth, and to visit other realms, and perhaps even other worlds in the endless galaxies in the universe to which he is the Pantocrator over.²²⁷⁸

1159, Christ, holding a ball or orb in his right hand, is "treading on the beasts." Book-cover of the Ratmann Sacramentary.²²⁷⁹

Another artist, from the 11th or early 12th century, shows Christ enthroned over the circle of the heavens, with the earth supporting his feet. The mandorla is behind him, while the Evangelists' symbols are in the four corners. In his left hand he holds a book, or "the Word," which may thus represent how he, as The Word (John 1:1—5, 14), took "the Word" or the gospel throughout the world, and into different afterlife realms, and throughout the universe.²²⁸⁰

In a Latin manuscript, A.D. 1052, Christ is enthroned, holding a large ball in his hand.²²⁸¹ Another composition shows the "God-Father holding [his] sleeping Christ-Child and orb."²²⁸² As noted earlier, in some sagas & legacies, the Virgin Mary is the Christ-child's traveling companion throughout the world. Hence, in religious art pieces, depicting the Virgin, we see a "Globe, which [when] placed under her feet, implies her sovereignty."²²⁸³

936--1075, though the earthly Christian kings of Germany weren't omnipresent, they could attempt to give that impression. For like in the traditional wandering Christ-king stories, they had their different royal residences they lived in during different seasons, while traveling. In some societies the king and the royal court stayed almost constantly in motion, visiting the regions marked as their royal centers of power. In other cases, the Merovingian and Carolingian kings traveled extensively, but not constantly, residing in favored residences. When Charlemagne's kingdom was split into smaller areas among his three heirs, these traditional ways of running

their kingdoms, by traveling about in them, continued among the Ottonian and Salian kings, as with others.²²⁸⁴

900, on a book-cover, Christ, in the mandorla, sits enthroned in Majesty, while the 4 evangelists' symbols, 2 above, & 2 below, are also seen here.²²⁸⁵

On the high altarpiece used for the Dominicans of San Marco celebrations. The Virgin Mary and the Christ child sit enthroned. Christ holds a royal orb bearing the map of the world with the inscription: Europa & Asia, symbolizing his universal reign. Thus, Christ is "shown as the King of Kings not only by the throne, but also by the royal orb held in his left hand, bearing the map of the world."²²⁸⁶

Christ is the Pantocrator, in a late 8th century ivory panel; here, he holds a book in his hand, while trampling under his feet a lion and serpent, perhaps symbolic of his victory march over the devil. In his right hand is a cross, and he appears to be on the move, suggesting that he is on a campaign to not only defeat the devil, but also, to take the gospel into the areas where he is the great Pantocrator over.²²⁸⁷

One writer notes that in some of the art works of Jesus. "When he is seated among the apostles, the image of the sage teaching is presented; in another conception, it is the universal sovereign enthroned in majesty and receiving the homage of his subjects; or else he directs, from his place in heaven, the Christian prince who is his lieutenant on earth and secures the victory to him."²²⁸⁸

In "the frescoes of S. Maria Antiqua of the early eighth century, and in a contemporary mosaic of the lost chapel of John VII in Old St. Peter's. It entered the Creed as a necessary provision for the universal salvation of mankind that should include those who lived before Christ's coming as well as later generations."²²⁸⁹

In another, c. 870, it shows Christ as Majesty, holding a ball, or perhaps, as in other art works, an orb which is symbolic of how Christ reigns over the whole world.²²⁹⁰

Early 9th century work, Charlemagne(?) holds an orb or ball in his right hand, while riding on a striding horse. Hence, this seems to suggest that this Christian king is going forth into the different areas of his kingdom to visit, or to go forth on conquests to extend his kingdom.²²⁹¹

In the octagonal church of San Vitale, A.D. 526-547, there is an apse in a vaulted recess at the end of the church that has two mosaic scenes on the walls. One shows Justinian and the Empress Theodora with their retinues. "In the half-dome of this apse there is a beardless Christ, flanked by angels and saints, seated on a globe, from which flow the four rivers of Paradise."²²⁹²

Others show the Christ-child holding an orb with a map of the world on it. So it may be that the globe, in this case at the church of San Vitale, is symbolic of how Christ reigns over the whole world, or perhaps the universe. The four rivers²²⁹³ could represent how the waters of life, or the gospel, flow out into the four corners of the earth. Thus, the nations of the earth are healed and nourished by the life-giving waters of the gospel. Domes shaped like Orbs, are seen on many Churches throughout Christendom, they seem to have similar insignias, that of signifying God's rule over the whole earth, and the heavens.²²⁹⁴

A mosaic of Christ as the supreme ruler dates back to about the 5th century A.D. It was in the church of St. George at Salonica. The mosaics may have been created under Hellenistic influences, but also linked with Eastern ideas. The dome represents the vault of Heaven where Christ's "image of the invisible God," reigns supreme. "Even where the figure of Christ as victorious Pantocrator is not explicitly displayed, it seems to be alluded to in the extreme luxuriance of natural forms rejoicing in the 'deliverance from the bondage of corruption into the liberty of the glory of the children of God.'"²²⁹⁵

In the Santa Maria Maggiore, the church's structure was restored by Sixtus III. In that same area, the basilica

was founded toward the end of the 4th century by Pope Liberius. The second construction took place just after the Council of Ephesus, A.D. 431. It is here that Christian iconography has entered into legend. The Christ-child "takes on all the attributes of royal dignity; and certain scholars emphasize the relationship between Christian iconography of the Christ King and the types of compositions found on imperial monuments." Christ's position, suggests that he is to be seen in this depiction as seated like royalty. For there are angels and others there who are in the act of rendering homage to him.²²⁹⁶

Some of the writers, among the earlier anti-Christian pagans, claimed that the pagan gods reigned over the whole world, where as the Christians' God didn't. In response to this, some of the earlier Christian writers wrote that Christ's reign had extended everywhere. Christ is the King of Kings! (Rev.17:14). And is the supreme ruler over the whole world, as in other worlds, and after life realms (Eph. 4:7-10; 1 Peter 3:15-22; 4:5-6).

Eventually, the basic concepts behind this early Christian doctrine began to be depicted in symbolical types & symbols in these types of art works, in architectural designs, monuments, manuscripts, and gospel books, some of which we have already considered.

Clement of Alexandria, A.D. 153-193-217, wrote that "in power the Lord is the God of all, and truly Universal King." Also: "Because I am a great King, saith the LORD omnipotent; and My name is manifest among the nations." What name?" Clement asked. "The Son declaring the Father among the Greeks who have believed." In another place Clement again suggests that the gospel was for not only those who dwell in the spirit prison hades. But for all the world too. "For God is not only Lord of the Jews, but of all men." Further on Clement wrote that God had revealed some truths to others too, for he was the one Lord, & the only God of the whole human family.²²⁹⁷ In another translation of Clement, although he wrote the Christ is "never passing from place to place," still he follows this by writing, "but existing everywhere at all times and free from all limitations... all eye, all light from the Father, seeing all things, hearing all things, knowing all things, with power searching the powers. To him is subjected the whole army of angels and of gods. ... He is the source of Providence both for the individual and the community and for the universe at large.... This is he who bestows on the Greeks also their philosophy through the inferior angels. For by an ancient divine ordinance angels are assigned to the different nations. . . . he distributed his own bounty both to Greeks and to barbarians, and to the faithful and elect, who were foreordained out of them and were called in their own season.... And how could he be Saviour and Lord, if he were not Saviour and Lord of all".²²⁹⁸

EARLY CHRISTIANS' DOCTRINES ON CHRIST'S WORLD WIDE TREKS

In the early Christians responded to the early anti-Christians, we see how a number of them wrote that Christ, and his gospel was not confined to the known world only. But rather, they testify and argue that the gospel was a universal message which had been preached throughout the world before Christ's birth, and during his descent into hell, and during his post resurrection world wide trek. Hence, the early Christians' responses to ancient critics set the foundations for these later legacies, and epics about Christ's intercontinental sojourns.

Origen of Alexandria, A.D. 185-230-254, was a pupil of Clement of Alexandria. Here is a case in which these types of statements like the whole world is to be interpreted in a literal way, for Origen would have this expression to include the whole world and afterlife realms before the time of Christ's birth and after. Thus, Origen

wrote that those who preached Christ even before the sojourn of Christ in the flesh; their good words make up the collective body of the gospel message. By this we might note that the ancients must have had a knowledge of Christ even before Christ's birth, or "sojourn" in the flesh.²²⁹⁹ Origen then wrote: "And when the Gospel is said to be declared throughout the whole world, we infer that it is actually preached in the whole world, not, that is to say, in this earthly district only, but in the whole system of heaven and earth, or from heaven and earth."²³⁰⁰

Moreover, the Gospel, says Origen, was ministered by men, angels, authorities, powers, thrones, dominions, and "every name that is named, not only in this world, but also in the world to come and indeed even by Christ Himself."²³⁰¹

St. Augustine, Bishop of Hippo, A.D. 395, wrote in his City of God, that the church throughout the world is not just in the Roman Empire, but in the four corners of the earth.²³⁰² Thus, in this case, the world was not just the known world, or Roman Empire at that time, but rather, a much larger region, the four corners of the world. Augustine also boldly declared that it was the one Christian God who "controls all states and all human endeavor," not the Roman "gods" who are "demons," the evil spirits, fallen angels, and servants of Satan.²³⁰³

In The Apocalypse of Paul, written in Coptic, we read of how Paul saw a river of water that encircled the whole world. This river was the Ocean. Beyond this ocean was a country illuminated by the sun. A country of inheritance, which will appear when Christ will appear in his kingdom, for this country will appear above this. "God knoweth all His saints, and the Christ shall reign over [them] for a great number of years, and they shall eat of the good things of the country . . ." Further on Christ is called "the King of the Worlds."²³⁰⁴ While Paul was taken through different realms, was he also shown the world at a distance? If he was, did he see a large land mass lit up by the sun, perhaps even the American continent? Is Christ not only the King of other realms, but also, other "worlds" across the ocean?

"Denying that Jesus was sent merely as the redeemer of the Jews, Paul proclaimed Christianity to be a universal religion. Furthermore, he placed major emphasis on the idea of Jesus as the Christ, as the anointed God-man whose death on the cross was an atonement for the sins of humanity."²³⁰⁵

Concerning these "other worlds" beyond the sea, St. Clement of Rome, A.D. 30—100, may have learned from an apostle,²³⁰⁶ that there were "other worlds" across the sea which were known to God and governed by him too. Thus, "God," wrote Clement to the Corinthians, knows of the "unsearchable places of the abysses, and the indescribable arrangements of the lower world, are restrained by the same laws." As in the heavens, by his command, but also, the "ocean, impassible to man, and the worlds beyond it, are regulated by the same enactments of the Lord."²³⁰⁷

Now even though the ocean was believed by some to be "impassible to man" it was not "impassible" to God, or his Son Jesus Christ, and priesthood endowed apostles. Moreover, there are symbols and traditions in early Christianity, and in the ancient Americas that suggest that Christ made a pilgrimage over the ocean. This, we will consider later on in this book. Another source about Clement is mentioned by a Catholic historian, P. D. Roo, who wrote that Sahagun makes mention of Clement of Rome. Hence, according to Sahagun, he (Clement) was a "contemporary of the apostle St. Thomas, from whom he may have learned the existence of "the other world" that he speaks of in his letter to the Corinthians."²³⁰⁸

St. Augustine, Bishop of Hippo in North Africa, A.D. 395, was influenced by the dogmas that came about as a result of the Nicene Creed era of A.D. 325. This may be one reason why he wrote in his Confessions about how

God is every where present, and can't be contained anywhere.²³⁰⁹ The Apostle Paul, when writing to the Corinthians, and Ephesians, likened the church organization unto the human body, (1 Cor.12, Eph.2:16-22, 4:10-16, 5:23-33). Did these types of scriptures, when interpreted under the pressures of the Nicene Creed controversy,²³¹⁰ give way under this, and the pressures of anti-physical resurrection Greek philosophy?²³¹¹ Consequently, did these dogmas cause later Christians to view the body of the Church to be likened unto the body of God? Thus, as God was viewed as being everywhere present, was the church also too?

The concept, that of how the gospel was spread throughout the world, is still visible in the way in which many Christians believed that the church has spread throughout the world. This concept is thus shrouded behind the theme and imagery of the universal church's march throughout the world. The word "Catholic" means "universal." Wherefore, the universal (or Catholic) church was believed to not be just confined to a certain corner of the world only, but rather, it was a "universal church."²³¹² These concepts, as we have already noted, show up in later versions and guises of the militant Christ. Thus, later Christians, like Augustine believed that their particular version of Christianity had spread into all nations.

In his Letter 23 (A.D. 392), Augustin to Maximin, Augustin is entitled Presbyter of the Catholic (or "Universal Church"). He expresses the belief that the church or the gospel had been preached throughout the whole world.²³¹³

Letter 43 (A.D. 397), Augustine to Glorius, Eleusius, the two Felixes, Grammaticus, he mentions how the church had spread throughout the world.²³¹⁴

Letter 53 (A.D. 400), to Generosus from Fortunatusalypus and Augustin, they argue that the Universal Catholic Church's version of Christianity had been published to all nations, unlike the Donatist sect's version.²³¹⁵

Letter 76, A.D. 402, contends that the church has spread, and has been preached in all the worlds, even unto the ends of the earth. Furthermore, it mentions how that the gospel is among all nations.²³¹⁶

Letter 102 (A.D. 409), Augustine to Deogratias, he attempts to answer the question about rather or not the wounds in the body of Christ will remain, or if Christ wills them away, and then reveals them at times when he wants to show them to his followers. Thus, in so doing this, his wounds become marks of identification that they may know that it is he who was crucified and had risen from the dead. Moreover, that he has the same body, and not that of another man's body.²³¹⁷

Letter 130 (A.D. 412), Augustine to Proba, we read how Christ is glorified among all nations.²³¹⁸

During Augustine's time, there were discussions and different points of view going throughout Christendom, concerning whom, what, when, and where the gospel was preached too. For example, Letter 163 (A.D. 414), Bishop Evodius to Augustin of Hippo, he asks Augustin to give his interpretations on, 1 Peter 3:15—22. In Letter 164 (A.D. 414), Augustin wrote back a response and discussed what different ones have said about this, and other passages of scripture, concerning the preaching of the gospel before Christ's birth, in the spirit world, and throughout the nations. He notes and explains how some used this passage in discussions about who got saved out of the spirit prison, and who was preached to. In addition, who did and did not get to hear the gospel preached before and after Christ's birth. He considers what the different implications with the different interpretations of this, and others' views could mean. In addition, how some have different conflicting views about this, and are perplexed over whom the gospel was, and wasn't preached to. He goes on to point out how some believed

that hell was emptied after Christ's descent, and considers how this might, and might not have been the case. He also notes how some saw in Isaiah 9:2, a type of Christ, for some said that the "light" in the portion, "Upon them hath the light shined," meant that the gospel was preached throughout the world.²³¹⁹

Letter 66 (A.D. 402), Augustine to Crispinus, the Donatist, Bishop of Calama, Augustine contends over rather or not Christ had lost the whole world, and been left with Africa alone.²³²⁰

Letter 93 (A.D. 408), Augustine to Vincentius, he says that the universal church extends throughout all nations. Furthermore, he says that the Donatists denied that Christ's glory is spread over all the earth.²³²¹ Further on in this same letter, Augustine discusses how the gospel was preached throughout all nations, all the earth, and even unto the ends of the earth in far remote nations, while other sects were not.²³²²

Letter 208 (A.D. 423), Augustine to the Lady Felica, Augustine claimed that the Catholic, or Universal Church, unlike the Donatist sect, had spread into all nations. The apostle says, "Bringing forth fruit, and increasing in the whole world."²³²³

St. Gregory the Great believed that the "Holy Church has now preached the mystery of His redemption in all parts of the world."²³²⁴

Roo presents a number of writers²³²⁵ who suggest²³²⁶ that Pope St. Gregory plainly asserts that: "the mystery of our redemption has been announced in every part of the world. The two great continents of America could not well be excluded from the meaning of such an expression."²³²⁷ This might explain why the wounded hand symbols, and the different types of hand and wrist grasps are similar in both the ancient Americas, and in historic Christendom's mysteries, or rituals.

Theophylactus also believed that the mysteries were spread throughout the world too.²³²⁸

St. John Chrysostom, born about A.D. 347, believed that even though the gospel had been preached every where, the mysteries or ritual of the church hadn't been shown to nonbeliever.²³²⁹

Roo also tells us that St. John Chrysostom, "the only son of Secundus and Anthusa, of good family in the city of Antioch, and was born about A.D. 347." And Theophylactus were also of the opinion that the Gospel was preached in all the nations of the earth, as well as St. Gregory, thus some of these early Christians believed that the mystery of redemption had been announced in every part of the world in a literal way. Consequently, the Americas must have been included too.²³³⁰

In one of the translations of St. John Chrysostom, this early Christian presents a commentary on different passages of scripture. The writer of Romans presents his discourse by presenting a series of questions. "Whosoever shall call upon the Name of the Lord shall be saved. Now somebody might say perhaps, But how could they call upon Him whom they had not believed? Then there is a question from him after the objection; And why did they not believe? Then an objection again. A person certainly may say, and how could they believe, since they had not heard? Yet hear they did, he re-implies. Then another objection again. And how could they hear without a preacher? Then an answer again. Yet preach they did, and there were many sent forth for this very purpose. And whence does it appear that these are those persons sent? Then he brings the prophet in next, who says, How beautiful are the feet of them that preach the Gospel of peace, and bring glad tidings of good things! You see how by the kind of preaching he points out the preachers. For there was nothing else that these men went about telling every where, but those unspeakable good things, and the peace made by God with men. And so by disbelieving, it is not we, he implies, whom you disbelieve, but Isaiah the

prophet, who spake many years ago, that we were to be sent, and to preach, and to say what we do say. If the being saved, then, came of calling upon Him, and calling upon Him from believing, and believing from hearing, and hearing from preaching, and preaching from being sent, and if they were sent, and did preach, and the prophet went round with them to point them out, and proclaim them, and say that these were they whom they shewed of so many ages ago, whose feet even they praised because of the matter of their preaching; then it is quite clear that the not believing was their own fault only. And because God's part had been fulfilled completely... [Later on in his commentary, Chrysostom wrote]... For as he had said that they must call upon Him, but that they who call must believe, and they who believe must hear first, but they who are to hear must have preachers, and the preachers be sent, and as he had shewn that they were sent, and had preached... [Later citing Rom. 10:18 & commenting on that he wrote] ...But I say, Have they not heard? What, he means, if the preachers were sent, and did preach what they were bid, and these did not hear? Then comes a most perfect reply to the objection. Yes, verily, their sound went into all the earth, and their words unto the ends of the world... " [Commenting of this, he wrote] "What does you say? He means. They have not heard. Why the whole world, and the ends of the earth, have heard. And have you, amongst whom the heralds abode such a long time, and of whose land they were, not heard? Now can this ever be? sure if the ends of the world heard, much more must you. Then again another objection. Ver. 19. But I say, Did not Israel know? For what if they heard, but did not know what was said, nor understand that these were the persons sent? Are they not to be forgiven for this ignorance? By no means. For Esaias had described their character in the words, How beautiful are the feet of them that preach the Gospel of peace." [Isa. 52:7.]

"...And so they ought even from him to have been able to distinguish the preachers, not from the fact of their preaching peace, not from the fact of their bringing the glad tidings of good things, not from the word being sown in every part of the world, but from the very fact of their seeing their inferiors, those of the Gentiles, in greater honour. For what they had never heard, nor their forefathers, that wisdom did these on a sudden embrace... See how by every means God had given from old indications and clear signs of these times, in order to remove their blindness. For it was not any little corner in which the thing was done, but in land, and in sea, and in every quarter of the globe..." [Later he goes on to cite verse 21, & then follows with further comments that might hint to the hand of God extending down to the nations of the earth to come unto His kingdom upon hearing & obeying the gospel]. 'But unto Israel He saith, All the day long have I stretched forth My hands unto a disobedient and gainsaying people.' [Isa. 65:2.] "...here meaning by the day the whole period of the former dispensation" [of the Jews]. "But the stretching out of the hands, means calling and drawing . . . them to Him, and inviting them. Then to shew that the fault was all their own, he says to a disobedient and gainsaying people. You see what a great charge this is against them! For they did not obey Him even when He invited them, but they gainsaid Him, and that when they saw Him doing so, not once or twice or thrice, but the whole period. But others who had never known Him, had the power to draw Him to them. Not that, he says, they had the power to do it, but to take away lofty imaginings even from those of the Gentiles, and to shew that it was His grace that wrought the whole, He says, I was made manifest, and I was found. It may be said, Were they then void of every thing? By no means, for the taking of the things found, and the getting a knowledge of what was manifested to

them, was what they contributed themselves . . ." Then to prevent these sayings, But why was He not made manifest to us also? he sets down what is more than this, that I not only was made manifest, but I even continued with My hands stretched out, inviting them, and displaying all the concern of an affectionate father, and a mother that is set on her child. See how he has brought us a most lucid answer to all the difficulties before raised, by showing that it was from their own temper that ruin had befallen them, and that they are wholly undeserving of pardon. For though they had both heard and understood what was said, still not even then were they [many of the Jewish nation] minded to come to Him.... For a child often will not submit to its father when it is called, but continues obstinate. But when another child has notice taken of it, then it even though not called comes to its father's bosom, and what calling could not do, provoking to jealousy will. This then God also did. For He only called and stretched out His hands,... [unto them, but still, they would not come.] It seems that this early Christian writer is suggesting here that the arm of the Lord was stretched out unto all nations as a gesture & symbol of the Lord's invitation for them to come unto him. But there were some, like those of the Jewish nation, who would not come, or who, upon hearing the message of the gospel would not obey it. And so the gospel was extended to other nations too.²³³¹

Chrysostom also wrote that some things were hidden secrets. Was this a belief, practice or rite that was hidden away from nonbelievers, least they should mock such things? "And though it be every where preached, still is it a mystery; for as we have been commanded, what things we have heard in the ear, to speak upon the house tops, so have we been charged, not to give the holy things unto dogs, nor yet to cast our pearls before swine." [Matt. 7:6] "For some are carnal and do not understand: others have a veil upon their hearts, and so not see: wherefore that is above all things a mystery, which every where is preached, but is not known of those who have not a right mind; and is revealed not by wisdom, but by the Holy Ghost, so far as is possible for us to receive it."²³³²

John Chrysostom and Jerome attested that "the universal evangelization had been very rapid."²³³³

Saint Jerome, who was born about A.D. 345, near the Italian-Dalmatian border to Christian parents, believed this. That Christ, after his resurrection, had been with Thomas in all the places of India. Furthermore, there were times in which Christ had not only been with Thomas but also "with all the preachers of the Gospel, wheresoever they came."²³³⁴

Eusebius, in his Church History, written some time between A.D. 323 & 325, wrote that Christ pre-existed with the Father before the world began, & before the creation of all things. Christ had appeared to the different saints & prophets of old before his birth to Mary. However, he gives his opinion as to why the Gospel was not preached in ancient times to all men and to all nations as it was during the early Christian era.²³³⁵

Eusebius also wrote that, "That the divine Word, therefore, pre-existed, and appeared to some, if not to all, has thus been briefly shown by us. But why the Gospel was not preached in ancient times to all men and to all nations, as it is now, will appear from the following considerations." And: "Eusebius pursues much the same line of argument in his Dem. Evang., Proem. Bk. VIII., and compare also Gregory of Nyssa's Third Oration on the birth of the Lord (at the beginning). The objection which Eusebius undertakes to answer here was an old one, and had been considered by Justin Martyr, by Origen in his work against Celsus, and by others (see Tzschirner's Geschichte der Apologetik, p. 25 ff.)" Eusebius went on to explain why he thought that the gospel was not preached in ancient times to all men and to all nations. It was because, "The life of the ancients was not of such a kind as

to permit them to receive the all-wise and all-virtuous teaching of Christ." And: "Then, finally, at the time of the origin of the Roman Empire, there appeared again to all men and nations throughout the world, who had been, as it were, previously assisted, and were now fitted to receive the knowledge of the Father, that same teacher of virtue, the minister of the Father in all good things, the divine and heavenly Word of God, in a human body not at all differing in substance from our own. He did and suffered the things which had been prophesied. For it had been foretold that one who was at the same time man and God should come and dwell in the world, should perform wonderful works, and should show himself a teacher to all nations of the piety of the Father. The marvelous nature of his birth, and his new teaching, and his wonderful works had also been foretold; so likewise the manner of his death, his resurrection from the dead, and, finally, his divine ascension into heaven." Eusebius goes on to cite from Dan.7:9-10 & 13-14. A portion of which he may have considered was a type or a prediction of Christ's kingdom spreading out to all the world. The Son of man was to come in the clouds of heaven, and he "...hastened unto the Ancient of Days and was brought into his presence, and there was given him the dominion and the glory and the kingdom; and all peoples, tribes, and tongues serve him. His dominion is an everlasting dominion which shall not pass away, and his kingdom shall not be destroyed." It is clear that these words can refer to no one else than to our Saviour, the God Word who was in the beginning with God, and who was called the Son of man because of his final appearance in the flesh." Eusebius also wrote how Moses, and the prophets after him, knew through their prophetic callings about the plots against Christ, and how he would be rejected. And how that his calling of the nations would be through him. Jeremiah, for instance, speaks as follows: "The Spirit before our face, Christ the Lord, was taken in their destructions; of whom we said, under his shadow we shall live among the nations." (Lamentations 4:20). He later cites a passage from the Psalms: "The Lord said unto me, Thou art my Son, this day have I begotten thee. Ask of me, and I will give thee the nations for thine inheritance, and the uttermost parts of the earth for thy possession." Eusebius also wrote about the prophets, how that they are as anointed ones, and are types of Christ. However, it is Christ who is the "heavenly Word, who is the only high priest of all, and the only King of every creature, and the Father's only supreme prophet of prophets." Eusebius wrote that the anointing of the prophets made them types of Christ, or Christs. But even though anointed kings, priests, & prophets have been, for many generations, among their own people. These anointed ones didn't have as much influence on the whole world as the true Christ had. "And never did so great a commotion arise among all the nations of the earth in respect to any one of that age; for the mere symbol [the anointing and types of Christ, the kings, priests and prophets] could not act with such power among them as the truth itself which was exhibited by our Saviour." Further on, Eusebius wrote that Christ: "has filled the whole earth with the truly August and sacred name of Christians, committing to his followers no longer types and images, but the uncovered virtues themselves, and a heavenly life in the very doctrines of truth." Eusebius continues to expound further on the idea that the doctrine of Christ had been known in pre-Christian times. He argues that the Christian doctrines and religion "have not been lately invented by us, but from the first creation of man, so to speak, have been established by the natural understanding of divinely favored men of old." Further on, Eusebius wrote again how the prophets before the time of the Christian era knew the one and only God over all who was the very Christ of God. Also, Christ was the one who appeared unto Abraham, and gave

revelations to Issac, talked with Jacob, Moses, and the other prophets after them. "Hence you will find those divinely favored men honored with the name of Christ, according to the passage which says of them, "Touch not my Christs, and do not my prophets no harm." (1 Chron. 16:22, & Psalms 105:15). "So that it is clearly necessary to consider that religion, which has lately been preached to all nations through the teaching of Christ, the first and most ancient of all religions, and the one discovered by those divinely favored men in the age of Abraham." Eusebius follows with scriptures that show it was through the ancient pre-Christian time prophets who had seen Christ, and through Christ and his doctrines, that all the nations of the earth would be blessed. And how that the very religion of Abraham had reappeared again through the Christians alone throughout the world. Eusebius also suggests that those who were of Christ in times of old, & in that early Christian era, had basically the same religion.²³³⁶

Later artists retained the concept that Christ was known and spoken of in pre-Christian times. For example, a stone work from the 13th century A.D., shows the patriarchs & prophets arranged in chronological order. They all symbolize or foretell "Jesus Christ and at the same time summing up the history of the world." Certain ones represent different ages of mankind on into the New Testament age. All these present different symbols that relate to different prophetic types and sacramental symbols of Christ. In addition, these symbols relate to his birth, suffering, and death. "Each of the figures is a Christ-bearer, a christophorus, transmitting from generation to generation the mysterious sign."²³³⁷

In Eusebius Pamphili's *Life of Constantine*, Book 3, chapter 9, he give tribute to Constantine, and hallowed the remembrance of the cross symbol which he seen in the sky, and how that "our emperor thus adorned in the hope of proclaiming the symbol of redemption to all mankind [that is, the Cross]."²³³⁸ Which may be why in later Militant Christ lore, Christ is the battle banner bearer, taking cross symbol throughout the world during his victory march. And why Christian knight orders, used the cross banner with different types of cross symbols on them, when they were on the march too.

In Eusebius' *The History of the Church from Christ to Constantine*, the concept of how Jesus Christ, the only begotten of God, transmits all honors to the Father in heaven, the God of the universe. It may be that the imagery of a universal church spreading throughout the world, as a prototype of the heavenly church, the heavenly new Jerusalem, etc., themes that shows up in early to later Christian art works, which must have been inspired by the concepts expressed by the church fathers, such as Eusebius: "Such is the great cathedral which throughout the whole world under the sun the great Creator of the universe, the Word, has built, Himself again fashioning this Spiritual image on earth of the vaults beyond the skies, so that by the whole creation and by rational beings on earth His Father might be honoured and worshipped."²³³⁹ Hence, many early to later Christian art works of Christ, and the Father as rulers of the Universe, and especially of Christ as the pantocrator, or ruler of the world, all these were perhaps inspired by these earlier fathers' writings, types, & imageries. Especially, about how Christ, as ruler, didn't neglect other nations, as the Christians charged the pagans' "gods" did. Actually, as we have already noted, both the Christians and the pagans had charged each others' "gods" as being neglectful and unable to rule the whole world. And, as we have already noted too, the Christians responded by saying that Christ's rule was so much more superior than the pagans' "gods," and all of the earthly rulers, for unlike them, Christ had extended the boundaries of his reign throughout the world, into the after life realms, and throughout the universe too.²³⁴⁰

When the early critic Celsus charged that God neglected other parts of the earth, and was asleep for ages before his birth, and thus ought to have sent down many Christs throughout the world. Origen [A.D. 185—230—254], responded to these charges by writing the following:

“But if any one desires to see many bodies filled with a divine Spirit, similar to the one Christ, ministering to the salvation of men everywhere, let him take note of those who teach the Gospel of Jesus in all lands in soundness of doctrine and uprightness of life, and who are themselves termed “christs” by the holy Scriptures, in the passage, “Touch not Mine anointed, and do not My prophets any harm.” [1 Chronicles 16:22; Psalms 105:15] For as we have heard that Antichrist cometh, and yet have learned that there are many antichrists in the world, in the same way, knowing that Christ has come, we see that, owing to Him, there are many christs in the world, who, like Him, have loved righteousness and hated iniquity, and therefore God, the God of Christ, anointed them also with the “oil of gladness.”²³⁴¹

Thus, inasmuch as there were demonic forces or “antichrists” throughout the world, there were also God’s messengers, even Christ “the Word” (John 1:1-14), and “His partners” the anointed prophets who were also out in the world to combat the false teachings of the antichrists.²³⁴² Note the Militant Christ aspect of this too, anti-Christians were out in force in the world, thus, so also were Christ and his army of anointed ones, or prophets.

In the Constitutions of The Holy Apostles, A.D. 3rd—4th cent., we read that after Christ’s resurrection, the apostles received a command from him to, preach the Gospel to all the world, and to make disciples of all nations.²³⁴³

It seems that in these early centuries, there were some Christians which understood Christ’s words to be literal, when he said to go forth and teach all nations. For example, S. Cyril of Jerusalem, 318—March 18, 386, Archbishop of Jerusalem, is reported to have had a conversation with a monk: “Who sent thee about to teach these things?” (Concerning his own particular views on Mary and the Godhead). The monk replied: “The Christ said, Go ye forth into all the world, and teach ye all the nations in My Name, in every place.” [Matthew 28:19—20] And Apa Cyril said unto him, “Dost thou take the Gospels literally?” And the monk said, ‘Yea, absolutely...’²³⁴⁴

260—300, Lactantius states how the name Jesus in Latin, “is called Saving, or Saviour, because He comes bringing salvation to all nations... [And that] Emmanuel signifies God with us; because when He was born of a virgin, men ought to confess that God was with them, that is, on the earth and in mortal flesh.”²³⁴⁵

260—312, Methodius also present this earlier aspect of the Militant Christ guise too; for the dragon was cast to earth and sought to destroy the Christ child, just as soon as he was born. “And she [Mary] brought forth a man-child, who was to be ruler all nations with a rod of iron...” (Rev. 12:1—6).²³⁴⁶

200—258, Thascius Cyprian, upon writing against the Jews, lists a number of types of Christ, one of which was how he reigns as a King over the nations. As we have already noted, this concept was passed on into later Christian types and guises such as The Militant Christ. To help him illustrate these types, Cyprian often cites from the scriptures, such as Malachi, “I am a great King, saith the Lord, and my name is illustrious among the nations.” (Malachi 1:14). And from Psalm 22:27—28, “All the ends of the world shall be reminded, and shall turn to the Lord: and all the countries of the nations shall worship in Thy sight. For the kingdom is the Lord’s: and He shall rule over all nations.” Cyprian goes on to cite from Psalms 23, (in modern Bibles, Psalm 24): 7—10. This, to Cyprian, may have been seen as a prophecy about Christ’s victory

march through the doors and gates of earthly kingdoms, and spirit realms. Then, later from Psalm 73 [74:12], “But God is our King before the world; He hath wrought salvation in the midst of the earth.” Further on he cites from Matthew 25:31—46,²³⁴⁷ a passage which became part of the wandering Christ traditions in later centuries, as already noted. Still, further on, he points out other scriptures about Christ reigning as King of the nations, and how that: “all nations shall come and worship in Thy sight...”²³⁴⁸

Testaments of the Twelve Patriarchs, said to have preserved the utterances of the dying patriarchs, the sons of Jacob. Some scholars date this work as belonging to 192, or earlier.²³⁴⁹ Perhaps they were collected in order to be used by early Christians of the 2nd—3rd c., onward as a missionary tool. It was used in this way because of how they saw in them prophetic types of Christ. Some of which hinted to a world wide Redeemers, a King who comes to reign, rule, and who appears to every race of people in order to minister among them. In our study here we shall consider those types which many early Christians may have seen as types of Christ’s treks around the earth.

In The Testament of Simeon Concerning Envy, we read of a King, God and man who would arise from Judah to “save all the Gentiles and the race of Israel.”²³⁵⁰

In The Testament of Levi Concerning the Priesthood and Arrogance, we read of one who would, “...proclaim concerning Him who shall redeem Israel; and by thee and Judah shall the Lord appear among men, saving in every race of men . . .”²³⁵¹ Further on there is reference to how, “the Lord shall visit all the heathen in the tender mercies of His Son, even for ever.” And how that the Son shall be crucified, thus, this Son, as a crucified wounded wanderer, would appear and minister to every race of men. Other types are how he is likened unto a shining light to all the seed of Israel, and as the light of the world, “which was given among you for the lighting up of every man. Him will ye desire to slay . . .”²³⁵² Other old types, such as the ones mentioned in The Testament of Levi Concerning the Priesthood and Arrogance, must have been seen by early Christians as prophetic types in reference to Christ. In addition, the spreading of the gospel throughout the world, are these: 1. The Branch of God. 2. The Well-spring. 3. The “sceptre.” 4. The Light. 5. The root. 6. The seed. 7. A rod of righteousness.²³⁵³ All of these Jewish prophetic types were also known and used by ancient American prophets, because of how they were descendants of Israel. This same Testament also prophetically tells of his star which will arise in heaven. The star is likened unto, “a king shedding forth the light of knowledge in the sunshine of day, and He will be magnified in the world until His ascension.”²³⁵⁴

ANCIENT POLEMICAL ISSUES

As noted earlier, Celsus, citing also early anti-Christian Jews, wrote against the early Christians, 170—180, & was answered by Origen, in eight books.²³⁵⁵ Another rival, Trypho the Jew, some have suggested that he was an imaginary Jewish Rabbi which was made to personify the charges, which the antagonists among the Jews were making at that time.²³⁵⁶ In later centuries, some of the other early faultfinders were different ones among the Romans, Greeks, and Pagans. 210, a polemical discussion which took place between the early Christian Octavius and Cæcilius, a critic, but was said to be converted by the “weighty arguments” of Octavius, while the Christian Minucius Felix sat between them, as a sort of referee.²³⁵⁷ Other antagonists were, Pliny, the Roman, Galen, the Philosopher, Porphyry a Neoplatonic philosopher, 233 C.E., and Julian, The Apostate, & Roman Emperor, 361-63 C.E.²³⁵⁸

Some the basic issues which ancient critics hashed over are as follows:

1. The pagans' gods have extended the boundaries of their kingdoms beyond the seas and path ways of the sun, whereas the Christians' god couldn't have because he can't even save them from their persecutors in this life.

2. Christians believed God only spoke to them alone, and had no concern for other nations.

3. Christians believe that they will be the only ones saved from the fire while everyone else will be roasted.

Julian the Apostate, [361—63]: "Moses says that the creator of the universe chose the Hebrew nation, that to that nation alone did he pay heed and cared for it, & he gives him charge of it alone. But how & by what sort of gods the other nations are governed he has not said a word" (100a)." Julian asks the Christians if Judaea was the only land that he chose to take thought for, what about the other lands? Why did God only send prophets to a certain land, "but to us no prophet, no oil of anointing, no teacher, no herald to announce his love for man which should one day, though late, reach even unto us also?...If he is the God of all of us alike, & the creator of all, why did he neglect us? (106d)."²³⁵⁹ Was Julian right? Had God neglected the rest of the human family? According to the early Christians, he hadn't.

Troubled by the parallels he saw between the Christian mysteries and those of the pagan mysteries, Julian rejected Christianity "when he discovered that it was only a corrupted copy of the Ancient Mysteries, in which he was initiated."²³⁶⁰ It may be that in Julian's day, and with the apostasy under way, perhaps, there were a number of pagan elements, and influences which had entered into the Christian churches by his day. However, Christian apologists before, and after him would continue to explain "the striking conformity existing between Christianity and Paganism, by asserting that "a long time before there were Christians in existence, the devil had taken pleasure to have their future mysteries and ceremonies copied by his worshipers."²³⁶¹

Porphyry, an early anti-Christian writer A.D. 3rd century, asks the Christians: "What about the souls of people who lived before Jesus and had no opportunity to believe?"²³⁶² He also charged that the early Christians' God couldn't be the way, and the truth and the life, in which men and women could have only had access to God, since the time of Christ's appearing in the flesh. Hence, their God "excludes those who have gone before and those who have no knowledge of Jesus of Nazareth."²³⁶³ Was Christ restricted to just a certain area of the world, as the early anti-Christian Celsus had claimed?²³⁶⁴ Other critics, or "detractors in the Roman empire were able to sneer that he [Christ] had put his appearance "in some small corner of the earth somewhere."²³⁶⁵ The answer to these types of charges, as we have seen, was No!²³⁶⁶ The early anti-Christian, Porphyry took a passage in John 14:6, & then asks: "If Christ says he is the way, the grace, & the truth, & claims that only in himself can believing souls find a way to God, what did the people who lived in the many centuries before Christ do[?] ...What became of the innumerable souls, who can in no way be faulted, if he in whom they were supposed to believe had not yet appeared among humankind?...Why did he who is called the Savior hide himself for so many ages?" It is arrogant for Christians to think that only since the coming of Christ have men & women had access to God. Realizing that Christians answered this objection by appealing to the antiquity of Jewish tradition, he says: "Let them not say that the human race was saved by the ancient Jewish law, since the Jewish law appeared & flourished in a small part of Syria, a long time after [the ancient cults in Italy], & only later made its way into the Italian lands, after the reign of Gaius Caesar, or probably during his reign. What, then,

became of the souls of Romans or Latins who were deprived of the grace of Christ which had not yet come until the time of the Caesar? [August. Ep. 102.8]..."²³⁶⁷

"Borrowing, theft, adulteration. We have dwelled on the confrontation of comparative chronology since it seems to have weighed heavily on the Christian's evaluation of the features they shared with classical paganism. From the moment they thought that, by virtue of their connection to the Jewish people, they preceded Greek history, they were able to consider resemblances to their adversaries only as cases of plagiarism committed against them by the latter. The direction of influence seemed beyond all doubt; as Justin unambiguously puts it, "It is not we who think like the others, but all of them who imitate us in what they say" (First Apology 60.10). Tertullian would recall the determining role played by chronology: "That which first existed is necessarily the origin of what followed. And this is why you have things in common with us or things that resemble ours"; so it is, he continues, that our Wisdom (sophia) gave you philosophy, and our prophecy your poetic divination."²³⁶⁸

Theophilus of Antioch argued that, "These tortures were predicted by the prophets, but later poets and philosophers stole them from the Holy Scriptures in order to make their own teachings seem trustworthy."²³⁶⁹

Clement of Alexandria argued as follows, "Let us now see, since the Scriptures treat the Greek as "thieves" who stole barbarian philosophy, how we may briefly prove that they were indeed thieves. Not only shall we establish that it was by copying the miracles of our history that they described their own, but we shall also convict them of digging up and falsifying the most important of our dogmas— our Scriptures are older than theirs and we have shown this— concerning faith, wisdom, gnosis, and knowledge, hope and charity, repentance, continence, and in particular the fear of God." (Stromateis 2.1.1.1).

"...Tertullian also implicates demons in this theft, calling them "spirits of error," but he attributes much subtler intentions to them: by falsifying the true doctrine, demons established fables similar to it and offered these to poets and philosophers; since they would not be believed by the public, these fables would discredit the Christian faith, which was similar to them— but when doubt would thus have destroyed the faith, there would be a return to the poets' and philosopher's fables, which are the alternative to faith. This truly diabolical calculation is made clearer through the examples which follow . . . " Tertullian then goes on to list the parallels between the pagans and Christians in order to suggest that the pagans had borrowed or stolen the Christians' themes. (Apologeticus 47.11-14). Other arguments mentioned in this article are that the early Christians charged that the pagans were counterfeiting Christian prophecies.²³⁷⁰

John P. Lundy also wrote that: "Infidelity has been accustomed to say, from the time of Dupuis to the present, that Christianity is only a sort of copy of ancient Paganism: that is has no new ideas, and must therefore be rejected. But where did Paganism get its sublime conceptions of God, its notions of immortality and human destiny? Whence did all ancient nations derive them, hold them, and agree so marvellously about them? This universal faith must have an adequate cause; and Christianity is but the more full, clear, true and glorious exponent of it all . . . If Christ was before Abraham, as He claimed to be, then surely He must have manifested Himself to other nations beside the Jews, or other nations, including the Jews, must have derived their religious systems and ideas from some common source."²³⁷¹

EARLY CHRISTIAN ANSWERS: 1. Christ showed is superiority over all rulers by entering into their several provinces, and summoning men out of them to be subject to himself. Also, Christ enters into numerous nations and islands of the sea, many of which are unknown to us, but

known to him. Upon having entered into these nations, he extended the boundaries of his kingdom far beyond what any earthly king or ruler could do. In these different areas of the world to which he went to, are the people of Christ. He knows them, and they know of him and worship him as King of Kings, and Lord of Lords.

2. Christians don't believe that God only speaks to them alone, for he spoke to many other nations of the world through prophets. Thus, he loves and cares about other nations too. For Christ not only descended into hades to preach the gospel, but he also went to all the earth in order that people could be saved wherever they were. Hence, God didn't neglect the other people in the different nations around the world.

The early Christian, Arnobius, writing sometime between 297—303 against the Heathens, said this about Christ: He was so much more than a normal man, for when he uttered a single word, it was thought by nations far removed from each other, and of different speech that he was "using well-known sounds, and the peculiar language of each..." Furthermore, he asks: "Was He one of us, who, when He was teaching His followers... suddenly filled the whole world, and showed how great He was and who He was, by unveiling the boundlessness of His authority?" He goes on to point to other miracles, and how that after his resurrection he began to show himself to many people. In this way he was so much more than just an ordinary man. Thus, Arnobius continues to ask: "Was he one of us, who... manifested Himself in open day to countless numbers of men; who spoke to them, and listened to them; who taught them, reproved and admonished them; who, lest they should imagine that they were deceived by unsubstantial fancies, showed Himself once, a second time, aye frequently, in familiar conversation; who appears even now to righteous men of unpolluted mind who love Him, not in airy dreams, but in a form of pure simplicity..."²³⁷²

Further on, Arnobius, like Tertullian earlier, suggest a number of areas around the world which the gospel of Christ had been spread to. When Christ gathered the nations, he did not use, as the Heathens do, argumentations, speculative quibblings, but rather, "His virtues have been made manifest to you, and that unheard-of power over things, whether that which was openly exercised by Him, or that which was used over the whole world by those who proclaimed Him: it has subdued the fires of passion, and caused races, and peoples, and nations most diverse in character to hasten with one accord to accept the same faith. For the deeds can be reckoned up and numbered which have been done in India (Ethiopia), among the Seres, Persians, and Medes; in Arabia, Egypt, in Asia, Syria; among the Galatians, Parthians, Phrygians; in Achaia, Macedonia, Epirus; in all islands and provinces on which the rising and setting sun shines; in Rome herself, the mistress of the world, in which, . . . they have nevertheless hastened to give up their fathers' mode of life, and attach themselves to Christian truth."²³⁷³

3. Also, many others besides the Christians get to escape the fire for these same reasons mentioned above.

185-230-254, Origen response: "Celsus next makes certain observations of the following nature: "Again, if God, like Jupiter in the comedy, should, on awaking from a lengthened slumber, desire to rescue the human race from evil, why did He send this Spirit of which you speak into one corner (of the earth)? He ought to have breathed it alike into many bodies, and have sent them out into all the world.... [Origen:] We stated, indeed, in what precedes, that it was not as if awakening from a lengthened slumber that God sent Jesus to the human race... the advent of Jesus apparently to one corner (of the earth) was founded on good reasons, since it was necessary that He who was the subject of prophecy should

make His appearance among those who had become acquainted with the doctrine of one God, and who perused the writings of His prophets, and who had come to know the announcement of Christ, and that He should come to them at a time when the Word was about to be diffused from one corner over the whole world." "And therefore there was no need that there should everywhere exist many bodies, and many spirits like Jesus, in order that the whole world of men might be enlightened by the Word of God. For the one Word was enough, having arisen as the "Sun of righteousness," to send forth from Judea His coming rays into the soul of all who were willing to receive Him. But if any one desires to see many bodies filled with a divine Spirit, similar to the one Christ, ministering to the salvation of men everywhere, let him take note of those who teach the Gospel of Jesus in all lands in soundness of doctrine and uprightness of life, and who are themselves termed "christs" by the holy Scriptures, in the passage, "Touch not Mine anointed, and do not My prophets any harm.... For as we have heard that Antichrist cometh, and yet have learned that there are many antichrists in the world, in the same way, knowing that Christ has come, we see that, owing to Him, there are many christs in the world ... the Word, knowing that the nature of God is unaffected by sleep, may teach us that God administers in due season, and as right reason demands, the affairs of the world . . . There is therefore nothing ridiculous in the Son of God having been sent to the Jews, amongst whom the prophets had appeared, in order that, making a commencement among them in a bodily shape, He might arise with might and power upon a world of souls, which no longer desired to remain deserted by God."²³⁷⁴

Hippolytus [A.D. 170-236] includes, so it would seem, the other far away nations of the world when he wrote that Christ was offered for the sins of the world. "And a king speaking among the people:" so Christ reigns over the nations, and speaks by prophets and apostles the word of truth."²³⁷⁵ Christ also appeared and showed his own body to "the world," that "the gospel might be preached to the whole world."²³⁷⁶

Origen also wrote that, "the Christ of God thus shows His superiority to all rulers by entering into their several provinces, and summoning men out of them to be subject to Himself."²³⁷⁷

Later, Athanasius, Bishop of Alexandria, A.D. 296-298 or Aug. 29, 284—May 2—3, 373, wrote during the Nicene Creed era, that, it was through Christ that the Father made all things, and "extended His Providence unto all things; by Him He exercises His love to man, and thus He and the Father are one . . ."²³⁷⁸

3rd or 4th cent., in *Constitutions of The Holy Apostles*, it says, "Instead of one tribe, He has appointed that out of every nation the best should be ordained for the priesthood..." and those so ordained should perform the sacrament,²³⁷⁹ and perhaps even the other ordinances, also called mysteries. "...Who is not struck with admiration when he represents to himself our Saviour at that time foretelling that his Gospel should be preached in all the world, for a witness unto all nations, or, as Origen (who rather quotes the sense than the words), to serve for a conviction to kings, and people, when, at the same time, he finds that his Gospel has accordingly been preached to Greeks and Barbarians, to the learned and to the ignorant, and that there is no quality or condition of life able to exempt men from submitting to the doctrine of Christ? As for us, says this great author, in another part of his book against Celsus, "When we see every day those events exactly accomplished which our Saviour forefold at so great a distance; that his Gospel is preached in all the world, that his disciples go and teach all nations; and that those who have received his doctrine are brought for his sake before governors, and before kings, Matt. x. 18; we are filled with admiration and faith in him is confirmed

more and more. What clearer and stronger proofs can Celsus ask for the truth of what he spoke?"... Origen would still have triumphed more in the foregoing arguments, had he lived an age longer, to have seen the Roman emperors, and all their governors and provinces, submitting themselves to the Christian religion, and glorying in its profession, as so many kings and sovereigns still place their relation to Christ at the head of their titles."²³⁸⁰

153–193–217, Clement of Alex.: Christ went to preach the gospel to not only those in hades, but "to all the earth" so that the different peoples around the earth could also be saved "wherever they were."²³⁸¹

When the early anti-Christian Caecilius encountered the early Christians Octavius & Minucius Felix, some time between about 200-210 A.D., he argued this: The pagan gods deserve the worship of all the world for they had extended their power & authority into the whole world beyond the paths of the sun, & beyond the bounds of the ocean. "Thus, in that they acknowledge the sacred institutions of all nations, they have also deserved their dominion." Furthermore, he argued that they have increased because of their antiquity. This ancient critic may have also asked where Christ was? Was he also able to have power over the whole world? He may have thought that he could not have, because he could not help the Christians in their present struggles, while in this life. For he is reported to have said: "...Where is that God who is able to help you when you come to life again, [in the resurrection], since he cannot help you while you are in this life? Do not the Romans, without any help from your God, govern, reign, have the enjoyment of the whole world, and have dominion over you?..."²³⁸²

210, a number of ancient critics must have heard about the wandering Christ stories and thus objected to them too. For example, the early anti-Christian Octavius charged that the early Christians' God "...runs about everywhere, and is everywhere present: they make him out to be troublesome, restless, even shamelessly inquisitive, since he is present at everything that is done, wanders in and out in all places..."²³⁸³

115–168–181, Theophilus of Antioch asks the early anti-Christian Autolycus: Why was Jupiter found in only one part of the earth & not everywhere? He must have either neglected the other parts of the earth, or was unable to be present everywhere, & thus could not help all people everywhere.²³⁸⁴

145–220, Tertullian taught that the gospel had been spread abroad, and that Christ had entered through the doors or gates of hades, and in through the doors of the nations, to reign everywhere as the King of Kings.²³⁸⁵ "Else to what epoch belongs that life of the Lord which is to be manifested in our body? It surely is the life which He lived up to His passion, which was not only openly shown among the Jews, but has now been displayed even to all nations. Therefore that life is meant which "has broken the adamantine gates of death and the brazen bars of the lower world,"—a life which thenceforth has been and will be ours. Lastly, it is to be manifested in the body. When? After death, how? By rising in our body as Christ also rose in His."²³⁸⁶

"It surely is the life which He [Christ] lived up to His passion, which was not only openly shown among the Jews, but has now been displayed even to all nations. Therefore that life is meant which "has broken the adamantine gates of death and the brazen bars of the lower world."²³⁸⁷

Early to later Christian art work also depict the idea & belief that Christ could break through any barrier, as Tertullian had suggested, for as the doctrine spread to different areas, & started to fade off into later traditions, art works, & legends. Many early Christians must have believed that there was no place, though they are blocked

off, or were, symbolically in some cases, locked gates, doors, or path ways, etc., that could stop the Lord Jesus Christ from entering and passing through. For, as noted many times here, Christ is depicted as if a Knight, with the cross as if it were a spear, doing battle with hell & the devil & his demons, or the hellish monsters of the under world. In later art works & legends, the devil & Hell are depicted as horned-demon-persons who are thrust through with Christ's spear. The doors, (John 10:7-8) or gates of hell, limbo, hades, etc., come crashing down on the devil, or hell, etc., who has been bound in chains, or irons, both hand & foot, (Matthew 12:24-30; Luke 11:14-22). Christ tramples the underworld adversary beneath his feet, & frees the captive spirits, who, in some depictions, with up lifted hands, give thanks unto the King of Glory. Christ, upon clasping their hands, lifts them out of the pit, or through the doorway, or up out of the jaws of hell, etc.²³⁸⁸

Tertullian notes hand clasping rites of passage as Christ pilgrimages through the doors & gates into the different nations to also open the doors of their minds and thereby enlighten their minds with the truth of His gospel. Christ also became their King, extending His Kingdom into all the nations of the earth, everywhere. Even into the nations which were unknown to Tertullian & the Jews, but of which were known unto God the Father & His Son Jesus Christ. For God the Father held the hand of Christ. "For whose right hand does God the Father hold but Christ's His Son?—whom all nations have heard, that is, whom all nations have believed."²³⁸⁹

"The LORD hath made bare his holy arm in the eyes of all the nations; and all the ends of the earth shall see the salvation of our God . . . So shall he sprinkle many nations; the kings shall shut their mouths at him: for that which had not been told them shall they see; and that which they had not heard shall they consider." Isa.52:10, 15.

"The LORD hath made known his salvation: his righteousness hath he openly shewed" ["revealed"] in the sight of the heathen. He hath remembered his mercy and his truth toward the house of Israel: all the ends of the earth have seen the salvation of our God." (Psalm 98:2-3).

The mind's door or gates of unbelief would open to Christ. But also, Tertullian tells the Jews (who opposed the early Christians), that the doors of the nations could not keep Christ out. A number of Historians cites Tertullian as saying that the doctrine of Christ had been heard in all nations of the earth, for "the same voice and doctrine had been heard by the inhabitants of many more strange countries & islands unknown to us, and which, he says, we could not enumerate, yet in which is known the name of Christ, who has come and reigns, before whom the gates of all cities have opened and none remained closed, before whom all iron chains have been broken and steel locks have been unbarred. "Does not Tertullian," Solorzano says, "indicate, as it were, with his finger the distant regions of which we have no knowledge?"—of America?"²³⁹⁰

In one modern translation, Tertullian wrote against another Christian named Marcion, who was considered a heretic by a number of other early Christian writers too. Toward the end of Tertullian's 4th book "Against Marcion," chapter 43, Tertullian closes this book with these words: "Even to the last He [Christ] taught us (the same truth of His mission), when He sent forth His apostles to preach His gospel "among all nations"; [Luke 24:47] "for He thus fulfilled the psalm: "Their sound is gone out through all the earth, and their words to the end of the world." [Psalms 19:4.] "Marcion, I pity you; your labour has been in vain. For the Jesus Christ who appears in your Gospel is mine."²³⁹¹

Tertullian, upon writing an answer to the early anti-Christians amongst many of the Jews, asked them: "For why should God, the founder of the universe, the Governor of the whole world, the Fashioner of humanity, the Sower

of universal nations be believed to have given a law through Moses to one people, and not be said to have assigned it to all nations? For unless He had given it to all by no means would He have habitually permitted even proselytes out of the nations to have access to it. But—as is congruous with the goodness of God, and with His equity, as the Fashioner of mankind -- He gave to all nations the selfsame law, which at definite and stated times He enjoined should be observed, when He willed, and through whom He willed, and as He willed. For in the beginning of the world He gave to Adam himself and Eve a law... Therefore, in this general and primordial law of God, the observance of which, in the case of the tree's fruit, He had sanctioned, we recognise enclosed all the precepts specially of the posterior Law, which germinated when disclosed at their proper times. For the subsequent super induction of a law is the work of the same Being who had before premised a precept; since it is His province withal subsequently to train, who had before resolved to form, righteous creatures."²³⁹²

In response to the Jews, Tertullian reasons: "For unless He [God] had given it [the law] to all by no means would He have habitually permitted even proselytes out of the nations to have access to it. But -- as is congruous with the goodness of God, and with His equity, as the Fashioner of mankind -- He gave to all nations the selfsame law, which at definite and stated times He enjoined should be observed, when He willed, and through whom He willed, and as He willed."²³⁹³

160, The Pastor of Hermas, or The Shepherd, wrote symbolically in similitudes that the Lord would not neglect other parts of the world, for they would be "watered" or nourished with the "water" or gospel which would be preached to all the ends of the earth.²³⁹⁴

120–202 Irenæus: "On completing His thirtieth year He [Christ] suffered, being in fact still a young man, and who had by no means attained to advanced age. Now, that the first stage of early life embraces thirty years, and that this extends onwards to the fortieth year, every one will admit; but from the fortieth and fiftieth year a man begins to decline towards old age, which our Lord possessed while He still fulfilled the office of a Teacher, even as the Gospel and all the elders testify; those who were conversant in Asia with John, the disciple of the Lord, [affirming] that John conveyed to them that information."²³⁹⁵ If Irenæus had learned from some of the sayings & traditions of the "Elders" who in turn had learned from the apostle John that Christ had been a "Teacher" for some time after Christ had suffered. Where might Christ have gone to in order for Him to have acted in the office of a Teacher?

Upon writing about some of the beliefs held by some of the post-Christian Gnostics: the Ophites, Francis Legge wrote: "After His Resurrection, Jesus remained upon earth eighteen months, and perception descending into Him taught what was clear. These things He imparted to a few of his disciples whom He knew to be capable of receiving such great mysteries, and He was then received into heaven."

"...The stay of Jesus on earth after His Resurrection, and His teaching His disciples "quod liquidum est," that is, without parable, is also told in the Pistis Sophia, but His post-Resurrection life is there put at 12 years. Irenæus' Latin translator has, as has been said, evidently here got hold of some later developments of Ophitism not known to his author at the time that the Greek text was written. Yet some traditions of a long interval between the Resurrection and the Ascension were evidently current in the sub-Apostolic age. Irenæus himself says on the authority of "those who met with John the Disciple of the Lord in Asia" that Jesus' ministry only lasted for one year from His Baptism, He being then 30 years old, and He suffered on completing his 30th year; yet that He taught

until He was 40 or 50 years old."²³⁹⁶ An early Coptic Christian work, the Pistis Sophia, "tells how Jesus spent twelve years after the resurrection teaching his disciples the mysteries of the heavenly places."²³⁹⁷ Other writers have also wondered about the exact length of time of the post Resurrection sojourns of Christ, and have so noted the conflicting opinions as to the exact time.²³⁹⁸

After reminding us again of the predictions concerning Christ's descent into the spirit prison, Irenæus later cites from the predictions of the Old Testament prophets when he wrote that from the Jerusalem area in the old world, the Lord would "send out His praise through all the earth." Irenæus cites the prophet Habakkuk, in writing that God's, or "His power covered the heavens over, and the earth is full of His praise. Before His face shall go forth the Word, and His feet shall advance in the plains." [Habakkuk 3:3, 5]. Irenæus saw in these words, types, and predictions concerning Christ's earthly mission.²³⁹⁹

Again, Irenæus seems to suggest that Christ's message of liberty has been "diffused, not throughout one nation [only], but over the whole world. For the one & same Lord, who is greater than the temple, greater than Solomon, & greater than Jonah, confers gifts upon men, that is, His own presence, and the resurrection from the dead."²⁴⁰⁰ Irenæus also wrote that: "The tradition of the Apostles (this Father saith) hath spread itself over the whole universe; and all they, who search after the sources of truth, will find this tradition to be held sacred in every Church."²⁴⁰¹

Irenæus on Christ's pre-existence, descent into the realms of the dead to preach there too, he thus, also tells how God the Father & Christ weren't neglectful of others: "...For it was not merely for those who believed on Him in the time of [Christ's birth during the time of] Tiberius Caesar that Christ came, nor did the Father exercise His providence for the men only who are now alive, but for all men altogether, who from the beginning, according to their capacity, in their generation have both feared and loved God, and practiced justice and piety towards their neighbors, and have earnestly desired to see Christ, and to hear His voice."²⁴⁰²

Irenæus: "Therefore the Son of the Father declares [Him] from the beginning, inasmuch as He was with the Father from the beginning, who did also show to the human race prophetic visions, and diversities of gifts, and His own ministrations, and the glory of the Father, in regular order and connection, at the fitting time for the benefit [of mankind] . . . And for this reason did the Word [Christ] become the dispenser of the paternal grace for the benefit of men, for whom He made such great dispensations, revealing God indeed to men, but presenting man to God, and preserving the same time the invisibility of the Father, lest man should at any time become a despiser of God, & that he should always possess something towards which he might advance; but, on the other hand, revealing God to men through many dispensations, lest man, falling away from God altogether, should cease to exist. For the glory of God is a living man; & the life of man consists in beholding God. For it the manifestation of God which is made by means of the creation, affords life to all living in the earth, much more does that revelation of the Father which comes through the Word, give life to those who see God."²⁴⁰³

Irenæus also wrote that after Christ's resurrection, He gave a discourse "with the disciples... proving to them from the scriptures themselves "that Christ must suffer, and enter into His glory, and that remission of sins should be preached in His name throughout the world."²⁴⁰⁴

To the righteous, Christ says, "there is one and the same God the Father, and His Word, who has been always present with the human race by means indeed of various dispensations, and has wrought out many things, and saved from the beginning those who are saved, (for these are

they who love God, and follow the Word of God according to the class to which they belong.)" ²⁴⁰⁵

For this "one and the same God is set forth as He who did indeed choose the patriarchs, visited also the people, and called the Gentiles." ²⁴⁰⁶

The world had waited for the advent of Christ, and had waited for the same salvation that "is shown throughout the whole world. For to her is entrusted the light of God; & therefore the "wisdom" of God, by means of which she saves all men, "is declared in [its] going forth; it uttereth [its voice] faithfully in the streets, is preached on the tops of the walls, & speaks continually in the gates of the city." (2 Tim.3:7). For the Church preaches the truth everywhere, & she is the 7-branched candlestick which bears the light of Christ." (Rev.1:10-20). ²⁴⁰⁷

In the lost fragments of the writings of Irenæus, we come across another comment that may be literal, but then again, it may be that "all the world" mentioned there, may have reference to only the known world at that time. Christ was said to have been "...believed in among the Gentiles... He was glorified, by being preached throughout all the world." ²⁴⁰⁸

110-165, Justin Martyr explained that the reason why there are so many parallels between the Christians and the heathen mythology of other nations was this: "And these things were said both among the Greeks & among all nations where they [the demons] heard the prophets foretelling that Christ would specially be believed in; but that in hearing what was said by the prophets they did not accurately understand it, but imitated what was said of our Christ, like men who are in error, we will make plain." ²⁴⁰⁹ Justin then gives some examples of the things that were counterfeited by the demons, ²⁴¹⁰ such as some of the predictions of the virgin birth, the scriptures, baptism, the sacrament or "Eucharist," the mysteries or ordinances, etc. ²⁴¹¹

30-100, Clement of Rome is one of the earliest Christian converts, a Gentile, and a Roman, he may have been at Philippi with St. Paul, about A.D. 57. In a letter, he wrote to the Corinthians about other "worlds" beyond the sea; in other words, there was "the whole world" as it was known to be the area of the Roman Empire at that time. But there were also "other worlds" or far distant lands across the sea that were known to the Creator of the universe, and which were governed by Him. Clement wrote that God knows of the "unsearchable places of the abysses, and the indescribable arrangements of the lower world, are restrained by the same laws." As in the heavens, by his command, but also the "ocean, impassible to man, and the worlds beyond it, are regulated by the same enactments of the Lord." ²⁴¹²

P. De Roo, a Catholic historian, wrote that Sahagun makes mention of Clement as having been a "contemporary of the apostle St. Thomas, from whom he may have learned the existence of "the other world" that he speaks of in his letter to the Corinthians." ²⁴¹³

The early Christians were clear on the point that Christ had visited other nations of the earth. Consequently, as time elapsed, these earlier beliefs began to fade off into legends, stories, and traditions concerning the wandering Christ Child. The many different Christmas traditions in the different nations, to a certain extent, preserved the idea of Christ's pilgrimage to other nations of the earth.

New Testament writers say that Christ would visit his other sheep (John 10:16). The Old Testament Prophets used sheep and branches, as a type of the descendants of Israel. Thus, the sheep were scattered among the nations. And the branches extended over waters, into the under world, and throughout the world. Early Christians used these types too, for Christ was often seen in the art works as going throughout the world, and into the spirit prison

to gather his lost sheep. Roots, and branches were a type of his descent, and of how he went to other nations too. Mat. 25 became another prophecy of Christ's intercontinental trek, for Christ was that man traveling in a far country, wandering about the world in different guises in order to test different ones.

Peter seems to suggest that all nations would get a fair chance at salvation. "Then Peter opened his mouth, and said, Of a truth I perceive that God is no respecter of persons: But in every nation he that feareth him, and worketh righteousness, is accepted with him. The word which God sent unto the children of Israel, preaching peace by Jesus Christ: (he is Lord of all):" (Acts 10:34-36).

P. De Roo notes how these early Christian writers used passages from the scriptures, which they had during their particular times, in order to show how these particular beliefs were based on the scriptures. "These ancient Doctors of the Church relied especially, in making their bold assertions, upon text of Holy Scripture and, in particular, on the commission which the apostles received from our Lord Jesus Christ, and on the statements of the apostles themselves." ²⁴¹⁴

Roo continues, " ...But he said to them: You shall receive the power of the Holy Ghost coming upon you, and you shall be witnesses unto me in Jerusalem, and in all Judea, and Samaria, and even to the uttermost part of the earth." (Acts 1:7-8). The apostles had been passive witnesses of Christ's words and deeds, and now should be active witnesses to the same, as they actually became in Jerusalem, in Judea, in Samaria, and, why not logically add? in the most distant portions of the world." And: "That they were faithful servants and fulfilled the Lord's command is evidenced by their own testimony. St. Mark closes his gospel with the words: "But they [the apostles] going forth, preached everywhere, the Lord working withal, and confirming the word with signs that followed" (Mark 16:20). "We should not exaggerate the meaning of the word "everywhere;" but neither could we grammatically allow it to cover only one-half of the earth, or even the Roman empire only."

"St. Paul, who, according to known history, travelled as much as any other apostle, and is said to have preached in America, testifies in several places that he and his colleagues evangelized the whole world. Writing to the Romans," [Rom.10:13-18.] he tersely argues on the responsibility of all who did not believe in the teachings of Christ. He acknowledges that such as did not hear the Gospel preached--that is, individuals--cannot be held responsible or as guilty; but, he says, where are they--namely, the nations -- which at this day, in all the world, can allege invincible ignorance as an excuse, since the words of authorized preachers--this is, of the apostles and of their co-laborers--have resounded everywhere?" [He cites from Romans 10:13-18.] "...St. Paul had already before said to the Romans that the Christian faith in which they believed "was spoken of in the whole world," [Col.1:3-6], "and, consequently, had already then been preached in every country of the earth."

"Equally strong, if not even more conclusive, are the words of the Apostle to the Colossians: "We give thanks to God and the Father of Our Lord Jesus Christ,... hearing your faith in Christ Jesus,... which is come unto you, as also it is in the whole world; and bringeth forth fruit, and groweth, even as it doth in you." And farther on, in the same chapter, ... he adds: "He [Christ] hath reconciled you,... if so ye continue in the faith,... which you have heard, and which is preached in all the creation that is under heaven." [Col.1:3-6, 21-23].

"The reader has noticed that Holy Scripture has made use of almost every possible wording to make us believe that the Gospel, at the very time of the apostles of Christ, had been preached everywhere, among all nations, to every creature or human tribe, even to the uttermost part of the

earth, unto the ends of the whole world, and in all the creation that is under heaven."

"An honest reader would feel disappointed if he should be told that the whole selection of these universal expressions, in spite of well-known historical facts, only designates a relatively small portion of the earth, or only the Roman Empire; and the most saintly and learned men have, at all times, understood them in their obvious, grammatical sense. As a proof of this we will mention only one learned author, who was upright enough, although he had assumed to defend a widely different thesis, to give us a list of the most authoritative writers that stand in favor of our persuasion." Roo cites Don Juan de Solorzano Pereira, for being against this thesis-- that the Spaniards had first introduced Christianity into America.²⁴¹⁵ Furthermore, the names of St. Hilary, St. Chrysostom, St. Jerome, St. Thomas, Euthymius, Theophylactus, Tostatus, Gagnaeus, Jansenius, Maldonatus, and other commentators of St. Matthew's 24 & 25th chapters, and St. Ambrose, interpreting the 10th chapter of St. Luke, and Bede, on the 13th chapter of St. Mark and Adrian Finaeus,²⁴¹⁶ all these gave their own interpretations and understandings about the passages of scriptures which suggests the gospel was preached throughout the earth. Some, he notes, had conflicting opinions, as we will see, while others like Pinstus, commenting on the second chapter of Daniel, and Leo Castrensis, in the first book of his Chronography, and Fr. Stephen de Salazar^[2417] and Acosta was of the opinion that the apostles' personal preaching in America did happen.²⁴¹⁸ While others' conflicting, opinions and interpretations about this clashed with other authors' opinions about these subjects.²⁴¹⁹

For example, Roo says that Solorzano, however, in defense of his "false theory, objects to the grammatical understanding of all those scriptural expressions, and alleges^[2420] similar phrases, having a quite restricted meaning..." such as, Luke 2:1. "In those days there went out a decree from Caesar Augustus, that the whole world should be enrolled." The parity, however, is more apparent than real; for, as regards the quotation, the authority of Caesar Augustus, restricted within the boundaries of the Roman empire, evidently confines the meaning of "the whole world" within the same limits; while the context of any of the scriptural passages, adduced as records of the apostles' universal evangelization, does not oppose the belief that the Church, already in its beginning, truly was, as it is more in keeping with the mercy of God, with the general tenor of Holy Scripture, and with the duties of the apostles, expressed by St. Paul, when he says, [Rom.1:14.] "To the Greeks and to the Barbarians, to the wise and to the unwise, I am a debtor."

"Solorzano also objects the text, "Now there were dwelling at Jerusalem Jews, devout men out of every nation under heaven." [Acts 2:5.] "But while it does not appear how these words should weaken our opinion, they might well be brought forth as an argument in favor of it, because there is evidently question here of the Jewish colonies "among all nations under heaven," the "Jews." Should it be proved, as it seems to generally admitted, that the Israelites had established small colonies, not only within various parts of the Roman empire and other countries mentioned in the same chapter," [Acts 2:9-11.] "but, as they have now, among every nation under heaven, we might readily argue that, as they are scattered yet all over the world, to bear witness to the truth of the Christian religion, so they had been, by an especial providence of God, during their Babylonian and Assyrian captivity, sent out to every portion of the earth to be, as other St. Johns the Baptist, path-finders and harbingers of the first heralds of the fulfillment of their own typical religion." Roo continues to offer logical arguments about

the possibilities that some of the apostles could have sailed over to the different nations, & then eventually to the Americas too. He cites a couple of examples of miraculous modes of travel in the Bible. And offers additional sources concerning St. Thomas' missionary activities in different countries, including the Americas.²⁴²¹

Concerning the knowledge that God has of other parts of the world, Melito, The Philosopher, 160-170-177, wrote the following: "But they [those who make images because they believe that God is concealed from their view;] are unaware that God is in every country, and in every place, and is never absent, and that there is not anything done and He knoweth it not."²⁴²²

The devil & his fallen angels, the demons, are said to have gone everywhere, as evident by evil found in all nations, so why couldn't Christ & his angels, prophets, apostles & saints also have gone forth to combat them? Or was Christ restricted to just a certain area of the world, where as Satan could go wherever he wished?²⁴²³ Also, was it, that Christ couldn't do any better than the earthly Kings who couldn't extend their power & the boundaries of their Kingdoms beyond the confines of their own particular Kingdoms? Or was Tertullian right, when he said that Christ could & did do such a thing?²⁴²⁴

"The angels are on every page of the Golden Legend, because they were so much in the thoughts of the people. They are particularly to be relied upon when the Devil makes his appearance, and the Devil is everywhere, and the author of every ill, great or small, that befalls a saint... Everywhere he works his malign wiles, and everywhere he is vanquished by the saints and the angels."²⁴²⁵

According Augustine, the apostles could have been transported to the New World on the wings of angels.²⁴²⁶ Tertullian [A.D. 145-220], wrote that "Every spirit is possessed of wings. This is a common property of both angels and demons. So they are everywhere in a single moment; the whole world is as one place to them."²⁴²⁷

331-335-395, Gregory of Nyssa, The Great Catechism, about 385, he acknowledges the fact that demonic forces had gone throughout the world. However, he also testified that Christ did go forth among the nations to combat their evils too. Thus, he wrote: "... there exists no slight proof of the Deity having sojourned here..." The proof, he says, is in how Christ's sojourn in the flesh among the nations, had caused a major decrease in idolatry. For whom will doubt that the demonic forces had established among the nations their own bloody rites through idolatry? But, says Gregory, during Christ's sojourn in the flesh, he overthrew and abolished such things, so that: "...throughout the whole world there have arisen in the name of Jesus temples and altars and a holy unbloody Priesthood... [etc.] and indisputable proof of that Divine Sojourn among men."²⁴²⁸

It is interesting to note that Gregory of Nyssa says that temples of Christ had arisen throughout the whole world. If this was the case, this might explain why we can now find fragments of that same type of Temple endowment or mystery, which is similar to what Christ showed the earliest Christians, all over the world.²⁴²⁹ When Gregory speaks of Christ's "sojourn" in the flesh, does he have Christ's mortal life in mind? Or his post resurrection intercontinental pilgrimage in the flesh among the nations? While it may be that he has both in mind, it is more likely he has Christ's post resurrection sojourn in mind, and this, because of how he mentions temples of Christ being established among the nations. Furthermore, as we have already seen from the historical records, monuments, art works, and scriptures. It was during Christ's post resurrection trek throughout each continent that he taught the mysteries in the different nations which he went to. Gregory must have also passed through a version of the Christian mysteries too. Consequently, in A.D. 376, during a sermon for the Festival of the Epiphany or Theophany,

when the Eastern Church commemorated the Baptism of Christ, Gregory closed this sermon by saying, that the Lord did:

1. Banish us from Paradise, and did recall us.
2. Strip off the fig-tree leaves, an unseemly covering, and puts upon us a costly garment.
3. (Baptism was the ritualistic type of Christ's descent into hell to release the spirit prisoners.²⁴³⁰) Thus, during this sermon on Baptism, he says how Christ did open the prison and did release the condemned.
- In addition to this, he says how Christ did:
4. Sprinkle us with clean water, and cleanse us from our filthiness.
5. He also guides the resurrected into paradise.
6. How that they are then clothed with "a garment of salvation,... a robe of gladness..."²⁴³¹

The ancients also reasoned, as we might today that, if the gospel had not pre-existed before the Christian era, and had not been revealed by true prophets in the different nations, because there were no prophets in other lands beside in the old world, then:

A. Why would God have allowed the demons to set up barbaric versions of the gospel throughout the world?

B. Did God neglect these other parts of the world? Julian the Apostate, [361-63 C.E.], asked the early Christians: Why had God sent prophets to the Jewish nation, but to no others? For no prophets, "no oil of anointing, no teachers, no herald to announce his love for man which should one day, though late, reach even unto us also?... If he is God of all of us alike, and the creator of all, why did he neglect us?"²⁴³² Was Julian right?

C. Didn't he care or love the millions of souls who lived and died without a knowledge of Christ or his gospel? (Romans 8:38-39).

According to the ancient critics: Christ didn't go to other nations before his birth because, Celsus,²⁴³³ & 3rd century early anti-Christian Porphyry argued that Christ had hid himself for ages before appearing among the human family. Therefore the early Christians' God could not be the way, and the truth and the life, in which men and women could have only had access to God, since the time of Christ's appearing in the flesh. Therefore, early and modern Christianity "excludes those who have gone before and those who have no knowledge of Jesus of Nazareth."²⁴³⁴ And Celsus was right when he asked: "But, why was it only after so many years that God decided to involve himself in humans affairs? Had he not cared about men before?"²⁴³⁵

St. Augustine (354–430), answers Porphyry's charge of neglect by asking the critics the same type of questions. What about your rites, do you say they are needed for salvation? Or are they, as we say, useless? If not, what happened to those who died before these were instituted?²⁴³⁶

Furthermore, Augustine points out that Christ is the Word (1 John 1:1–14), which the Father reigns over as ruler of the universe. In later Christian art works, though Christ is called the ruler of the universe, the Father appears above Christ who is enthroned as a ruler of the universe.²⁴³⁷ Further on, Augustine says this about those who, from before Christ's birth, even from the beginning of the human race, believed. Whosoever believed in him, and knew him, and lived a pious life, and according to his precepts; even they were saved by him in whatever time & place that they lived in. Augustine also seemed to belief that the pre-Christian rites of those who knew Christ were basically the same as the Christians, even though they were called by different names. Thus, the symbolical types were basically the same, though greater light is now shed on them. Furthermore, he said: Why should Christ, because he foreknew that many in different places wouldn't believe him—Why should we wonder if Christ knew that the world was full of unbelievers in

former ages, and that he righteously refused to manifest himself to them, and to be preached? And yet, He never did cease to preach by his prophets, even from the beginning of the human race. Why must we believe this critic that many others in other nations, besides the Hebrews, who were also worthy of salvation, were not also saved? For, from the beginning it was preached to either their advantage or disadvantage, depending on how they reacted to it. While those to whom it was not preached were those, of whom it was foreknown wouldn't believe.²⁴³⁸

But Augustine created for himself & later generations that accepted his doctrines, a lot of difficulties in dealing with the questions of the ancient critics, & questions that many could ask today about: How those who didn't hear the gospel, could be saved? Or those who could have heard, but wouldn't have understood, being infants, & dying before the age of understanding, but needing baptism & dying without that, could be saved or not? Thus, Augustine's doctrine of free grace, "original sin," predestination, infant baptism & other beliefs & doctrinal themes, like pre-existence, (that had been challenged by later Christians during the anti-Origen controversy). All these doctrines of Augustine made answers to these logical & difficult questions of his opponents more difficult. Questions that many also ask today, as they must have, in Augustine's time. Such questions as these: If God is all-powerful and could save all the human family, why did He (under predestination) choose to save only a certain number, out of so many? Why did God create those who were predestined & abandoned to damnation? If predestination is true, why does God not give perseverance to all who begin to be good so that they will continue being good? But if God saves only those whom He will, & if it's entirely out side of the mankind's power to do good, why preach and exhort to do good? Augustine tried to answer these, & many more types of questions, which I will try to summarize here: No one is saved from original sin of Adam except through faith in Jesus Christ. Even those who could say that they didn't hear the gospel of Christ, or who pretend to say they didn't, will not be free from the sentence incurred by Adam. Those who say they didn't hear, we didn't receive perseverance, might ask: Why are we lost, seeing that we didn't receive perseverance, so that we might not go back from good to evil, but remain good? To these, there's no excuse, & so they too can't escape their just condemnation by such excuses. Even those who couldn't believe because they were infants, needing infant baptism, but dying without it, all these are still sentenced to the loss of God, by reason of one, (the original sin of Adam?), they all fall under condemnation. While those who do not endure to the end, but fall from the Christian faith & conduct & die, they will not be counted amongst the elect, not even at the time during which they are living in goodness & piety. Even they are not selected from the lost by the foreknowledge & predestination of God. To this, Augustine says he didn't know why even those who once lived a good Christian life & once had God's love, could still not be amongst the elect. This was one of the difficulties of Augustine's predestination doctrine, it made it difficult for people to have hope that they were amongst the elect, even if they believed & lived a good life. It made it difficult to know if their loved ones, some who might not have heard the Gospel, would also be amongst the elect. Augustine still continued to try to answer by saying he didn't have all the answers, didn't know, so he placed it under one of those many mysteries. He & no one else could thus understand (under predestination), how & why one receives this gift of being amongst the elect & another doesn't. For, no one can penetrate the inscrutable, (or impossible to understand or interpret), judgments of God in this regard. When some of Augustine's time therefore asked questions, that came

out of these predestination issues: What would then be the point of being good, of being preached to & given commandments, if its God who affects in us the will & deed? Especially if not even the elect know in life that they are the elect, because no one knows yet that they are, or who is. Augustine attempts to answer by claiming that: No one knows who, not even the elect, because if they knew they might get puffed up with pride. Plus, if they knew, they might not feel obligated to reach the goal, thinking they'd already made it. Moreover, because we don't know who is saved & who is not, we must act like all should be saved, & must administer to all the strong medium of admonition to be faithful & endure to the end. Augustine also knew about the issue & questions about those in far away places & under predestination doctrines, it was to be understood that the meaning of passages about how God would that 'all' would be 'saved,' to mean that & understood that 'all the predestined'. When asked about all those who have not heard the gospel or name of Christ, Augustine points out that though there are a lot of areas in the world that the gospel was preached to, there still were remote far away places where the gospel was not found. He answers by pointing out if this were the case, that even the remote areas didn't or wouldn't hear, eventually, then this would make it that Christ died in vain, the cross would be of none effect. But, this doesn't seem to be the case, for Augustine, in other areas of his writings, as noted, suggest the gospel was preached, would be, because God is not neglectful. However, if they, in far away remote areas of the world, should be unrighteous, it was because they wished to be, not because they were unable to be. But any righteousness done by them, the heathen nations, without through the grace of Christ, can't be counted for righteousness. Thus, Augustine's doctrines, in his controversy with Julian of Eclanum, & Augustine's attempts to harmonize predestination with 'free will,' also presented great trouble for him, just as it did for others that came up with their own doctrines, & rejected earlier beliefs, like pre-existence themes, that help answer these types of issues a lot easier than the complicated later "mysteries" they created with the types of things Augustine came up with, without true revelations & spiritual gifts.²⁴³⁹

GOD DIDN'T NEGLECT PEOPLE IN OTHER NATIONS & REALMS

Julian the Apostate, [361-63 C.E.], charge was unfair when he said that the Christians' God had neglected them because he had sent them "no prophets, no oil of anointing, no teachers, no herald to announce his love for man which should one day, though late, reach even unto us also?"²⁴⁴⁰

An early Christian named Cyprian, [A.D. 200—258], says that God did speak to all nations, and to all the earth through angelic messengers,²⁴⁴¹ and prophets. The problem was, however, that: "... neither have we hearkened to the words of Thy servants the prophets, which they spake in Thy name to our kings, and to all the nations, and to all the earth."²⁴⁴²

Another source says this concerning Julian's views of the Jewish race being a chosen race by God: "Why, he asks, did the Demiurge single out this obscure people for his especial protection and neglect the remainder of the world? "By what gods are the other nations ruled?"²⁴⁴³

It may be that Julian had come across a number of Jews who held to this belief: The only generation which would be the beneficiaries of the divine development of the world would be the last ones who were lucky enough to experience the coming of the Messiah. While all earlier generations of mankind would be "consumed with the longing for fulfillment but would die without experiencing it."²⁴⁴⁴

Cyprian, suggests that the Jews had departed from God, and had lost God's favor, which had been given to them in times past. In the case with the early Christians, they were their successors, and "deserving well of the Lord by faith, and coming out of all nations and from the whole world."²⁴⁴⁵

Clement of Alexandria, "...the true Ruler and Director is the Word of God and his Providence, superintending all things and neglecting the charge of none of her household. And such would be they who have chosen to attach themselves to the Word, viz., those who are perfected through faith."²⁴⁴⁶

And even though Porphyry knew of Origen, and thus, must have learned some of the responses that the early Christian apologists were giving to these types of questions, and charges.²⁴⁴⁷ Still, he seems to have suggested that God had neglected the people before the time of Christ when he asks "What about the souls of people who lived before Jesus and had no opportunity to believe?"²⁴⁴⁸ These were unfair charges and questions because a number of early Christians during, and before their times, had written that God had sent out prophets throughout the world, so as to not be found neglecting other parts of the earth. Porphyry either didn't accept these types of responses that Origen and others had given, or he ignored them in order to make other charges seem reasonable. For Origen, in response to Celsus' charge of neglect had said that there were numerous "Christs" or anointed ones (prophets) representing the one Christ throughout the world.²⁴⁴⁹ Origen had also wrote, "But nothing has been neglected by God, or will be neglected by Him; for He does at each particular juncture what it becomes Him to do in a perverted and changed world."²⁴⁵⁰

However, despite these doctrines and beliefs, critics still charged that the pagans' gods weren't neglectful of other nations,²⁴⁵¹ but rather, it was the Christians' Gods who were, for he had sent down from heaven²⁴⁵² only one Christ into one corner of the earth.²⁴⁵³

Celsus also had to reject, and then by pass what he had heard about Christ's descent to preach to those in the "infernal regions,"²⁴⁵⁴ in order for him to make another charge of neglect.²⁴⁵⁵ But also, to claim that it was an early Christian belief to say that God was only interested in just a few, or a certain corner of the world only. Consequently, that the Christians' god, like a cook, will roast in fire,²⁴⁵⁶ the rest of mankind, or all those who do not profess the Christian faith. For the Christians alone, says Celsus, believed that "they alone will escape unscorched."²⁴⁵⁷ However, Celsus knew, that what he was suggesting was an early Christian belief, was in reality, contradictory to their actual beliefs. In addition, how they viewed Christ as mindful, and merciful of the world's pre-Christian nations, nations then, and future ones. For it contradicted their beliefs of how Christ wandered about the world, and through different realms, in order to preach the gospel to the whole human family, no matter where they were.²⁴⁵⁸

One writer presents Celsus' distorted view of early Christian beliefs as follows, charging them for being absurd "to assert that God would be especially interested in only a few of the human race. He works always for the whole. Hence the Christian Doctrine is peculiarly absurd." And: "Did God, at that particular time, arouse from slumber, and resolve to rescue a few people from sin? Was He indifferent to all mankind before, to all the nations of the earth? And is He to continue to show the same special favor only for a select number?"²⁴⁵⁹

"Celsus should not have scoffed at the time and place of the Incarnation. It is not as if the Logos had neglected the human race until recently; God has always inspired people to obtain reason and truth. Nevertheless, the Logos fittingly appeared as human when the Roman peace made it possible for God's message to spread unimpeded and

among the people to whom that coming was predicted."²⁴⁶⁰

Again, these types of anti-Christian arguments were not always made out of ignorance, but, in some cases, outright rejections of doctrines and beliefs that they knew about. Doctrines which spoke of God's willingness to help the whole world, & to provide the world with numerous chances to hear the gospel through prophets, angelic messengers, & even visitations by Christ. In fact, one of the very reasons why so much effort was put into seeing that the gospel was declared throughout the world, and in the afterlife realms, was because of this: In so doing this, the rebellious wouldn't be able to say that God hadn't been fair with them, because they didn't get a chance to hear it. This is the very point which Clement of Alexandria, A.D. 153-193-217, comments on throughout in his writings. He also notes this point in the writings bearing the name of Peter. For he says that the Lord said to the apostles to "Go forth into the world, that no one may say, We have not heard."²⁴⁶¹ Further on he repeats this point about how Christ sent the apostles out into the world, so that "they who heard and believed should be saved; and that those who believed not, after having heard, should bear witness, not having the excuse to allege, We have not heard."²⁴⁶²

This same point is also suggested by the apostles Barnabas, and Paul who said that God "in times past suffered all nations to walk in their own ways. Nevertheless he left not himself without witness, in that he did good" (Acts 14:16—17). Then Paul to the Romans points out how they were sent into all nations to preach the gospel, but they didn't all obey the gospel (Romans 10:6—21). He also presents that saving hand of God that is stretched out to the people to grasp, "I have stretched forth my hands unto a disobedient and gainsaying people." (Romans 10:21). And then as Isaiah also says, that saving hand is there for you to grasp, even in the spirit prison, and if you take hold of it you will be led out (Isaiah 42:6—7). But then, he also notes those who seem to suggest that God can't save or hear them, and then points out what the real problem is. "BEHOLD, the LORD's hand is not shortened, that it cannot save; neither his ear heavy, that it cannot hear: But your iniquities have separated between you and your God, and your sins have hid his face from you, that he will not hear." (Isaiah 59:1—2).

Peter also shows Christ's willingness to even give those, who, while they were in their mortal bodies, "were disobedient." But who, after they died and went into the spirit prison, they were given another chance to hear the gospel, accept it, and then "live according to God in the spirit." This, afterlife chance to repent and obey the gospel was made possible because Christ preached the gospel in the spirit prison. (1 Peter 3:15—22; 4:5—6).

Clement of Alexandria further argued that after Christ and the apostles had gone forth into all the earth to preach the gospel. The apostles, following Christ's example, descended into Hades to preach the gospel there too.²⁴⁶³ The apostles' afterlife descent into hades, he notes, is also mentioned in The Pastor of Hermas.²⁴⁶⁴ Furthermore, this act of mercy is carried over into later Christian symbolism. For in some cases, to be in the baptismal font during baptism, this was a type of being in the underworld, hades, limbo, or the abyss, etc.²⁴⁶⁵ And if this is the case, a 12th century baptismal font is of interest here, as a possible later Christian example of these acts of mercy. The font rests on the back of 12 oxen in a circle. The oxen, may represent the 12 tribes of Israel who were scattered among the nations. And to which, according to historical records, and scriptures, Christ, and the apostles went to visit. However, these same 12 oxen could also represent the 12 apostles. If so, then it could be that this represents the 12 apostles, facing the different directions

to which they went to when they preached the gospel throughout the world. Moreover, in addition to this possible interpretation, it could also include how they went into many different directions in the underworld realm, limbo, etc., when they descended to preach the gospel there too.²⁴⁶⁶

Further on Clement of Alexandria continues to argue & reasons about how God caused the gospel to be spread throughout this mortal existence, & in the after life realms of the spirits. For in so doing this, those who may have sinned in ignorance, could repent and be forgiven at the time, place, or realms that they should happen to hear and accept the gospel.²⁴⁶⁷ "For it is not right that these should be condemned without trial, & that those alone who lived after the advent should have the advantage of the divine righteousness."²⁴⁶⁸

Furthermore, even though Celsus, the early anti-Christian faultfinder, knew of these dogmas, he still used the same type of ill-reasoning, as others have, in order to reject other doctrines. These concepts would have also answered his charges & claims, had he only accepted them.

S. M. Pellistrandi notes that Celsus was "struck by the Christians' presumption, like that of the Jews, in claiming to have a privileged source of divine revelation: "Jews and Christians remind me of a flock of bats or a group of ants coming out of their holes, or of frogs settled beside their marsh, or of worms chatting in a corner of their slime pit, telling each other, 'God reveals & announces everything to us in advance. He hasn't another care in the world. He lets heaven and earth do whatever they want so he can concern himself with us.'"²⁴⁶⁹

The early Christian, Hippolytus, A.D. 170-236, suggests, how when Christ was in the underworld he reigned, and "preached to the souls of the saints," and overcame death.²⁴⁷⁰ And as a King speaking among the people, He also "reigns over the nations, and speaks by prophets and apostles the word of truth."²⁴⁷¹ This belief ought to have answered any charges ancient critics might have made in charging Christ with having neglected other nations. Unfair, and inaccurate too were Porphyry's charges, such as how that the Christians' God "excludes those who have gone before and those who have no knowledge of Jesus of Nazareth."²⁴⁷² It was unfair for him to have said this because of how many early Christians repeatedly state over and over again that God had appeared and talked to the pious in earlier dispensations,²⁴⁷³ before the Christian era.²⁴⁷⁴ And, that he wasn't restricted to just a certain area of the world, as Celsus too had charged he was.²⁴⁷⁵ For many Christians believed that he went, in his Spirit form, to other nations before he was born to Mary. That he went to preach the gospel to the spirits in prison, after his death, and that he went to other nations around the world, after his resurrection.

"What became of the innumerable souls" before Christ's birth? Asks Porphyry. The answers had already been given; so why weren't critics accepting these answers? For if the people before the time of Christ didn't get a chance to hear the prophets in their own lands, they would hear the gospel in the after life realms. (1 Pet.3:15-22, 4:5-6, Eph.4:7-10). And sense the Christians had already answered that Christ had spoken to, and had appeared to many people before his birth to Mary. It was not fair to charge God with neglect by saying that he had "not yet appeared among humankind?... hide himself for so many ages?"²⁴⁷⁶

The Pastor of Hermas, or The Shepherd, A.D. 160, had also symbolically pointed out in a parable that the Lord would not neglect other parts of the world, for he and his servants had "watered" the world unto the ends of the earth with the gospel.²⁴⁷⁷

Justin Martyr had also explained earlier, that the demons had counterfeited what the true prophets had

taught the people in the different nations, thus, suggesting that other nations had prophets too, and the gospel.²⁴⁷⁸ Therefore, the demons were out in the world setting up counterfeits²⁴⁷⁹ based on what they had heard from the prophets among all nations; that's why there were similarities between the Christians and the pagan nations.²⁴⁸⁰ Justin also wrote that Christ had been foretold by not only the prophets among the Hebrews, but also "We find it also predicted that certain persons should be sent by Him into every nation to publish these things, and that rather among the Gentiles [than among the Jews] men should believe on Him. And He was predicted before He appeared, first 5000 years before, and again 3000, then 2000, then 1000, and yet again 800; for in the succession of generations prophets after prophets arose."²⁴⁸¹ This being the case, the critics, even if they didn't agree with these beliefs, could hardly argue that the Christians' God had been neglectful of other people around the world. "To suppose that God could have left the Indians without his light during the many centuries that separated the coming of Christ from the dispatch of Spanish missionaries to the New World "violates the natural, divine and positive laws, and is an insult to the mercy and justice of God."²⁴⁸²

Clement of Alexandria, 153-193-217, was bold enough to "conceive of a Greek prophetist corresponding to the Jewish: "Just as God, wanting to save the Jews, gave them prophets, he also inspired among the Greeks the most prominent personalities to be their own prophets in their language, according as they were capable of receiving the gift of God, and he distinguished them from ordinary people...."²⁴⁸³

Another translation reads, "For that, as God wished to save the Jews by giving to them prophets, so also by raising up prophets of their own in their own tongue, as they were able to receive God's beneficence, He distinguished the most excellent of the Greeks from the common herd..." Clement goes on to name Sibyl's writings as inspired by God.²⁴⁸⁴ Clement even suggested that the Greek poet Homer "was favored with an authentic gift of prophecy."²⁴⁸⁵

Clement also wrote, "And by one God are many treasures dispensed; some disclosed by the law, others by the prophets; some to the divine mouth."²⁴⁸⁶ Clement also wrote that bits of the truth could be found throughout the world, even among the pagan nations.²⁴⁸⁷

Clements says that the Gospel had been diffused over the whole world, where as philosophy had not been. Prophets had been the ones who had become the organs of the divine voice.²⁴⁸⁸

Lactantius, A.D. 260—330, wrote how that after the Jews had rejected the prophets that were sent to them, God sent His Son whom they also rejected. And because of this, "... He would assemble to Himself a more faithful people from foreign nations. But they not only persisted in their course, but even slew the messengers themselves.... [Thus] He sent His own Son, to call all nations to the favour of God. Nor, however, did He shut them out, impious and ungrateful as they were, from the hope of salvation; but He sent Him to them before all others, that if they should by chance obey, they might not lose that which they had received; but if they should refuse to receive their God, then, the heirs being removed, the Gentiles would come into possession. Therefore the supreme Father ordered Him to descend to the earth, and to put on a human body, that, being subject to the sufferings of the flesh, He might teach virtue and patience not only by words, but also by deeds."²⁴⁸⁹ Note the italics part (italics added): "He sent Him to them before all others" seems to suggest that God the Father sent His Son, Jesus Christ, to the Jews first, when Christ was sent down from heaven to be born. Then to all others, or to foreign nations, perhaps after his resurrection, in order, "to call all nations to the favour of God." And in as much

as the Jews had rejected the prophets, and the Son; the Father would send his Son Jesus Christ to the Gentile nations.

In the Recognitions of Clement, first through the fourth centuries A.D., Clement was concerned about what happened to those who lived in the times before Christ's birth, how could they be saved. Peter answered Clement by telling him that Christ had pre-existed, for he was from the beginning, for Christ had been secretly present with the pious throughout all their generations, especially with those who had waited for Christ. For it was to them that Christ frequently appeared. However, the time was not yet that there should be a resurrection of their bodies after their bodies had been dissolved. Therefore when they passed on into the next life, and those who pleased his will, they were translated to Paradise so that they should be kept for the kingdom. While all those who hadn't been able completely to fulfil the rule of righteousness, but still had some remnants of evil in their flesh, their bodies were also eventually dissolved too, while their spirits were kept in good and blessed abodes, so that at when they are resurrected, or when they shall recover their own bodies, purified even by the dissolution, they too may eventually obtain an eternal inheritance according to their good deeds. While those who were blessed enough to attain to the kingdom of Christ shall have not only escaped the pains of hell, but they shall have also remain incorruptible, and shall have become the first to see God the Father, and shall have obtained the rank of honor among the first in the presence of God.²⁴⁹⁰

Later, 1100s, Peter the Venerable, polemically upset with the Jews continued rejection of Christ, wrote: "How long, wretched ones, will you not believe the truth? How long before your iron hearts will soften? Behold how, for a long time now, nearly all the world has recognized Christ, and you alone do not recognize him. All the nations obey him; you alone deny him."²⁴⁹¹

CHRIST AS THE WOUNDED WANDERER & REALM TRAVELER

To understand more about some of the guises Christ wanders the world in, we need to consider more about the symbolical meanings behind the rituals, and early Christian mysteries. In addition, how they influenced later traditional ways and illustrations, in which the Wounded Wanderer is to be greeted. All throughout historic Christendom, doors, gates, hills or mountain tops; also, tunnels through the clouds, ladders, and open pits, have all symbolized entrance ways into other realms in the afterlife.²⁴⁹² These things are also part of the settings for the ritualistic journeys of souls in and out of afterlife realms. They are the places where, according to the art compositions, the hand and wrist grasping rites of passage takes place too.²⁴⁹³

Furthermore, we also see this sort of thing in the way in which different ones are greeted before entering a holy place. However, the ancient Temples on earth²⁴⁹⁴ became the places where ritualistic enacted extra-celestial meetings, and close encounters between mortals and immortals were dramatized in plays called the mysteries. Here, mortals encountered those playing the part of the divine beings, as they were ritualistically making the transitional pilgrimages into afterlife realms. Thus, it was in these mysteries that they were greeted by divine beings, (or those playing the part of divine beings), during ascensions into higher afterlife realms.²⁴⁹⁵ Some passage-ways into higher realms were symbolically done through door ways, at least, this is what some art pieces seem to suggest took place in the ritual dramas. Consequently, this is where ritualistic greetings are enacted in preparation for the actual events, when mortals will encounter angelic and other divine personages, during the afterlife journeys of

souls to the different afterlife realms. Hence, the ritualistic types in the mysteries, these encounters which were depicted in numerous art compositions, such as the ascent into heavenly Temple,²⁴⁹⁶ these had their earthly enacted counterparts, iconography, and imagery which served as visible reminders as to the ritualistic types of these afterlife journeys. For example, David's hand is held as he is being greeted by Christ at the entrance way to a church building, while, up above this scene, can be seen the hand of God the Father extending down rays of blessings and light.²⁴⁹⁷ A "door was opened in heaven" in an early depiction of Revelations 4:1. After St. John ascends a ladder to this door, an angel lifts him up by his wrists to assist his entrance into heaven.²⁴⁹⁸ In another composition, two angels assist Christ during his ascension into heaven, one, by grasping his hand. This scene was carved into the wood on a door at Santa Sabina, Rome, A.D. 432.²⁴⁹⁹

Consequently, when the time did come, when doctrines faded off into fables & legends, the wandering Christ knocks at the door, it's opened, and the person inside doesn't realize who he is. If he is rejected, he moves on. If welcomed in, he blesses that home and those in it. One custom, that seems to have been derived from the wandering Christ-Child traditions, is this: Groups of children of all ages, would go door to door "As king for New Year's cakes from house to house on the Isle of Man."²⁵⁰⁰ In Great Britain and the United States, the same type of custom is observed. Groups of Children would go door to door begging, and singing carols. "As they knock at each door, they are welcomed in and given something delicious to eat and a warm drink."²⁵⁰¹ This also might remind us about "trick-or-treat" door to door begging customs too. In the Victorian piece, *The Light of the World*, Christ stands at a door without a door nob on the outside. William Holman Hunt wrote that "'The door at which Christ knocks is the door of the human heart . . . Its only handle is inside."²⁵⁰² The peasants of southern Russia, also have a door to door custom, in which, Christmas guests, were chosen by the villagers to go door to door.²⁵⁰³

6th c., the traditional door to door knocking treks of Christ were believed to take place from time to time. Hence, Encomium of Theodosius, Archbishop of Alexandria, A.D. 536, said to a group of people to rise up and withdraw themselves away from the door into the outer hall, so that, "...when our Lord the King cometh in with His holy archangel [Michael] we may make supplication unto him. Peradventure he will shew a little mercy unto us, even as he doth unto those others who beg for alms at the door..."²⁵⁰⁴

GOD'S ANGELS SPREAD THE GOSPEL THROUGHOUT THE WORLD: CHRIST AS THE ANGEL OF THE LORD

In early Christian thought and writings about Christ's pre-existing mission as a divine Spirit, and as God the Father's divine messenger to the nations. Christ is entitled, the Messenger of the Great Council in Heaven, and the Angel of the Lord.²⁵⁰⁵

Concerning angelic messengers sent into the four quarters of the earth, we read in Revelation 7:1: "AND after these things I saw four angels standing on the four corners of the earth." The 4 symbols of the 4 Gospel writers, are often depicted with wings, perhaps symbolic of how the gospel spread into the 4 directions of the world. But also, that they were able to travel to far distant lands because of the miraculous modes of travel which traditions said the Apostles were capable of.²⁵⁰⁶

Encomium of Theodosius, Archbishop of Alexandria, 536, said this of Saint Michael the Archangel. He who "...sheweth compassion upon all mankind... is the great

Archangel Michael, the Commander-in-Chief of the hosts of heaven." Further on he says one of his tasks is to be a "... messenger of glad tidings unto every one... His rule is not over one order [of angels] only, but all orders of heaven are subject unto him, according to the command of the Almighty... & he taketh counsel for the salvation of man, who is the image and likeness of the Living God... [established this angel as a] governor over all His kingdom[s]... [Who will also] present the Offering on behalf of the whole race of the sons of Adam."²⁵⁰⁷

Clement of Alexandria, 153-193-217: "For regiments of angels are distributed over the nations and cities. And, perchance, some are assigned to individuals. The Shepherd, then, cares for each of his sheep..."²⁵⁰⁸

6th c., an icon of the archangel Michael, a diptych in the British Museum in London, shows him "holding the orb that symbolized imperial power, now transformed into a Christian attribute."²⁵⁰⁹ Other artists depict Christ as a ruler over the world and universe, who also has princes as governing angels over different areas of the cosmos, and the world. For example, a 12th century artist shows "archangels clad like emperors and wielding the imperial labarum and globe."²⁵¹⁰

MIRACULOUS MODES OF TRAVEL: The apostles were commanded by Christ to go forth to preach the gospel, and thus they did, even "to all the ends of the earth, declaring to men the blessing of heavenly peace, having all of them, and every one alike, the Gospel of God."²⁵¹¹ For Christ, apostles, & angels, transportation to far distant lands was not a difficulty,²⁵¹² while for normal mortals, it was, especially back then. Clement of Alexandria, wrote that, God being good, and the Lord being powerful, would "save with a righteousness and equality which extend to all that turn to Him, whether here or elsewhere." He also says that it is not only here alone that the active power of God is beforehand, but it is also everywhere. And it is always at work. And that Christ chose the apostles to be sent into the world so that "they who heard and believed should be saved; and that those who believed not, after having heard... " should not be able to excuse themselves on account of not having heard."²⁵¹³

Tertullian, A.D. 145-220, wrote that in "the Lord's apostles we possess our authority; for even they did not of themselves choose to introduce anything, but faithfully delivered to the nations (of mankind) the doctrine which they had received from Christ."²⁵¹⁴ In another place in his writings, he returns to the commission of Christ to his disciples to go forth throughout the world to preach the gospel. The designation and meaning of the office of apostles mean "the sent."²⁵¹⁵

Cynthia Pearl Maus wrote that the "early leaders of the infant church were known as 'apostles,' which literally means 'those who are sent.' Further on, we read that 'the apostles were helped and guided in the work He [Christ] had told them to do--which was to go out into all parts of the world and tell the people of every land that the Saviour of mankind had come, and had died upon the cross that they might be saved.'"²⁵¹⁶

During Pentecost, when the Holy Ghost descended upon the disciples, from that moment on "the disciples were suddenly able to speak many foreign languages. This helped them go forth and preach Christianity to the rest of the world."²⁵¹⁷ In *The Teaching of Addaeus The Apostle*, 3rd-4th cent., we read how the disciples who were born Hebrews, could only speak Hebrew. Now, however, at that time, they were able to speak "in all languages, in order that those who are afar off may hear and believe, even as those who are near."²⁵¹⁸ In the 3rd or 4th century Christian work from the Ancient Syriac Documents, *The Teaching of The Apostles*, when the apostles heard the command to go forth into the different nations, some of them wonder how they would be able to understand strange languages, and how that such diverse peoples would be able to

understand them. While they were perplexing over this problem, Simon Cephas is reported to have said that this was a difficulty which the Lord would help them overcome, “for He knoweth how it is possible for us to preach His Gospel in the world . . .”²⁵¹⁹ Soon after this, and other comments, they were enlightened with the abilities to speak and understand the different languages of the different peoples to whom each one would be sent to. For “according to the tongue which every one of them had severally received, so did he prepare himself to go to the country in which that tongue was spoken and heard.”²⁵²⁰

Early Christian, Lactantius, 260 — 330, wrote that after Christ’s resurrection, Christ went into Galilee and assembled his disciples and gave them commands, the Holy Spirit, and power to work miracles. In having “arranged for the preaching of the Gospel throughout the whole world,”²⁵²¹ He returned to the Father on the 40th day.

In *The History of Joseph The Carpenter*, third through the fourth centuries, Christ gathered his disciples and warns them about the time he will be crucified. He tells them that they are to declare his gospel throughout the world. That they will be endowed with power, and the Holy Spirit to help them with this task. They are to declare repentance and remission of sins to all nations. He tells them to “go declare to all nations,” that as administrator of justice and the rewards due the nations, he will judge them all according to their actions and words.²⁵²²

Eusebius Pamphili of Cæsarea, born about A.D. 260—265, and died about A.D. 337—40, wrote his *History of the church* about A.D. 323—325. In it, he wrote about the holy apostles and disciples who were “dispersed throughout the world.”²⁵²³ Christian artists also developed symbolical depictions that preserved the concepts that all the various tribes, families and nations of mankind would benefit from Christ’s atonement and gospel.²⁵²⁴

SELECTIVE SALVATIONISM: CONCERNS OR LACK OF CONCERNS ABOUT WHO GOT OR GETS SAVED!

The Mission of the Apostles, is seen in the tympanum of the center portal of the narthex, Ste-Madeleine, Ve’zelay, not far from Autun in Burgundy, A. D. 1120-32. An enlarged portion this stone work shows two figures clasping hands, representing the “Pig-Snouted Ethiopians.” These & other figures were seen as representatives of “the heathen world, a veritable encyclopedia of medieval anthropology which includes all sorts of legendary races.” On the archivolt, or the arch framing the tympanum, we see the different signs of the zodiac “and the labors appropriate to every month of the year, to indicate that the preaching of the Faith is as unlimited in time as it is in space.”²⁵²⁵ Thus, Christ’s “...saving grace streams from his finger-tips and inspires his apostles, who will preach his Gospels to all the nations of the world.”²⁵²⁶ “Its tympanum represents the mission of the Apostles: Christ appears to the Disciples between his resurrection and ascension . . . All around, the peoples of the world—sometimes in fantastic shapes—wait for the Gospel tidings.”²⁵²⁷

Though there were areas & times in Christendom where the questions got answered about how, when & where everyone who has ever lived, lived then, & will live, will all get a fair chance, or more, at being saved, because of the love of God for all people, no matter what races, times & places they were born in to, (Romans 8:38–39). Though there are on going questions about opportunities of repenting in mortal life, or in the spirit prison, for those once disobedient, (1 Peter 3:15–21, 4:5–

6). Questions about those who never heard about Christ, while they were alive. Despite how these questions were answered by the doctrines about Christ & the gospel pre-existing before Christ’s birth to Mary. Plus, answered by the doctrines about Christ’s descent into hell to preach the gospel, & his post-resurrection world wide treks, to also preach the gospel throughout the nations. Despite these earlier polemical answers, as given by earlier Christians, unfortunately, as time went by, as these doctrines became rejected in many areas of Christianity, like many pre-existence themes. Or became legendized, like in many Christ world wide trek themes.²⁵²⁸ Plus, as Christianity became more militant in different areas, & began programs of forced Christianization of non-Christians in different areas that Christian warriors conquered.²⁵²⁹

During the 15th c., others felt that their selective salvationism should include the black race of Africa, even if these souls were collected by force! Thus, the slave trade was also seen as a way to collect souls for Christ, although Christ of the New Testament wouldn’t have done it that way. While the Militant Christ of the Middle Ages, onwards, perhaps was seen & believed would have, as Christ was often depicted marching forth with his flag-banner weapon, during his post-resurrection world wide treks. This may be what Portuguese Prince, Henry the Navigator, had in mind, when he went forth to collect souls for Christ. Known as Infante D. Henrique of Portugal, Duke of Viseu (4 March 1394 – 13 November 1460), (Portuguese: Infante Dom Henrique, o Navegador). He must have been taught the Militant Christ themes, in later themes, of Christ’s world wide treks. Thus, with the traditional banner of Portugal and of Christ, under the flag of the Order of Christ, set out on the Crusade of Discovery. He was determined to extend the rule of Christ on earth, & amongst other reasons, sailed to find souls that without their enterprise would be lost forever. For over 30 years his plans were put into action as he set sail & explored different possible routes to get to India, from Africa. Establishing along down the coast of Africa, Western outposts, the European slave trade began to collect souls. “At first the prince promoted this vigorous trade as a tool of Christian conversion. It was seen as an act of charity, guided by the will of God, even as Africans violently resisted the brutality of their purported saviours. Even after the Navigator died in 1460, the impulse toward further discovery (and further slavery) continued undiminished. Portugal reigned as the great seapower of Europe.”²⁵³⁰

Many later Christians also became desensitized to having love, or concerns for all people, races & indifferent ones that they enslaved, dehumanized & categorized as “sub-humans,” “monstrous men,” “races of fallen angels,” “heathens,” & man type creatures that probably didn’t have “souls” to save! Like in the 15th c., Spain, during the forced Christianization of Jews, & Muslims, during the Spanish Inquisition, Spain was a “...nation cleansing itself through torture, execution, and exile now had to account for unknown people in unknown lands. This forced the Spanish to face the question that had been debated for centuries: Were monstrous men human or not? Were they human who could be saved, or were they demons that must be destroyed?”²⁵³¹

These categories were added to & illustrated in art works, as stories began to circulate about mythical races of “humans,” or “sub-humans,” in far away lands, or even on other worlds, like the “inhabitants,” on the moon. There were those who debated over if different ones in these categories needed to be saved. If so, how could the word of God be spread to other far away lands? Could the preachers somehow get bibles to the moon for the “inhabitants” on the moon? (Like in early 19th century America).²⁵³² Some pointed out the inconsistencies of those who forbade slaves from learning to read, especially the

Bible, & who supported the slave economic system, & regarded slaves as subhuman, probably without souls to save. But, then how those same ones were concerned for the heathens on the other side of the world, & who along with the slave dealing preachers, sought to send bibles to them, like to those in China. Thus, some former slaves complained: You care more for the heathens, than for your own slaves, whom you mistreat in brutal manners, etc. So during those eras, 1800s, as earlier, it was selective salvationism for those of a certain sect only, or those of a certain type of race only, or those who were amongst the predestined elect.²⁵³³ Or those who could afford to pay for large indulgences (from about the 11th century onwards), to keep themselves & their dead relatives & dead friends out of, or released earlier, from purgatory.²⁵³⁴ As many became indifferent towards their fellow members of the human family, as love, charity, & religious tolerance died out during the Middle Ages. As the rich, the nobles, & royalty often treated others as lower classed peasants & serfs. Selective Salvationism infected those who didn't seem to care about others' salvation, but only cared about their own soul. There seemed to have been an attitude amongst the higher class, & the rich, that went something like this: As long as I've paid my way with indulgences out of purgatory, why should I care about anybody else. There was, of course exceptions to this selfish attitude, & that of the times when the rich might have been guilt tripped, or sales pitched, into paying for the releases of their dead family members, & dead friends from suffering in the flames of purgatory for longer periods of time than they might have, already. Or cared enough to the point where they bought indulgences for them, or paid for some church building to be built, to give themselves an even greater margin of purgatory release time, or a full guarantee of being saved from even going there, no matter what wickedness they continued to do, & no matter what their dead relatives' wickedness had been done. Thus, the selective certain amounts, the proxy paid for, or payees, could thus be bailed out of purgatory.²⁵³⁵

Another case of selective salvationism is of the doctrine of Predestination, where only the elect of God will be saved, & only God knows who they really are, & they will be save no matter what they do or don't do, good or bad. Thus, during the Reformation era, the doctrine of predestination themes must have influenced different ones beliefs about how to view others in far away lands, or those in their own societies. Predestination themes must have caused some of the "elect" to prejudice themselves against the damned! They must have had a tendency to look upon others with contempt, harshness, & indifference, because they thought the un-elect were predestined to burn forever in hell, so why treat them with religious tolerance, with charity, & love? Those they judged as probably not amongst the chosen predestined elect, there was nothing they could do for them, their fate was already sealed, so many must have prejudiced themselves against them, & had little concern about what happened to them, because they were destined for the flames, no matter what they did to try to escape their "just" punishments. (Augustine's influence on doctrines of the Middle Ages, Calvinism, & Reformation beliefs, 5th c. to 16th c., onwards).²⁵³⁶ Such beliefs, attitudes, & the loss of the earlier answers as given in earlier doctrines about the pre-existence, descent, & Christ's world-trek themes. All these factors, the loss of, or legendizations of themes, all seem to have attributed to these later notions, & attitudes of many seemingly guilty of selective salvationism. Thus, the concerns, or lack of concerns, about who got saved, & who didn't, & or who were looked upon as not having souls to save. Or if different ones amongst the mythical monstrous men, the heathen races in far away lands, could be saved, or not. These

were all parts of the on going selective salvation controversies during different eras of Christendom.

Martin Luther, 1483–1546, selective salvationism must have been influenced by his furious anti-Semitism attitudes towards Jews, vilifying them as being a disease to fight, not as souls to be saved. "Even as Europeans stretched stories about Ham and Noah and medieval ideas of monstrous men to account for people from other lands, battles over Luther's Protestant faith caused a revolution in thought."²⁵³⁷

During the late 1200s, monks read in ancient manuscripts what led to the creating of later images of the varieties of monstrous men that were depicted in later manuscripts. About 1550, in Spain, Bartolomé de Las Casas, a priest, who earlier in 1510, had witnessed the horrific treatment of "Indians" in Cuba by the Spanish invasion there. 40 years later, 1550, he took part in debates going on in Spain about if the people in the Americas had souls that needed to be saved. "...Las Casas arguing against a learned scholar name Juan Ginés de Sepúlveda. The dispute was about new people in a new land, but it was just the latest version of the medieval argument over Jews, Muslims, and monstrous men. The question was the same: Are these people with souls, who can be saved? Or are they subhuman creatures, put on Earth as a warning to Christians?..."²⁵³⁸ Unfortunately, during late 1600s, into the age of Enlightenment, through mid 1800s, when the slavery trade made many used selective salvationism ideas to justify enslaving the Negroes from Africa. The earlier attitudes & ways of thinking about other races being encountered around the globe by Europeans, must have influenced the selective salvationism of those who tried to justify slavery of the Negroes from Africa, & the whole economics of slavery: "To Enlightenment thinkers one possible explanation for the variety of human beings was that they were not, in fact, all human.... Scottish philosopher David Hume claimed that dark-skinned people were of a different, and inferior, species..."²⁵³⁹ Thus, with many like him thinking whites were superiors to the other races, this must have contributed to the selective salvationism attitudes that were being used to justify not treating others with respect, kindness, & true charity, like they should have. Moreover, if they, as many others, were led to believe in their own superiority as a race, & also that the variety of human beings out there, were "not all humans," this must have added to the lack of concern for the salvation of those considered, branded & listed as being amongst the "non-human" races, or "inferiors" ones that thus probably didn't have souls to be saved. It also made it easier in their minds to "justify" enslaving them too. Under Hume's thinking, dark & light-skinned people must have been created by God separately, making Adam not the father of all, but only of whites. The Swedish botanist, Carolus Linnaeus, 1700s, didn't agree with Hume, but instead thought there were 4 regular types of people, & 2 exceptions, "wild children reared by wolves and monstrous men.... [Thus he] still believed the ancient stories of monstrous men."²⁵⁴⁰ Consequently, the selective salvationism controversy, caused many to question the amounts of efforts that should be put towards attempting to Christianize these other far away races, or those closer to home: The "savages" amongst the Indian tribes of the forests of the Americas. The Negroes from Africa, the Chinese working to build the rail roads in America, plus, inhabitants of the different Polynesian islands encountered & vilified as cannibalistic head-hunters. Many thought that they needed to be Christianized, even if by force, like when the Spanish explorers & priests encounter the Aztecs, & others in the Americas. Or like when the Spanish Inquisition forced the Christianization of Jews & Muslims in Spain. There were those who believed that these "sub-races" needed to be also saved, while there were those who argued from their selective salvationism

world views, that they probably didn't need to be saved because they weren't all humans.²⁵⁴¹

MORE ON THE SPREADING OF THE GOSPEL: "Various manuscripts discovered in modern times claim that after his resurrection Christ himself gave his Apostles certain ancient writings the Jews didn't possess."²⁵⁴² Languages could be understood & spoken, through the spiritual gifts, (Acts 2:1– 24, 1 Cor. 12:4–11), & also the Apostles were able to overcome long distant travel issues, as Christ did, during his world wide treks.²⁵⁴³ Origen tells us why, for they "were filled with the power of His [Christ's] divinity, to itinerate [travel] throughout the world."²⁵⁴⁴

Paul wrote: "For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, will be able to separate us from the love of God, which is in Christ Jesus our Lord." (Romans 8:38-39).

According to traditions, and art works, an angel appears to Mary to tell her that in three days, she would rejoin her son in paradise. The angel says that, "the Apostles, wherever they were preaching in the various parts of the earth, should be miraculously reunited to her for a final leave-taking."²⁵⁴⁵ Soon, the dispersed Apostles were caught up from the different areas of the world they were at, and instantaneously brought to Jerusalem to be at her side during her last moments in mortality.²⁵⁴⁶

WINGS & FEATHERS: In the case with the Old World's disciples, Augustine suggests that long distances were overcome by the apostles with the help of angels who carried them wherever they wanted to go. Thus, on the wings of angels they would be able to travel to far distant lands.²⁵⁴⁷ Tertullian [A.D. 145-220], wrote that, "Every spirit is possessed of wings. This is a common property of both angels and demons. So they are everywhere in a single moment; the whole world is as one place to them."²⁵⁴⁸ Several early Christian documents mention how the priesthood endowed apostles' gospel winged "its way rapidly into the four quarters of the world."²⁵⁴⁹ Another reads that Christ's "Gospel has winged its way through all the earth by the signs which His disciples my fellows do in all the earth..."²⁵⁵⁰ Hence, wings seem to not only symbolize the speedy ways in which the angels, apostles and Christ were able to travel about, in order to spread the gospel throughout the four quarters of the earth.²⁵⁵¹ They also seem to represent how they gathered the people together too. Christ (John 3:14-15, Num. 21:5-9), also used this type, (Matt. 23:37, Luke 13:3, 34), and later, so did certain Christian artists,²⁵⁵² for they depict some of the apostles with wings.²⁵⁵³ Melito, The Philosopher, A.D., 160-170-177, also presents this type, saying, that the wings of the Lord offer hope to those who seek his divine protection.²⁵⁵⁴

CHRIST WITH HIS APOSTLES AS HOLY PILGRIMS: 5th century onward, pilgrimages to the Holy Land and to the Holy Sepulcher were regarded as the surest way to obtain merits that were believed would atone for the most horrific & grievous sins. Pilgrimages were done, in many cases, by walking, begging along the way for food, all the way to Palestine. Many Pilgrims believed that if they should die along the way, they'd go right away to the entrance of paradise & into heavenly bliss.²⁵⁵⁵

During the eighth through the ninth century, the number of pilgrims, vagrants, & travelers of all sorts, who sought monastic hospitality, increased drastically. In fact, they were so large that the scholar monk Theodulf complained that if St. Benedict had lived during that time he would have closed the door against them. However, for the most part, numerous monks during this time were faithful to the traditions of receiving Christ in those who came to them. Most lay guests were wholly ignorant of

the inwardness of their status, for they didn't know that they were being received as Christ.²⁵⁵⁶

While the charitable themes behind the traditions about Christ's world wide treks were being dramatized in the roles that pilgrims, etc., played in monasticism. The militant—Christ aspects were always present during these centuries, and earlier ones too.

For example, a seventh century mosaic in S. Venanzio, a chapel adjacent to the Baptistry of St. John at the Lateran, depicts, "Christ in heaven and, on earth, the orant Mary surrounded by saints.... It is a bold schematic figuration of the work of God sub specie aeternitatis et universi, for it invites us to contemplate simultaneously, and in order corresponding to the structure of the cosmos, God apart from the Incarnation (above) and, by allusion, God made man for universal salvation (below)."²⁵⁵⁷

RECEIVING STRANGERS & PILGRIMS AS IF THEY WERE CHRIST: Saint Benedict of Nursia, [A.D. 480-544], preserved the charitable aspects of the earlier Christian doctrines, concerning Christ's world wide trek, in the traditional ways in which guests were to be treated. From the seeds of these earlier concepts grew many later Christian legends about Christ's world wide wanderings.

529, & afterwards, at Monte Cassino, Benedict demolished a pagan temple & founded a monastery. In time, the monastery, like others, followed the general rule of giving help to others. "Alms & hospitality were to be given, within the means of the monastery, to all who asked for it. "All guests who come shall be received as though they were Christ." ... The indiscriminate giving of alms came to be considered one of the sure means to salvation.... In an age of war and chaos, of doubt and wandering, the Benedictine monastery was a healing refuge."²⁵⁵⁸

In 540, Benedict's monastic rule was established to help those who were on pilgrimages. Centuries later, many monasteries continued to follow the Benedict rule. In Benedict's rule, chapter 36, special care was to be given to the sick: "even before and above all else, so that in very deed they may be served as Christ, for he himself said: 'I was sick, and ye visited me'; and 'What ye have done to one of these little ones, ye have done to me.'"²⁵⁵⁹

During the 10th century, western pilgrimages grew in frequency and size. The Cluniac monks organized them, and built abbeys to provide hospitality along the way. Three well-marked land routes went through Balkans, Asia, other routes went over the sea. An elaborate hospice was built in Jerusalem to welcome pilgrims there. At the hospitality, all guests who come to them were to be received as if they were Christ.

From the 12th century onwards, towns overtook monasteries as the focal point of social activities in which brotherhoods were formed, hospices were built, and charitable Orders founded. During the Middle Ages, on up to our modern era, the Benedictine monasteries have remained true to the ideals of their founder, St. Benedict of Nursia [A.D. 480—547], which are, to honor Christ in strangers, the sick, and pilgrims, etc.²⁵⁶⁰ In so doing these things, they believed that they were preparing for the Day of Judgement, according to Matthew 25: "I was a stranger, and ye took me in."²⁵⁶¹ The poor and sick were to also be treated as extensions of Christ. St. Benedict's rule for sick brethren was, that they may be served in very deed as Christ Himself, for he has said, "I was sick and you visited Me." And "as long as you did it to one of these My least brethren, you did it to Me." Thus the monks attempted to always see in human personalities, the divine personality of Christ, Or as St. Benedict put it: "ita eis serviatur ut sicut revera Christo." They were reminded that the sick must be served in the person of Christ, and Christ must be served in the person of the sick. Those who weren't monks perhaps didn't understand, or know of these rules. While in the case with a sick monk, he was to remember & consider

that they were being served for the honor of God, and ought not to grieve his brethren who served him by their inportunity. Thus, they were to show that they were worthy of being treated with kindness, and of being reflections of Christ who is served in them.

One of St. Benedict's rules for the reception of guests was that of seeing Christ in all who come to the monastery. "Let all guests that come be received as Christ Himself, for he will say, 'I was a stranger and you took Me in.' And let fitting honor be shown to all, especially however to such as are of the household of the faith and to pilgrims. When therefore a guest is announced, let him be met by the superior or brethren with all marks of charity." Thus, "the recognition of Christ in the person of the guest is an ideal which necessarily recommended itself forcibly to early Christian monasticism." The abbot was to pour water on the hands & wash the feet of all guests, after which they were to say: *Suscepimus, Deus, misericordiam tuam in medio templi tui*. Special care and solicitude were to be shown in the reception of the poor and of pilgrims, because in them Christ is more received. Thus, they were to always see the representative of Christ in the person who knocks at their doors.²⁵⁶²

Later Christian Order have kept alive St. Benedict's rule, such as The Order of Saint Benedict, for in their writings we have this: "Let all guests who arrive be received like Christ, for He is going to say, 'I came as a guest, and you received Me' (Matt. 25:35). And to all let due honor be shown, especially to the domestics of the faith and to pilgrims." Further on we read about how these "Christ's" are to be treated with great respect when they arrive or depart, all of which was to be done, "in adoration of Christ, who indeed is received in their persons." Like in the art works where the feet of the wandering Christ are washed, so too, the Abbot is to perform a washing rite on their hands and feet of all guests.²⁵⁶³

Late 11th to early 12th century, St. Bruno also known as Master Bruno of Cologne, who became the founder of a monks' order, the Carthusian order, the most solitary of all forms of organized religious life produced in this period. Plus, the most withdrawn from the world, he said, after 25 years of life at Chartreux, from his solitude in Calabria, in a letter to Ralf Green (Radulfus Viridis): "I live the life of a hermit far from the haunts of men on the borders of Calabria, with my brethren in religion—some of them learned men—who await the Lord's return in holy watching, that, when He knocketh, they may open to Him immediately...."²⁵⁶⁴

May 1, 1946, Thomas Curtis Clark wrote a poem that says how Christ is a brother of the poor, and a homeless transient. Another line hints to these traditions about how he walked a pilgrim way.²⁵⁶⁵ Fra Angelico, Giovanni Guido, 1387— 1455, depicts, Christ the Pilgrim, in an art composition found in the Monastery of San Marco, Florence, Italy.²⁵⁶⁶ In this fresco, painted about 1440. The Two Dominican monks receive and welcome a pilgrim who is none other than Christ,²⁵⁶⁷ in the guise of a pilgrim. The original fresco was in the lunette over the guest room door to remind the monks of their duties of entertaining strangers, and of responding to all the other calls of mercy. As they welcome this world pilgrim to the hospitality of their convent, they don't realize who he really is. Here we see the earlier aspect of that which shows up in later traditional Christmas guises. For as we have already noted, according to the later legends, if one was to see the wandering Christ, they wouldn't be able to tell who he is, because of the different guises he travels all over the earth in. Thus, in this earlier case, the monks come forth eagerly to let this unknown in, for Christ's sake. Christ, in this guise, carries a walking staff, and as the nearer monk "reaches out his hand of welcome, the two arms make with the staff the secret sign

of the cross." This sign is "the password by which all the poor and the travel-stained may enter 'In His Name.'" Christ's face is utterly otherworldly. The cruciform nimbus, or the light that shines forth from his countenance, gives it a sort of unearthly setting. It's the face of one whose citizenship is in heaven and of "a pilgrim and a stranger who can tarry but a night."²⁵⁶⁸ The hand clasp between the monks and Christ, the pilgrim, must have also reminded the Christian monks of the same types of ones depicted in The Ascension into heaven. Furthermore, it was to remind them of the future Last Judgement too. In art works of this, souls are being greeted in the same types of ways, as they pass through the gates, or doors of paradise.²⁵⁶⁹

Thus, if the monks continued in their quests for moral perfection,²⁵⁷⁰ and continued to receive pilgrims in this way, as if they were the wandering Christ himself.²⁵⁷¹ And, if they didn't forbid them from entering their monasteries, and other holy sanctuaries. Sanctuaries believed by them to be models after the heavenly prototype, the heavenly Jerusalem, or Church in heaven.²⁵⁷² Then, in like manners, upon the monks' deaths and ascensions into heaven, Christ wouldn't turn them away either. Instead, he will be there to welcome them in the same types of ways as he was greeted by them when he was roaming about the earth in the guise of a pilgrim, leper, or beggar. He will take them by their hands & welcome them into heaven by guiding, lifting, or pulling them up into the heavenly city. Consequently, this work may have served as a reminder of this sort of thing.²⁵⁷³ For just as "the sign of the cross" or this hand clasp is used to enter the earthly prototype of heaven, or the monastery. So also, in earlier Christian writings, such as The Gospel of Nicodemus, does Adam use a gestural sign of the cross, and a hand clasp, to enter into paradise.²⁵⁷⁴ The fact that the pilgrim Christ is over the entrance to the guest quarters on the south flank also reminds us of the later Christmas traditions about welcoming Christ in at the door. In the best Monastic mannerism, it's a representation of "two Dominican friars welcoming Christ." These manners were according to the Rules set forth centuries earlier in Saint Benedict's Rule. In it is a moral code and policy on how monks ought to welcome guests, and "pilgrims as though they were Christ himself."²⁵⁷⁵

Another depiction of Christ as a pilgrim shows "Saint Augustine washing the feet of Christ as a pilgrim." From: Tanner's Altar, museum of Barcelona.²⁵⁷⁶ A number of German artists show Christ, not only as a pilgrim, but also as one who is sick and needs to be nursed back to good health. Other works, showing acts of mercy and love, are presented in a way as to suggest that the artists knew about the legacies about a roving Jesus.²⁵⁷⁷

In ancient scripture & later Christian traditions, Christ is sometimes portrayed as a pilgrim on a journey away from his heavenly home.²⁵⁷⁸ Thus, on the earth he is the homeless vagabond. He was sent from his heavenly Father's Kingdom, by setting aside his own glory to become flesh like unto man.²⁵⁷⁹ Upon his return, He would be glorified again. (John 17:5, 24). But while he lived on the earth, he was like the homeless transient. His divine nature was sometimes camouflaged from others, for that was part of the test. He would come unto his own, would they receive him? Would they be gathered unto him? Many of his own accepted him not, while others did. Some didn't receive him because they thought that he was just an ordinary man. (Matt. 13:54-58, Luke 13:34, John 10:22-39).

After his resurrection, Christ appeared to some of his followers who were on their way to a village called Emmaus. At first, they didn't know it was the resurrected Lord.²⁵⁸⁰ For "their eyes were holden that they should not know him" (Luke 24:16). While they walked along, they talked about what had happened concerning Christ. Then Christ, in the guise of a fellow disciple,²⁵⁸¹ began to expound upon the prophecies. As he did, it was then that

"their eyes were opened, and they knew him; and he vanished out of their sight. And they said one to another, Did not our hearts burn within us, while he talked with us by the way, and while he opened to us the scriptures?" (Luke 24:31-32, verses 12-53).

According to an early Christian legend, it is the Archangel Uriel, not the commuting Christ, who appears, and then accompanies the two disciples to Emmaus. "Or if it were Christ, He was in the garb of a Pilgrim. The supper at Emmaus is considered a type of the Sacrament of the Last Supper."²⁵⁸²

12th century northern gallery of the cloister of St. Trophime in Arles, the resurrected Christ is seen in a carving on a corner pillar. Two Emmaus pilgrims are seen here too. Thus, in Spain, Compostela bound pilgrims must have rejoiced to see Christ as a pilgrim to Compostela!

²⁵⁸³

12th century, traditional iconography was enriched by liturgical plays which were presented in the churches from the 10th century onward. One of the popular themes in liturgical dramas, which were enacted during Easter Weeks, illustrates Christ's trek round the world. He travels about in the guise of a pilgrim. All throughout historic Christendom, baptism has been a type of Christ's descent and ascension out of the underworld. Consequently, popular times for baptisms were during Easter Weeks. After all, this week, Easter, commemorates the lifting, or the Anastasis, meaning the resurrection. Another important theme connected with baptism, is the harrowing of hell. In this theme is the victory of Christ over the forces of darkness in the underworld. And how Christ, and the saints of old, trample over the devil, and the doors of hades, limbo, or hell, as they ascend out of the underworld. After this, they appear to many on the earth, and then ascend to paradise.²⁵⁸⁴

Thus, it seems that later liturgical dramas preserved certain aspect of another guise, the Militant Christ. For the ascension out of the underworld marks the beginning of Christ's post resurrection victory march throughout the world. A milder version of this guise is made when it is blended with the quieter ones. In these, he sits back in the back ground and observes who is, and who isn't living his teachings. Hence, along with the baptismal celebrations and Easter liturgical dramas are those which show Christ as a pilgrim. On Tuesday, "the meeting of Christ and the pilgrims of Emmaus was enacted in a number of churches."²⁵⁸⁵ Two travelers, in one scene, see him approaching from far away. In another, "Christ appeared in the dress of a pilgrim, also carrying a staff, with a shepherd's scrip slung over his shoulder."²⁵⁸⁶ The travelers don't recognize the drifting Christ then, but later they do, as he enacts out for them the sacrament. At that moment, they realize who this rambling pilgrim really is. It is then that he vanishes out of their sight.

In the middle of the eleventh century A.D., its church was rebuilt, and it wasn't too long after this that the First Master sculpted a craftsmanship of "Christ as a pilgrim."

²⁵⁸⁷

During this time, these types of liturgical plays were also taking on the form of a mystery play, which in turn, inspired and exerted their influences upon art compositions too. For example, a bas-relief, dated A.D. 1130, the cloister of Silos, in Spain, resembles the French monuments of Aquitaine very closely. It "shows the pilgrims passing along the pilgrimage road of Santiago de Compostela. We recognize here the trappings of the liturgical drama." Another work from this same time period is the English psalter in the Abbey of Saint Albans. It shows "Christ with a cap on His head, carrying a shepherd's scrip and a double staff." Another version is on the portals of the Abbey of Vezelay, and is said to have elements derived from the play enacted in the Cathedral of Rouen. Still, another version of Christ, as a

pilgrim, is seen on the pillars of the cloister of Saint—Trophime at Arles.²⁵⁸⁸ Consequently, during the days of pilgrimages and quests, travelers and pilgrims visited monks at the Benedictine monastery at Silos, even though it was off the more popular pilgrim route.

1410—1420, a series of art pieces shows, St. Elisabeth giving a drink to the drifting Christ who is dressed as a pilgrim. Other sections in this series show her greeting Christ, then feeding him, and then helping disabled people.²⁵⁸⁹ Furthermore, many of these traditions seem to have personified the guises mentioned in Matthew 25. Thus, this scripture was seen as the scriptural backbone for the later traditions, stories, and folklore about Christ's treks round this globe, when the doctrines of Christ's world wide treks started to legendized into fables in later centuries.²⁵⁹⁰

1598, the Italian painter, Michelangelo de Merisi, also called Caravaggio, painted, The Supper at Emmaus. It reflects the Baroque period in which it was painted in. Christ, in the guise of a pilgrim, sups with his fellow travelers at a table. The artist depicts the very moment in this scriptural event in which Christ's real identity is discovered by these disciples. Another element that shows up here, as in lore about the Holy Grail, is this; Caravaggio's The Supper at Emmaus is likened unto the sacrament. Furthermore, one of the disciples has a cockleshell badge on, the symbol of a pilgrim.²⁵⁹¹

Christ mentions his homeless wanderings when he said that: "Foxes have holes, and the birds of the air have nests; but the Son of Man has nowhere to lay his head." (Luke 9:58, Matt.8:20). Some have suggested that this was originally an old Jewish Wisdom saying which the tradition changed into a saying of Jesus. Thus, traces of the theme of Wisdom's rejection & homelessness²⁵⁹² were considered as prophetic types of Christ's rejection and homelessness.

CHRIST SEEKS HIS SCATTERED SHEEP

Other types of symbols that added other aspects to this whole drama, concerning Christ's world wide trek, were derived from Christendom's Jewish heritage. For from the many prophetic types concerning the Messiah's coming, grew a number of symbols, and monuments, in early to later Christianity. Some of these are the ways in which Christ is likened unto The Good Shepherd, and his people, sheep.

For example, the prophet Jeremiah wrote that: "Israel is a scattered sheep" (Jeremiah 50:17). Where did the sheep, or some of the descendants of Israel go? They were scattered among the nations. Would the Good Shepherd also go among the nations in search of his lost sheep? According to historical and monumental records, he did go. Thus, our journey back through time takes us back to earlier centuries in historic Christendom. Christ set the foundations for later Christian symbols, types, and traditions, when he likened himself unto The Good Shepherd.

WHERE DID THE SCATTERED SHEEP GO TO? Christ said: "I am not sent but unto the lost sheep of the house of Israel" (Matthew 15:24).²⁵⁹³ While different groups of the descendants of Israel, or sheep, remained in the Jerusalem area, other sheep, or groups, were scattered among the nations of the earth. These events were foreseen and prophesied repeatedly by Old Testament time prophets. "And I will scatter you among the heathen, and will draw out sword after you: and your land shall be desolate, and your cities waste." (Leviticus 26:33). These later descendants would fall into apostasy, even to the point where they would lose the basic concepts as to what God is like. "And the LORD shall scatter you among the nations, and ye shall be left few in number among the heathen, whither the LORD shall lead you. And there ye

shall serve gods, the work of men's hands, wood and stone, which neither see, nor hear, nor eat, nor smell. But if from thence thou shalt seek the LORD thy God, thou shalt find him, if thou seek him with all thy heart and with all thy soul. When thou art in tribulation, and all these things are come upon thee, even in the latter days, if thou turn to the LORD thy God, and shalt be obedient unto his voice; (For the LORD thy God is a merciful God;) he will not forsake thee, neither destroy thee, nor forget the covenant of thy fathers which he swore unto them" (Deuteronomy 4:26-31). They were to be among the nations which the LORD had led them to (Deuteronomy 28:37). "And the LORD shall scatter thee among all people, from the one end of the earth even unto the other; and there thou shalt serve other gods, which neither thou nor thy fathers have known even wood and stone" (Deuteronomy 28:64). In some of David's Psalms we read: "Thou hast given us like sheep appointed for meat; and hast scattered us among the heathen" (Psalms 44:11; 106:27). Jeremiah also prophesied: "I will scatter them also among the heathen, whom neither they nor their fathers have known: and I will send a sword after them, till I have consumed them." (Jer 9:16, 13:24-25, 18:17, 44:28).

"Yet will I leave a remnant, that ye may have some that shall escape the sword among the nations, when ye shall be scattered through the countries. And they that escape of you shall remember me among the nations whither they shall be carried captives" (Ezekiel 6:8-9).

"Therefore say, Thus saith the Lord God; Although I have cast them far off among the heathen, and although I have scattered them among the countries, yet will I be to them as a little sanctuary in the countries where they shall come. Therefore say, Thus saith the Lord God; I will even gather you from the people, and assemble you out of the countries where ye have been scattered, and I will give you the land of Israel" (Eze. 11:16-21).

"And I will scatter toward every wind all that are about him to help him, and all his bands; and I will draw out the sword after them. And they shall know that I am the LORD, when I shall scatter them among the nations, and disperse them in the countries. But I will leave a few men of them from the sword, from the famine, and from pestilence; that they may declare all their abominations among the heathen whither they come; and they shall know that I am the LORD" (Ezekiel 12:14-16).²⁵⁹⁴ "And I will scatter thee among the heathen, and disperse thee in the countries, and will consume thy filthiness out of thee" (Ezekiel 22:15-22). Ezekiel chapter 37 prophesied of a time of gatherings, but also, that different writings from the different descendants of Israel would be gathered together too.

WANDERERS IN A STRANGE LAND: Max I. Dimont notes that, "Two Judaisms had been created, one in Palestine, the other in Diaspora, a word from the Greek meaning a "scattering," or "scatter about," and signifying that body of Jews scattered about in the gentile world outside Palestine."²⁵⁹⁵ In the symbolism behind the types about scattered sheep, Christ is depicted as eventually going to wherever "the sheep" have been scattered to. At first, Christ tells his followers to not go into the "way of the Gentiles" while he was alive on the earth, (Matthew 10:5). However, that policy changed after his resurrection, for he told his Apostles to go into all the earth. They were to go to the "lost sheep of the house of Israel" (Matthew 10:5-6), & then, eventually, to the sheep which were among the Gentile nations too.²⁵⁹⁶

Isaiah wrote that: "The Lord GOD which gathereth the outcasts of Israel saith, Yet will I gather others to him, beside those that are gathered unto him" (Isaiah 56:8). Thus, Christ's later command to seek after the lost sheep also included "others" who were amongst the different nations. Christ's followers were to do their best to go to wherever the human race could be found. But also, it

seems that the resurrected Lord would go with them too. Thus, Christ would visit different parts of the world wherever the human race could be found. For "the LORD of hosts hath visited his flock the house of Judah, and hath made them as his goodly horse in the battle" (Zechariah 10:3).

Ezekiel prophesied, "For thus saith the Lord GOD; Behold, I, even I, will both search my sheep, and seek them out. As a shepherd seeketh out his flock in the day that he is among his sheep that are scattered; so will I seek out my sheep, and will deliver them out of all places where they have been scattered in the cloudy and dark day" (Ezekiel 34:11-12, italics added).

Christ would seek after the lost sheep of Israel who had been scattered amongst the nations, some of which had fallen into sin, and had suffered different times of apostasy too. He would guide them back into the fold, if they would repent, and thereafter follow his voice.²⁵⁹⁷ There can be no doubt here that the prophetic words speak of how groups of Jews were scattered amongst the nations, and how the Messiah passed through different nations to visit them, and other people too.

"GIVE ear, O Shepherd of Israel, thou that leadest Joseph like a flock" (Psalm 80:1). "Then he said, I did see all Israel scattered upon the mountains, as sheep that have no shepherd: and the LORD said, These have no master; let them return therefore every man to his house in peace." (2 Chronicles 18:16). Would the Lord gather them and become their master, & shepherd? The Lord had led them, (by the prophet Moses), out of Egypt. For the Lord had "made his own people to go forth like sheep, and guided them in the wilderness like a flock." (Psalm 78:52). Moreover, even though, "All we like sheep have gone astray; we have turned every one to his own way; and the LORD hath laid on him the iniquity of us all." (Isaiah 53:6). Would the Lord seek after his sheep who had all gone astray? David wrote, "Let my soul live, and it shall praise thee; and let thy judgments help me. I have gone astray like a sheep; seek thy servant; for I do not forget thy commandments." (Psalms 190:175-176; 16:10; Acts 2:27, 31, 13:33-37). Cornelius A. Lapidé, a Catholic writer, upon commenting on portions of John chapter 10, wrote in *The Great Commentary*, that: "Christ rejoices in the title of Shepherd, as being most appropriate and most sweet. He used to be thus represented in very ancient pictures, at Rome, as carrying a sheep on His shoulders. Many of the patriarchs, who were types and ancestors of Christ, were shepherds, learning thereby (says Philo) to be shepherds of men, &c." Concerning John 10:16, he wrote: "And other sheep I have, &c. Other sheep, i.e., those who will be My sheep. This is spoken by anticipation. He means the Gentiles, and thus predicted their call and conversion, to show that He was to be the King and Shepherd of all nations, just as up to this time He had been of the Jews: and that, consequently, He did not care (comparatively) whether the Jews (few as they were in number) would be unbelieving and rebellious, since He was about to put countless Gentiles in their place." Further on, when Lapidé comments about this portion, "And there will be one fold, and one shepherd" He wrote: "It was, that after His death and resurrection His apostles would be dispersed among all nations, and convert them, so that both Jews and Gentiles would be gathered into one Church of believers, under one Shepherd, Christ, and His Vicar, the Roman Pontiff. This is not to be looked forward to as something future, for it took place in the time of Constantine the first Christian emperor, who Christianised nearly all the nations which were subject to him. The Apostle graphically sets this before us (Eph. ii.)" It seems that this Catholic scholar is suggesting that the gospel was preached among the nations, or at least in all the nations of Constantine's empire, during the 4th century A.D.²⁵⁹⁸

Lapide made comments about passages in Matthew too, suggesting that: "God went into a far country, because as Origen says, when He had given His law and covenants to the Jews, appearing to them on Mount Sinai, He did not afterwards appear to them as though He had gone elsewhere."²⁵⁹⁹

In another commentary, we read this about the "Other sheep. There are others who shall be members of my redeemed church. . . . I have. This does not imply that they were then his friends, but that they would be. There were others whom it was his purpose and intention to call to the blessings of the gospel and salvation. The purpose was so sure, and the fact that they would believe on him so certain, that he could use the present tense as if they were already his own.... God has a plan in regard to the salvation of men, [or the human family] and that the number is known and determined by him. [For] ...it is not a question of hap-hazard whether men shall be saved." Further on, the comments are made about this portion, Not of this fold: "Not Jews. This is a distinct intimation that the gospel was to be preached to the Gentiles—a doctrine extremely offensive to the Jews. This prediction of the Saviour has been strikingly confirmed in the conversion of millions of the Gentiles to the gospel." Comments were also made on, Them also I must bring. "Bring into the church and kingdom of heaven. This was to be done, not by his personal ministry, but by the labor of his apostles and other ministers." Concerning, One fold, we read how that in this, "One church; there shall be no distinction; no peculiar national privileges. The partition between the Jews and the Gentiles shall be broken down, and there shall be no preeminence of rank or honor." This commentator wrote this concerning One shepherd, "That is, the Lord Jesus—the common Saviour, deliverer, and friend, of all true believers in whatever land they were born, and whatever tongue they may speak. This shows that Christians of all dominations and countries should feel that they are one—redeemed by the same blood, and going to the same eternal home."²⁶⁰⁰

Lundy, suggests that the symbol of the Royal Good Shepherd, as it is seen in other nations, were seen by early Christians, and himself, as faded prophetic types of how Christ rules over heaven and earth. And that the world had some how learned about what Christ would come and do for all the earth, as The Good Shepherd of the planet. "He rules over all in both spheres of existence in virtue of His Incarnation." In these pagan types, Lundy went so far as to suggest that "The Syrinx or Pan's-pipe is the Gospel, with whose sweet sounds He has gathered together and folded His universal flock of Jew and Gentile. The lamb on His shoulders is the whole of our redeemed humanity, crucified with Him, and now risen into the new and better and endless life."²⁶⁰¹ Furthermore, Lundy goes on to write that when Christ said that he was the good Shepherd, "He is to be understood as summing up in Himself all Jewish and Pagan types and prophecies respecting His divine office of gathering together into one fold all the scattered members of His flock."²⁶⁰²

Irenæus 120—202, wrote many times about how Christ would raise the ancient fathers out of hades. He also points out that they were just as much of Christ's other sheep as those who had been scattered amongst the nations. Justin Martyr & Irenæus claimed that the prophets of old had predicted that: "The Lord God remembered His dead people of Israel who lay in the graves; and He descended to preach to them His own salvation." In further comments about Christ's descent into hades, Irenæus also wrote that: "It was necessary, therefore, that the Lord, coming to the lost sheep, and making recapitulation of so comprehensive a dispensation, and seeking after His own handiwork, should save that very man [Adam] who had been created after His image and likeness."²⁶⁰³ Christ said: "And other

sheep I have, which are not of this fold: them also I must bring, and they shall hear my voice; and there shall be one fold, and one shepherd" (John 10:16).

"What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it? And when he hath found it, he layeth it on his shoulders, rejoicing . . . for I have found my sheep which was lost" (Luke 15:3-7). In early to later Christian traditions, and art works, Christ is often depicted as the Good Shepherd. In some cases, he is holding a lamb in his arms as he guides his sheep through the valley of the shadow of death toward paradise. Accordingly, Christ also descends down into the grave, limbo, hades, the pit, the valley, or the land of the shadow of death²⁶⁰⁴ to seek out the lost sheep, or, in other words, the members of the human family who are lost in the afterlife realms.²⁶⁰⁵ "Representations of the Good Shepherd bringing the strayed sheep back to the fold, are among the most common subjects found painted by the early Christians over the altars in the catacombs at Rome. It is symbolic of the Resurrection."²⁶⁰⁶

On some early Christian rings are depictions of Christ as the Good Shepherd, holding the lost sheep on his shoulders.²⁶⁰⁷ In the cemetery of Priscilla, on the Salarian way, after Bosio, Christ is depicted as the Good Shepherd, while holding the front and back legs of the lamb on his shoulders.²⁶⁰⁸ Another depiction is described by Lundy. The Good Shepherd is the one Supreme Head and Lord. "In the four intermediate spaces are doves, indicative of the universal presence of the Holy Spirit in every part of the world....The two sheep at Christ's feet, like the two Orantes, [praying figures with raised hands], represent the Jewish and Gentile Churches as united in the one Shepherd and Bishop of souls; and the two Apostles, again, represent the two-fold ability and diverse gifts necessary for the unity, peace, and prosperity of the Church."²⁶⁰⁹ The Good Shepherd "was a favorite symbol in the catacombs and on sarcophagi . . . The appropriateness of this symbol in sepulchral art is plain enough." The shepherd of the Psalm 23 leads his sheep "through the valley of the shadow of death." Peter received from the Lord the charge, "Feed my sheep" (John 21:16, 17). "But it is to be understood that Peter did not carry the sheep to paradise, like the Good Shepherd, but back to the Church."²⁶¹⁰ In many cases, dome shapes in Christian art and architectural symbolisms represent heavenly realms, and paradise, hence the Good Shepherd was sometimes represented as being in paradise.²⁶¹¹ The example of the ninety-nine sheep, and the one who went astray (Matthew 18:12-13), inspired Christian artists to portray young shepherds carrying sheep on their shoulders. In this way they represented " . . . Jesus as the Good Shepherd, a theme that was used until the beginning of the fourth century."²⁶¹² One example of this is seen in the Catacombs of St. Callistus, 4th century A.D.²⁶¹³

CHRIST AS A WORLD WIDE GARDENER

A 13th century for Easter liturgical type play, acted out the drama, for the crowds of Klosterneuberg in Germany: "Mary Magdalen meets Christ disguised as a gardener; Christ is led by two Angels to the gates of Hell, which he forces open to free the imprisoned souls; the Marys and apostles proclaim the resurrection of Christ."²⁶¹⁴

In a art-work by Albrecht Dürer, 1471—1528, the raised Christ appears to Mary Magdalene in the guise of a gardener with a spade or hoe resting on his shoulder, and with a gardener's hat on. The nails' marks in one of his hand, and in one foot, are the only visible marks of identification as to whom this gardener really is.²⁶¹⁵ This is in harmony with other traditions about the wandering Christ who travels about in guises, like that of common folk. Consequently, this guise of Christ, as the world wide gardener, can be

added to the list of traditional disguises that he uses during his intercontinental excursions.

A 12th century painting shows Mary Magdalene grasping Christ's left foot, as if examining up close the wound in his feet, or as if, upon recognizing whom he really is, she bows to worship him. Christ, as a Gardener, holds a gardening tool in his left hand, while his right is raised.²⁶¹⁶

In old Jewish & Christian types, and similitudes, God is like a gardener planting seeds in the ground all over the earth. The seeds are symbolic of the human race which grows up to become either good or bad plants, depending on how they respond to the nourishment that God provides. Hence, rain and water are likened unto the word of God.²⁶¹⁷

Origen, 185-230-254, in his response to the early anti-Christian Celsus, used this illustration too. He wrote how God, like a Gardener, or "... as a husbandry performs different acts of husbandry upon the soil and its productions, according to the varying seasons of the year, so God administers entire ages of time, as if they were, so to speak, so many individual years, performing during each one of them what is requisite with a reasonable regard to the care of the world . . ."²⁶¹⁸

This theme of how Christ is as a world wide gardener, still lingered on in the symbolical types that present his treks around the earth. For example, among the Chichicastenango Indians, Christ wanders around the world and visits, among other places, 5000 gardens all over the world.²⁶¹⁹

In later traditions, some aspects of the earlier mysteries are seen in the ways in which young couples hold hands in gardens, and in the hand clasping wedding ceremonies that take place in gardens too.²⁶²⁰ It's also in these gardens, like in the early Christian mysteries,²⁶²¹ where one might expect to be visited by Christ.²⁶²² Another example is of the one we considered earlier, that of St. Dorothy clasping the hand of the wandering Christ-child, while in a rose garden.²⁶²³

WATER AND TREES AS TYPES²⁶²⁴ In the writings of the prophets, the scattered descendants of Israel are likened unto different parts of plants, such as fruits, trees, vineyards, roots, branches, or boughs which spread out. For example, in The Old Testament, the prophet Amos prophesied that the Lord would be gracious unto the remnant of Joseph, for He would visit his descendants. One of the "several provinces" which Christ entered into to summon "men out of them to be subject to Himself,"²⁶²⁵ Thus, Christ would pass through other parts of his vineyards, or go to other groups of people too. "For the vineyard of the Lord of hosts is the house of Israel, and the men of Judah his pleasant plant" (Isaiah 5:1-7; Amos 5:15-20, italics added).

Jeremiah: "Yet I had planted thee a noble vine, wholly a right seed: how then art thou turned into the degenerate plant of a strange vine unto me?" (Jeremiah 2:21).²⁶²⁶ This type is explained in an ancient commentary: "Thrust in the sharp sickle, and gather in the grapes of the vine," he signifies it of the nations that should perish on the advent of the Lord.²⁶²⁷ Note here that grapes of the vine were considered as a type for different people in the different nations which were to be gathered.

The Bible repeatedly predicts that branches, vines, and boughs would extend to other parts of the world. These symbolical types are in reference to people, genealogical trees, or lineages. Thus, the descendants of Israel would go over the sea to different parts of the world. Some of Joseph's descendants were to be separated from their brethren, just as Joseph had been separated. His descendants were to spread unto the ends of the earth, even over the sea from the Old World. For "Joseph is a fruitful bough by a well; whose branches run over the

wall" (Genesis 49:22-6). Jacob, through some of his son's, or Joseph's descendants, would "push the people together to the ends of the earth: and they are the ten thousands of Ephraim, and they are the thousands of Manasseh." Note again the type: "precious fruits brought forth by the sun" are likened unto Joseph's descendants (Deuteronomy 33:13-17).

The word "plant" is used to symbolically describe what the Lord would do in bringing the Israelites out of Egypt into what was to become their land in the Jerusalem area. Would the Lord also "plant" other "vineyards" around the world? (Exodus 15:11-17).

David: "Thou hast brought a vine out of Egypt: thou hast cast out the heathen, and planted it." He also suggests that other descendants of Israel would spread out from the Jerusalem area, even unto the sea. "She sent out her boughs unto the sea, and her branches unto the river." (Psalm 80:8, & 11; Ezekiel 15:6-8).

Ezekiel also used some of these types too. The vine would extend toward water, some of it, or the wicked branches (descendants), would be burned in the fire (Ezekiel 15:6-8). Some had been planted in good soil by great waters that "it might bring forth branches, and that it might bear fruit, that it might be a goodly vine." Those who rebelled against God would be led away into captivity. Or they would fall by the sword. The Babylonians would cause some of the people of Jerusalem to flee from their lands, while "they that remain shall be scattered toward all winds: and ye shall know that I the LORD have spoken it." Other people would be "planted" in other parts of the world, during this time of scattering (Ezekiel 17:7-24). Some descendants would be planted near water (Ezekiel 19:10-13). In another passage, the Lord promises that he would gather their descendants together with their records. Thus, not only would they be restored again to their forefathers' inheritance, but the writings of the descendants of Judah, and scattered Joseph would be restored and brought together (Ezekiel 37:15—28).²⁶²⁸

The Lord also said: "I will sift the house of Israel among all nations, like as corn is sifted in a sieve, yet shall not the least grain [in the Hebrew "stone"] fall upon the earth" (Amos 9:9).

Early Christian work, 3rd— 4th cent., presents a similar symbolical type; for in the Constitutions of The Holy Apostles, there is a prayer to God to "... gather together Thy Church from the ends of the earth into Thy kingdom, as this corn was once scattered, and is now become one loaf."²⁶²⁹

"And I will sow them among the people: and they shall remember me in far countries; and they shall live with their children, and turn again." (Zechariah 10:9).

In early Christian thought, Christ is the hand clasping guide through the depths of hell, and the mist of darkness during the ascension out of hell.²⁶³⁰ Joseph Campbell presents a number of tree of life symbols in the Old World area, and then suggests that a "pole" or tree extends down in the abyss. He even suggests that the Christmas tree, with the star on top, and the gifts underneath, and the Christ-child as the greatest gift of all, are "in the crèche at its base; while below . . . are its roots in the fiery abyss. But equally, it is symbolized in the Cross."²⁶³¹

Isaiah, after warning the Israelites about how their sins had caused them to descend into the pit of hell, wrote symbolically of Israel: "Therefore as the fire devoureth the stubble, and the flame consumeth the chaff, so their root shall be as rottenness, and their blossom shall go up as dust: because they have cast away the law of the LORD of hosts, and despised the word of the Holy One of Israel . . . And he [the LORD] will lift up an ensign to the nations from far, and will hiss unto them from the end of the earth: and, behold, they shall come with speed swiftly" (Isaiah 5:11-24, & 26, 11:1-2, 9-12, 53:2).

Athanasius, Bishop of Alexandria, during the 4th century, A.D., wrote: since Christ's sojourn among men, all nations on every side began to know God. He then cites Isaiah 11:10: "For "there shall be," he saith, "the root of Jesse, and he that riseth to rule the nations, on him shall the nations hope."²⁶³²

CHRIST, AS THE LORD OF THE VINEYARD

As we have already noted, Amos predicted that the Messiah would pass through or travel through different parts of his vineyards. In other words, "in all vineyards," the vineyard being symbolic of scattered Israel, the Messiah would "pass through" them, or visit scattered Israel. In this passage, one of the branches of Israel is named as "the remnant of Joseph."

"Seek good, and not evil, that ye may live: and so the LORD, the God to hosts, shall be with you, as ye have spoken. Hate the evil, and love the good, and establish judgment in the gate: it may be that the LORD God of hosts will be gracious unto the remnant of Joseph. Therefore the LORD, the God of hosts, the Lord, saith thus; Wailing shall be in all streets; and they shall say in all the highways, Alas! alas! and they shall call the husbandman to mourning, and such as are skilful of lamentation to wailing. And in all vineyards shall be wailing: for I will pass through thee, saith the Lord. Woe unto you that desire the day of the LORD! to what end is it for you? The day of the LORD is darkness, and not light. . . . Shall not the day of the LORD be darkness, and not light? even very dark, and no brightness in it?" (Amos 5:14-18, & 20).

In the Patriarch Levi, "And by thee and Judah shall the Lord appear among men, saving every race of men. And from the Lord's portion shall be thy life, and he shall be thy field and vineyard."²⁶³³

In another translation of The Testament of Levi Concerning the Priesthood and Arrogance, we read that Levi was to be a teacher and minister for the Lord to: "...proclaim concerning Him who shall redeem Israel; and by thee and Judah shall the Lord appear among men, saving in them every race of men..." He follows this by making reference to this type, vineyard; for the Lord "...shall be thy field and vineyard..."²⁶³⁴

This same type of imagery, that of God not neglecting this world of souls in all ages of time, and in all places, is seen in Origen's response to Celsus. Here, Origen wrote that, "It is, then, always in order to repair what has become faulty that God desires to amend His work afresh. For although, in the creation of the world, all things had been arranged by Him in the most beautiful and stable manner, He nevertheless needed to exercise some healing power upon those who were labouring under the disease of wickedness, and upon a whole world, which was polluted as it were thereby. But nothing has been neglected by God, or will be neglected by Him; for He does at each particular juncture what it becomes Him to do in a perverted and changed world." Origen continues by likening God unto a Gardener, or as "... a husbandman performs different acts of husbandry upon the soil" in order to improve the conditions in the world for souls to grow up in righteousness, rather than continue to retrogress in their wickedness. Thus, God, like a husbandman tilling the soil, also doesn't neglect to care for the world and all the souls thereon.²⁶³⁵

Jewish literature, the writings of the Old Testament time prophets, as well as other Greek works, were studied by many early Christian scholars; consequently, these earlier types and symbols were also used by Christians down through the centuries too. For example, in Fragments From the Lost Writings of Irenæus, A.D. 120-202, Irenæus used a mustard seed as a type of what Christ did. The seed was sown in the world, as in a field, and

from that seed grew a tree that spread out from the heart of the earth into all the earth.²⁶³⁶

160, The Pastor of Hermas, or The Shepherd, also used branches, willows, twigs, trees, etc., as symbolical types for how Christ and his servants were to spread the gospel and water (or perhaps baptized) the different people in the different nations of the world. And how the servants made sure that the plants had plenty of water so that they would not be neglectful. Or, in other words, God and his servants didn't neglect other parts of the world, for they made sure that the gospel was spread unto the ends of the earth.²⁶³⁷

Tertullian, 145-220, likened the 12 apostles to fountains and rivers which should water the Gentile world. Christ, as it was predicted by Isaiah, was as a root in a thirsty land (Isa. 53:2). Christ was also likened unto a seed through which the nations of the earth would be blessed. Clement of Alexandria, 153-193-217, used a "seed" as a type of how God had filled the universe with "the seed of salvation." Christ was "diffused over the whole face of the earth; by whom, so to speak, the universe has already become an ocean of blessings."²⁶³⁸ The same type is mentioned in the Recognitions of Clement, A.D. 1st— 4th centuries, for Peter speaks of all nations as having "... he who shall be sent to sow the word among the nations . . ."²⁶³⁹

Water also seems to have been used by the ancients as a symbolical type of the law or words of God that comes down from heaven, and flows over the earth, & down under the earth. Thus, rain seems to have been a symbolical type of how the Lord covers the earth with the words of knowledge. "For the earth shall be filled with the knowledge of the glory of the LORD, as the waters cover the sea." (Habakkuk 2:14; Isaiah 11:9; Zech. 8:12-13).

An ancient fresco from the Dura Europus synagogue depicts Moses producing twelve streams of water, and figures representing the 12 tribes of Israel. [Before AD 256. National Museum. Damascus.] "...Here the miraculous spring is shown as a well, from which the water flows in twelve streams . . . In the well some archaeologists have discerned fishes - living creatures in the Water of Life."²⁶⁴⁰ Dr. Hugu Nibley gave the date for this art work as being from "A.D. 245," and wrote that Moses is depicted "as he creates the well of living water at the door of the Tabernacle... A symbol of the Divine Law, it flows to each of the tents of the Twelve Tribes, where praying figures receive it with joy."²⁶⁴¹

"The tree of life is an ancient symbol, and has appeared frequently in Near Eastern art. Its fruit was believed to bring immortality.... Hippolytus wrote: "In this Paradise were found the tree of knowledge and the tree of life. In the same way today, there are two trees planted in Paradise, the Law and the Word."²⁶⁴² Christ is the Word in John 1:1-14; consequently, is Christ guiding into Paradise, or perhaps, planting the saints of old in Paradise, & the preaching of the Law or gospel there?

In the Ancient Syriac Documents, Bardesane, we read how Christ, at his advent, "planted in every country and in every region" the new race of us Christians.²⁶⁴³ "The faithful are referred to as God's planting, in both Old and New Testaments, a concept carried further by the early church fathers. Isaiah 60:21 refers to "the shoot of my planting" and 61:3 to "the planting of the Lord." "Closely related to the tree of life is the vine, also a part of the "planting" theme." Danielou, supplies numerous references, and interpretations, of these, and other symbolical type, from the literatures and writings of the early Christian Fathers.²⁶⁴⁴ "In the parable of the vineyard, we find that "the vineyard of the Lord of Hosts is the house of Israel" (Isaiah 5:7). Many of the parables of Jesus pertained to the vine: laborers in the vineyard, new wine in old wineskins, and others. The most familiar passage concerning the vine is found in John 15:1-7. Jesus says, "I

am the true vine, and my Father is the vinedresser," signifying that he is the true Israel; and "I am the vine, you are the branches," symbolizing the union of Christ with his disciples."²⁶⁴⁵

The symbolical use of roots and plants as types for people is seen on a silver goblet believed to belong to the first century of the Christian era. In this case, Jewish symbolism is blended with Christian symbolism. On a silver goblet, the "relief is described in detail: Twelve vine-branches grow in pairs from the ground, and in each of twelve garlands they leave free spaces for one sitting figure. The figures are the twelve apostles grouped around the Lord."²⁶⁴⁶

120–202, the Fragments From the Lost Writings of Irenæus, this old symbolism is used to present the idea that Christ, after his ascension out of the underworld, went to other nations with his servants to spread the gospel. In this particular case a mustard seed is used as that type, for the seed is sown "in the world, as in a field, . . . For the Judge of the whole world is thus proclaimed, who, having been hidden in the heart of the earth in a tomb for three days, and having become a great tree, has stretched forth His branches to the ends of the earth. Sprouting out from Him, the twelve apostles, having become fair and fruitful boughs, were made a shelter for the nations as for the fowls of heaven, under which boughs, all having taken refuge, as birds flocking to a nest, have been made partakers of that wholesome and celestial food which is derived from them."²⁶⁴⁷ In Christ being likened unto a seed, as a type, it is also interesting to note how "Seed, [is also symbolic] for the Word of God."²⁶⁴⁸

160, The Pastor of Hermas, or The Shepherd of Hermas, branches, willows, twigs, trees, etc., in a symbolical way. Some of the servants who had branches that produced fruit were let into the tower, symbolic of the Church, and they were clothed in white (compare: Revelation 19:8). Some of the withered branches were considered too, for the following question was asked. How can we make these withered branches live? The answer was that they should pour water upon them, "and if any of them live I shall rejoice with them, and if they do not I at least will not be found neglectful." The Shepherd, after gathering together his servants of different ranks, plants the branches in rows, waters them with much water, even to the point where the branches could not be seen because they were under much water. It was the Shepherd's hope that after they had been watered, they would all live. What was all this a type of? The question is asked: "Sir, explain to me what this tree means," & the cut off branches, etc.? The answer is that: "This great tree . . . that casts its shadow over plains, and mountains, and all the earth, is the law of God that was given to the whole world; and this law is the Son of God" Note 6 says: "And by this law the Son of God was preached to all the ends of the earth." Vat. And, ". . . proclaimed to the ends of the earth; and the people who are under its shadow are they who have heard the proclamation, and have believed upon Him. And the great and glorious angel Michael is he who has authority over this people, and governs them" [see also: Daniel 10:21, 12:7; Revelation 12:7], . . . for this is he who gave them the law [Note 8: "That is, the New Law, the gospel of the Son of God."] into the hearts of believers; he accordingly superintends them to whom he gave it, to see if they have kept the same. And you see the branches of each one, for the branches are the law. You see, accordingly, many branches that have been rendered useless, and you will know them all -- those who have not kept the law; and you will see the dwelling of each one."²⁶⁴⁹

S. Cæcilius Cyprian, presents these types too, when he explains how the Church flowed forth into all the earth; for just as the one sun has many rays, and a tree has

many boughs, and as many streams flow down from one source. The same could be also said about the Church, for when it is flooded with the light of Christ, it "puts forth her rays through the whole world, with yet one light, which is spread upon all places . . . She stretches forth her branches over the universal earth."²⁶⁵⁰

260–312, Methodius, also called Eubulius, was Bishop of Olympus and Patara, in Lycia. Later he was removed to the episcopal See of Tyre in Phœnicia. About A.D. 312, he suffered martyrdom at Chalcis in Greece.²⁶⁵¹ In his The Banquet of The Ten Virgins, he cites Zechariah 4:1–3, saying that: "These [two olive—boughs on the right and left hand pipes of a candlestick] are the two sons of fruitfulness ["Anointed ones,"] which stand by the Lord of the whole earth." These, says Methodius, are symbolic types of the two firstborn virtues, which ". . . supply around the wick, through the boughs, the spiritual oil of God, that man may have the light of divine knowledge." He also suggests that the two boughs of the two olives are the law and the prophets.²⁶⁵²

St. Athanasius, Bishop of Alexandria, was born some time between A.D. 296 and 298, and died May 2, 373. In his De Incarnatione Verbi Dei, or Incarnation of the Word, he wrote: "But since the sojourn of the Saviour among men all nations also on every side began to know God . . ." [Citing Isaiah 11:10]: "For "there shall be," he saith, "the root of Jesse, and he that riseth to rule the nations, on him shall the nations hope."²⁶⁵³

In some of the art works underground in the catacombs "Christ is shown as vine, as lamb and even more often as fish, the Greek word for which is an acrostic of Jesus Christ, Son of God, Saviour."²⁶⁵⁴ Furthermore, "Aaron, at God's command, laid a dry branch in the Ark of the Covenant; next day the branch flowered and bore fruit. The sterile branch bearing fruit is the Virgin Mary who gives birth to Jesus Christ."²⁶⁵⁵

In later centuries, later Christians still used these types of symbolical similitudes or facsimiles, for example, Peter Damiani, 1006 or 1007, died at Faenza on Feb. 22, 1072, in a speech entitled, The Glory of the Cross of Christ, he said: "By the Cross, or rather by Him who vouchsafed to hang upon the Cross, all things are restored, all things are blessed, all things are covered with the dew of heaven.... O truly noble tree, which proceedest indeed from an earthly origin, but stretchest forth thy happy boughs beyond the stars! Once thy fruit was the prey of hell; now thou bearest the cedars of Paradise, and those living stones come forth from thee with which the dwellings of the heavenly Jerusalem are constructed."²⁶⁵⁶

In historic Christendom, flowers from root-of-Jesse became a vivid symbol used as a type of Christ by the Christian church fathers. Thus, St. Ambrose wrote: "The root is the family of the Jews, the stem Mary, the flower of Mary is Christ."²⁶⁵⁷ In Christian lore, flowers with five golden petals, such as Avens, was symbolic of Christ's wounds. Hence, to the imaginative mystic of the Middle Ages, they symbolized "the Five Wounds of Christ."²⁶⁵⁸

As late as the 15th century, Dominicans sang: "Rorate, celi, de super, et nubes pluant justum. Aperiatur terra, et germinet Salvatore." "Drop down dew, you heavens, from above, let the clouds rain down the Just One. Let the earth be opened and bud forth the Savior."²⁶⁵⁹ These words hint to Christ's descent from heaven to be born to Mary, and his ascension up out of hell.

Another art-work, The Dream of Mary, Christoforo Simone dei Crocefissi, 1350, shows a tree, representing Christ, growing out of Mary.²⁶⁶⁰ In symbolism of the later Christian mysteries, that includes world-wide-trek-types of Christ's sojourns. The ancient agricultural symbolism includes the encounters with the Messiah-Christ, in the guise of a Gardener. From Mary grew forth the tree of knowledge, the Word—Christ, whose genealogical root from Jesse was seen as an Old Testament prophetic type in

foretelling of Christ's universal reign. Who, like a tree, extends forth roots & branches throughout the underworld & the world. Such symbolism, also includes the whole journey of the soul through the pre-existence, mortal life, death, descent, & resurrection. Plus the post-war in the underworld continuation of the war during the global trekking missions of the militant-Christ, the apostles, & good angels. Who often were also out guising as different types of people, in order to pass through different places undetected, if possible. Or, as in other cases, to make themselves & their gospel message known, as they marched forth with the cross-banner, & with great pomp, with the victorious resurrected Christ, leading the march. This whole cosmic journey was illustrated in many early to later Christians' use of complex ritualistic biblical types & prophetic connections thus symbolized with the use of: Trees, seeds, watering of plants, palm branches, plant growths, gardens, the act of planting, or sowing, reaping, harvesting, Christ under the grape-press & the flow down of the grape juice, (sacramental blood), etc. Examples: The pre-existence theme of Christ, as a type of tree of knowledge, is also teaching the Word of Knowledge to Adam & Eve. This was sometimes presented as happening during the post-garden of Eden encounters between Adam & Eve & the world Gardener-Christ. Other examples: A tree as types of Christ's birth to Mary. Then later, of his descent, like roots, down into the underworld. Then of his resurrection up out of the underworld, to then extend his branches & knowledge of his gospel, throughout the world, reigning as the wandering world Gardener, who does not neglect his vineyards. For Christ is also likened unto the water that nourishes & cleanses, by his atoning blood, that flows down from the wooden cross (sometimes in the shape of a tree), as it flows down into the underworld, like the cleansing-water-of-baptism, plus, as the living water of his live giving gospel.²⁶⁶¹

Justin Martyr, 110—165, *Dialogue With Trypho*, it was on "the eighth day, wherein Christ appeared when He rose from the dead, for ever the first in power. For Christ, being the first-born of every creature, became again the chief of another race regenerated by Himself through water, and faith, and wood, containing the mystery of the cross; even as Noah was saved by wood when he rode over the waters with his household."²⁶⁶² Note here the plant types, "the mystery of the cross," made of wood like Noah's ark, which saved him from the dangerous deep, the watery abyss. Plus, regeneration—baptism, which is the ritualistic type of Christ's death, descent & resurrection.

Semitic and Biblical traditions were incorporated into medieval iconography, for under the Tree of life a number of birds, etc., "drink from the four Rivers of Paradise which gush from the baptismal Fountain of Life into a continuous stream at the root of the Tree. Higher up, the trunk and main branches form the Cross which bears its fruit in the crucified Christ and is flanked by the Virgin and St. John." With the traditions which said how Adam's grave was under the cross,²⁶⁶³ the "cosmological Tree of Life thus penetrated the very regions of death and provided the means of ascent for man and descent for God."²⁶⁶⁴ Other traditions say that when Adam was sick, he told Seth to ask the angel that kept paradise for the oil of mercy to anoint his body with, however, the angel gave him three grains of the same tree which eventually became three trees, and later the wood for the cross "that bare good fruit and blessed, namely our Lord Jesus Christ, through whom Adam and all that come of him, should be saved and delivered from dread of death without end, unless it be by their own fault."²⁶⁶⁵

Later Christian artists depicted Christ as the true vine which branches are his disciples. In the *Painting by Pacino di Bonaguida*, some of the symbolical types were that of a great river from which the roots of a tree would

be watered. Thus, there were "four heads, to water the paradise of the whole Church. Next, from the trunk of the tree let there come forth twelve branches adorned with fronds, flowers, and fruits; and let the leaf of the tree be a most effective medication, both preventing and healing, against every kind of disease, because the word of the cross is the virtue of God for the health of every believer."²⁶⁶⁶ In early Christian symbols, olive branches, and olive oil, are symbols of the healing power of Christ. Hence, "Jesus, Fruit of the womb of the Virgin Mary, healed the wounds of the world made by sin."²⁶⁶⁷

It may be that the four rivers of paradise, as seen in early to later Christian art works, also represent how the gospel flows forth into the four corners of the earth to nourish the people of the world with God's word.²⁶⁶⁸ In a plaque from a book cover, 1150—70, the four rivers of Paradise are personified, and in some cases are equated by the Fathers with the Evangelists. An inscription to this work reads: "the light quadriga of the Evangelists bears Christ throughout the world."²⁶⁶⁹ George Ferguson suggests that the four rivers flowing from a single rock were used as "symbols of the four gospels flowing from Christ."²⁶⁷⁰ Also: "Christ is often referred to as a rock from which flow the pure rivers of the gospel."²⁶⁷¹

Phoenix-bird & Stars as types: In some cases, Christ is symbolically represented by a phoenix bird,²⁶⁷² a symbol in both the Old and New World for resurrection and immortality. In addition to this, bird wings are symbolic for divine messengers' abilities to travel swiftly about.²⁶⁷³ In the Church of SS, Cosma and Damiano, Rome, Christ, represented as a phoenix bird, is also depicted in front of a star with six points, like the Star of David, both of these symbols are in the top part of a palm tree. Some have suggested, that this "star itself represents the power of Jahweh which reaches to all corners of the earth."²⁶⁷⁴ "Jews hope for God to send a messiah, an ideal ruler, who will bring all mankind under just and divine rule. Christians believe that Jesus was this messiah."²⁶⁷⁵ In other cases, this imagery, that of star symbols, and also the sun, these are symbolical types for bright angelic beings. They are also likened, in many cases in ancient Jewish and early Christian imageries to the pre-existing spirit of the Messiah, his messengers, and the pre-existing spirits of apostles and prophets, whom, before they were born, had appeared in their bright and glorious spirit forms, to different prophets living in different areas around the world,²⁶⁷⁶ and, at different times.²⁶⁷⁷ In later Christmas traditions, "the lit tree is humanity... the Child [tree decoration] is the Saviour."²⁶⁷⁸ From these sources, different parts of plants were used in Christendom as similitudes to describe the spreading forth of the gospel to the underworld & unto the ends of the earth, by the prophets, Christ, and his apostles.

CHRIST AS THE WANDERING WORD & OTHER TYPES OF CHRIST'S WORLD TREKS

The apostle John calls Christ the Word, this became a type of Christ which was used by early to later Christians. According to John, the pre-existing Christ was the Word who was with God the Father in the beginning. He also says that the Word came down from heaven to be clothed in a body of flesh and bones (John 1:1—14). As prophesied, Christ the Word, would go forth from Jerusalem (Isaiah 2:3). As noted earlier, the early anti-Christian Celsus mocks the concept that Christ would be sent down into only one corner of the world.²⁶⁷⁹ Origen, 185-230-254, in his response, calls Christ, the Word, which will go forth throughout the world. For Christ is "the Word" which "was about to be diffused from one corner over the whole world . . . in order that the whole world of men might be enlightened by the Word of God."²⁶⁸⁰

Gregory Thaumaturgus, 205—240— 265, wrote that Christ, the Word, as a perfect, holy and sinless man, used his position for “the renewal of mankind and the salvation of all the world.”²⁶⁸¹

Cyprian, 200—58, used this type when he wrote that: “Christ also is Himself the Word of God.” Citing from Isaiah, “A Word completing and shortening in righteousness, because a shortened word will God make in the whole earth.” Isa. 10:23.²⁶⁸²

St. Athanasius, Bishop of Alexandria, 296 and 298, and died May 2, 373. In his *De Incarnatione Verbi Dei*, or *Incarnation of the Word*, we read: “For by the Word revealing Himself everywhere, both above and beneath, and in the depth and in the breadth—above, in the creation; beneath, in becoming man; in depth, in Hades; and in the breadth, in the world—all things have been filled with the knowledge of God.”²⁶⁸³

Thus, it seems that Athanasius believed that the knowledge of God was spread by Christ who revealed himself everywhere, and who descended into hades to spread that knowledge there too.²⁶⁸⁴

CHRIST AS A ROLLING STONE: Stones, & rocks, in some cases also represented Christ or the Messiah. A portion of Genesis 49:24 mentions “the mighty God of Jacob; (from thence is the shepherd, the stone of Israel:)” Who is the shepherd, the stone of Israel? It seems that the descendants of Joseph are to be helped by the shepherd or stone of Israel, or the God of their fathers (Genesis 49:22-26; Psalm 80:1). David in the Psalms, often uses rocks for types of the Redeemer, how they remembered that God “was their rock, and the high God their redeemer.” (Psalm 78:35). Like in the protective aspects of the Militant Christ, with similitudes & Christians’ symbols seen throughout history.²⁶⁸⁵ Christ is likened unto a rock that is foundational to the forts of protection, the castles of retreat, the defense against false doctrines, (Ephesians 4:7-15). “But the LORD is my defence; and my rock God is the rock of my refuge.” Psalms 94:22; 95:1. The rock of our salvation.

Isaiah 28:7-15. “Therefore thus saith the Lord God, Behold, I lay in Zion for a foundation a stone, a tried stone, a precious corner stone, a sure foundation: he that believeth shall not make haste.” (Isaiah 28:16).

Who is the stone of the sure foundation, or the corner stone? “The stone which the builders refused is become the head stone of the corner. This is the LORD’S doing; it is marvellous in our eyes.” (Psalm 14-23).

The writer to the Ephesians wrote that the church was “built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief corner stone; In whom all the building fitly framed together groweth unto an holy temple in the Lord” (Ephesians 2:20).

Some of the early Christians saw types of Christ in the stone that rolled forth into other nations of the world to preach the gospel everywhere. For example, Cyprian, A.D. 200—258, lists a number of types of Christ, one of which is, “That He is also called a Stone... that... should become a mountain, and should fill the whole earth.”²⁶⁸⁶ Daniel 2:31-35, thus, some early Christians looked upon Christ as a type of rolling stone! Rolling forth until he fills the whole earth. Perhaps even a militant Christ, that smote the images of false gods, demons & devil, until all are subdued & made his foot stool, (1 Corinthians 10:1-5; 15:20-58; Matthew 7:25; 16:18).

The Pastor of Hermas, [A.D. 160], symbolically called Christ the “rock” which pre-existed & was “a fellow-councillor with the Father in His work of creation” The apostles were symbolically called “stones” that descended down into the spirit prison to preach the gospel. They also ascended up out of that realm to become part of a building, or temple.²⁶⁸⁷

CHRIST, THE LIGHT IN THE DARKNESS: Later Christian Christmas symbols, types, traditions, and

customs of how lit candles²⁶⁸⁸ were placed in windows as guiding lights to the wandering Christ-child.²⁶⁸⁹ Finland, during Christmas, they lit pinewood torches, formed a procession, and carried burning brands along the route, hoping that the wandering Christ-child would walk down that way. If the lights burned well, it was a sign that the wandering Christ child would find his way.²⁶⁹⁰

In earlier centuries, different sources of light, such as the sun, candles, and fire, were likened unto the gospel, and how Christ’s glory spread throughout the world. It is also connected with symbolized types of his descent into hell to light up the darkness there with the light of the gospel, and to guide the captive souls up out of the dark underworld.²⁶⁹¹

In his *Exhortation to the Heathens*, Clement of Alexandria used types that the Heathens could relate to. Hence, Christ is the one who lights up the world, instead of heathen gods lighting up the world by driving a chariot which pulls the sun across the sky by four horses.²⁶⁹²

Clement also wrote, “Sleepless light is now over all . . . For “the Sun of Righteousness,” who drives His chariot over all, pervades equally all humanity, like “His Father, who makes His sun to rise on all men,” and distills on them the dew of the truth.” Clement also wrote that Christ was the “guide of all humanity.”²⁶⁹³

Lundy notes that, “The four horses, like the four arms of Krishna, may have reference to the four elements, or four seasons, or four corners of the world, as influenced by the sun . . . Is there no bright Sun of Righteousness-- no personal and loving Son of God, of whom the material sun has been the type or symbol, in all ages and among all nations? . . . If the symbolical sun leads such a great earthly and heavenly flock, what must be said of the true and only-begotten Son of God?” Further on Lundy suggests that: “. . . this interpretation of the sun-god among all nations must be the solution of the universal mythos, or what other solution can it have? To what other historical personage but Christ can it apply.”²⁶⁹⁴

Lundy, further on, wrote that a number of different nations of the earth had their sun-gods: “We have already seen how Mithra and Apollo are represented as sun-gods. . . . And therefore early Christian art took this typical and suggestive Pagan conception, and made it the framework of her grander and truer picture of the great Son of God shining on the earth to give it life, and going up on high to draw all men after Him, even as the natural sun draws up the moisture to give it back in fertilizing showers.” Lundy saw in these, and other pagan parallels; when compared with that of early Christendom that here was evidence that a prophetic knowledge of God and Christ had been given to other nations in ancient times: “Wonderful coincidences, indeed, they are, implying one great truth revealed to all mankind alike to aid us in our struggle upward and heavenward, to God.”²⁶⁹⁵ In other nations, the civilizing gods who come to “diffuse intelligence and instruct barbarians, are Solar Deities.”²⁶⁹⁶

Tertullian, 145—220, wrote that Christ has “illuminated the whole world with the rays of His gospel.” In his response to the heretic Marcion, he used this type again, for Christ was “a light to the nations” wherefore He had determined and decreed that the nations also were to be enlightened by the law and the word of the gospel.”²⁶⁹⁷

In another portion of his writings Tertullian used this type again in his response to Praxeas: “Hear also what He [the Father] says to the Son: “It is a great thing for Thee, that Thou shouldst be called my Son to raise up the tribes of Jacob, and to restore the dispersed of Israel? I have given Thee for a light to the Gentiles, that Thou mayest be their salvation to the end of the earth.” [Isaiah 49:6].²⁶⁹⁸

Lactantius, 260—330, wrote that Christ’s teaching was about to have such might, that: “the nations throughout the world, which were estranged from God and subject to death,

being animated by the knowledge of the true light, might arrive at the rewards of immortality.”²⁶⁹⁹

Some time during the third through the fourth centuries, in *Poem Of Venantius Honorius Clementianus Fortunatus, On Easter*, by an Italian presbyter and poet. (In some editions, is entitled: *De Resurrectione*). In this work, addressed to the bishop Felix, we read of Christ militant triumphant descent into the gloomy Tartarus, and how he crushed the jaws of hell. And of Christ's light going forth to light up the underworld prison, and the whole world.²⁷⁰⁰

During the 3rd or 4th centuries, another early Christian work, *Constitutions Of The Holy Apostles*, uses this same type of Christ: “Instead of the divine service confined to one place, He has commanded and appointed that He should be glorified from sunrise to sunset in every place of His dominion.” (Psalm 113:3—4; Malachi 1:11). Does the portion, “from sunrise to sunset,” mean, that the lands & nations that Christ's light touched, are to follow his gospel law too? Or is this the length of time they are to continue to worship him in every part of his dominion? A little further on we read: “For everywhere would he have us subject to His laws, but not transgressors of them.”²⁷⁰¹

In *The Infancy of the Saviour*, we read how Simeon, in the Temple, said of the Christ-child that he had been “...prepared for the salvation of all peoples, a light to all nations....”²⁷⁰²

In *The Gospel of Nicodemus*, we read how Simeon, in the temple, took the Christ-child in his hands and said that this child was the salvation that God had “prepared in the sight of all peoples, a light for the revealing of the nations....”²⁷⁰³ Further on in this account, Christ bursts through the gates of hell in his brightness and glory. The demons comment about how they had never seen such a one as this who has no fear of them. For not only can't they put him in chains, he is breaking their captives free from theirs'. They then, conclude that this bright militant man is “Jesus of whom our prince Satan said, that by thy death of the cross thou hast destined to receive the dominion of the whole world.” Christ, the King of glory, tramples on death & grapples with Satan, & delivers him to Hades. Christ then, “drew Adam to His brightness”²⁷⁰⁴ thus, showing him the hand and wrist grasps,²⁷⁰⁵ symbols of the cross,²⁷⁰⁶ which Adam & the other freed souls use to enter into paradise.²⁷⁰⁷

Methodius, 260—312, wrote this of the Christ-child: “the earth has been filled with that divine glory of God.” He follows this by citing from Psalms 72:18—19: “Blessed be the Lord God of Israel, and the whole earth shall be filled with His glory.” Hinting to the mysteries, Methodius, mentions how Christ passes through doors which is a type of the veil. Further on, he wrote that the virgin Mary has dawned on the world, and has brought forth “the Sun of Righteousness, that hateful horror of darkness has been chased away; the power of the tyrant has been broken, death hath been destroyed, hell swallowed up . . . and the whole universe has been filled with the pure and clear light of truth.”²⁷⁰⁸ Christ's militant descent into hell to defeat death, and the devil, and how Christ's light shined throughout the world, during his post resurrection world tour, these things are alluded to here in these types.

In his *The Banquet Of The Ten Virgins*; or, *Concerning Chastity*, Methodius mentions a hymn which repeats the Chorus: “I keep myself pure for Thee, O Bridegroom, and holding a lighted torch I go to meet Thee.”²⁷⁰⁹ Earlier, Methodius used light, candles, bride, groom, and a wedding as types of how Christ gathers the people from the four corners of the earth, and spreads the light of the gospel throughout the whole earth.²⁷¹⁰ From this, and other sources, we see how the early Christians used light as a type to likened how the gospel was spread throughout

the world. Furthermore, the light was spread forth after Christ's descent into hell, according to *The Acts of Philip*. In this early Christian work from the third through the fourth centuries, we read of how, if the Lord intends, he will “raise those who are in Hades, that they may confess that Jesus is Lord. For in that day every tongue shall confess that Jesus is Lord...” Philip also praises Christ who “hast given us Thy light, the Gospel.”²⁷¹¹

In response to the Arians, during the Nicene Creed era, Athanasius, about A.D. 342, wrote *On Luke X. 33* (Matt. XI,27), in which he likens Christ unto a light which illumines the world. He also argues for his own particular views on the nature of the Godhead. Thus, his views & interpretations of Christ's trek throughout the earth, should be considered in light of how he understood the Godhead to be according to creed.²⁷¹²

Down through the ages in Christendom, the use of candles during Candlemas, & candlestick, all these are part of insignias in connection with the type of how Christ is the Light of the world. “Romanesque candlesticks were often ornamented with scenes symbolizing the victory of light over darkness.”²⁷¹³ Thus, these two types are often connected together to present the ceremonies, & customs in memory of Christ's descent into hell to defeat the devil, death, & to free the captive spirits in the ascension out of hell to begin his glorious militant victory march throughout the world.

In early Liturgies, during the third through the fourth centuries, A.D., the priest, during a prayer, says this about how Christ, “...hast chosen the lamp of the twelve apostles with its twelve lights, and has sent them forth to proclaim throughout the whole world and teach the Gospel of Thy Kingdom...”²⁷¹⁴

In Rome, there is a Statue of truth personified as a naked female. This stone carving was done by Bernini at the Villa Borghese in Rome, A.D. 1644. Truth holds a sun-like disk with darting rays of light, and rest her foot on a globe. A similar statue is found in the *Santo Spirito* in Naples. It is on the tomb of Cardinal Giovanni Battista de Luca. In the Library of the Collegio Romano is a book that inspired Italian allegories, thus, *Iconologia*, by Cesare Ripa, shows truth in the same sort of way mentioned, and offers the comments that Truth holds up the sun to “signify that she loves the light and is herself the light.”²⁷¹⁵

St. Athanasius, Bishop of Alexandria, 296 and 298, and died May 2, 373. In *Against the Heathen*, he wrote how the Heathens, when they “traduce the Cross of Jesus” they don't see that its power has “filled all the world, and that by it the effects of knowledge of God are made manifest to all.” Further on he also states how God and Christ, as the Word of God flooded the whole world with knowledge of them. “For as the light is noble, and the sun, the chief cause of light, is nobler still, so, as it is a divine thing for the whole world to be filled with his knowledge...”²⁷¹⁶

In his *De Incarnatione Verbi Dei*, or *Incarnation of the Word*, Athanasius also wrote of the victory which Christ had over death. Moreover, Athanasius hints to types which show up in later Christian art works of Christ's descent into Hades with the cross-banner weapon to defeat death with. And of how that banner is the sign of victory which Christ held as he made his victory march throughout the world. Thus, Athanasius wrote that as the darkness is overcome when the sun rises, and the whole earth is illuminated by the sun. So also did Christ drive away the darkness and reveals his light everywhere. The part, which shows up in numerous art works, is the part which marks the beginning of Christ's victory march throughout the world. For as he ascends out of Hades, death is “trodden under foot.” Consequently, Christ appearing in his resurrected body, is also he who “brought death to nought.” Christ is also he “Who displays the signs of victory.”

One sign which he bears is "the sign of the Cross." This sign is a sign of his "victory over death."²⁷¹⁷

A 10th c. depiction of a trinity, enthroned, has Mary also enthroned, with a child on her lap, a bird on her head, (or a dove, representing the Holy Ghost?). To her left, the wounded adult Christ, sits, & on God the Father's right-hand side, sits Christ. Both of Christ's feet rest on the back of a fallen devil, as also God the Father's right foot rests on the rear of the same devil. The devil's back is to them, it's curled up, as if in total submission.²⁷¹⁸

In 12th century mosaics, Christ is the Pantocrator, holding open a book which in Greek and Latin the text from John 8:12, "I am the Light of the World, he who follows me will not walk in darkness."²⁷¹⁹ In later Christmas traditions, millions of lights throughout the world represent how the light of Christ lights up the darkness throughout the world. Hence, this later imagery must have been carried over from the earlier. "The Christmas feast, first introduced by John Chrysostom at Antioch circa 375, coincided with the pagan feast of sol invictus. Chrysostom composed parts of the Greek Christmas liturgies which are still in use. The Christmas and Epiphany rites are full of phrases which equate the Saviour with light in various guises ('sun', 'the true Light', 'Light of lights', 'star', 'sun of righteousness', 'to give light to those who sit in darkness', 'King of the sun', 'word all-shining', 'the light no man can approach', 'Light from light')-images which are reflected in the Palatina sanctuary mosaics created by Greek artisans." These earlier Christmas imagery and inscriptions tell how different symbolic types still "proclaim who Christ [really] is and what light and life you gave to the darkness of the world as from eternity you, pious deity, had arranged." Inasmuch as Christ's victory march and post-resurrection world wide trek happens after his ascension out of the underworld, where they, that sit in darkness, see a great light (Isaiah 9:2).

DARKNESS UPON THE EARTH BEFORE CHRIST'S WORLD WIDE VISITS TO LIGHT UP THE WORLD. DARKNESS COVERED THE GLOBE

An early Christian belief & testimonial about what was going on during Christ's suffering, death, & while his spirit was in the spirit world, is how that darkness was said to cover the globe, before Christ's world-wide-trek, to light up the world with his glorious visitations around the globe. This aspect of his trek seems to have later become faded reminders in the use of candles, Christmas lights, & the knocking on the doors, representing the underworld, to then have the priests open them, with a candle that is used to light up other candles. From that one candle then, many candle lighting spreads out, suggesting the lighting up of the darkness throughout the world, during Christ's post-resurrection Easter dramas.

In some early texts of Mark 16:3: "In the third hour of the day there came darkness throughout all the globe of the earth, and angels came down from the heavens...."²⁷²⁰

It's also interesting to note that these Christmas imageries include references to the harrowing of hell, in which "the age-old bond of Adam's condemnation has been untied.... [For] Paradise has been opened to us"²⁷²¹ Hence, Christ's post-resurrection world-wide-trek stories, liturgical dramas, and imagery often seem to include the fact that the saints he resurrects, appear to the saints then living on the earth, which saints also are visited by the resurrected Christ.²⁷²²

Texts that early Christians might have found of use to present the lighting up of the darkness are: Ezekiel prophesied: "And when I shall put thee out, I will cover the heaven, and make the stars thereof dark; I will cover the sun with a cloud, and the moon shall not give her light. All the bright lights of heaven will I make dark over thee, and set darkness upon thy land, saith the Lord God. I will also vex the hearts of many people, when I shall bring thy destruction

among the nations, into the countries which thou hast not known." (Ezekiel 32:7—9).

"GIVE ear, O Shepherd of Israel, thou that leadest Joseph like a flock" (Psalm 80:1). "For thus saith the Lord GOD; Behold, I, even I, will both search my sheep, and seek them out. As a shepherd seeketh out his flock in the day that he is among his sheep that are scattered; so will I seek out my sheep, and will deliver them out of all places where they have been scattered in the cloudy and dark day" (Ezekiel.34:11-12, italics added).

Numerous early Christian writings mention the darkness that covered the earth before Christ's ascension out of the underworld. For example, Cyprian, A.D. 200-258, presents, among different types of Christ, how that at mid day, during Christ's passion, "there should be darkness.... He should not be overcome of death, nor should remain in hell.... [Because] He should rise again from hell on the third day."²⁷²³ Cyprian also cites from Amos and Jeremiah, both of which prophesied about the darkness at the time of Christ's suffering. He then goes on to cite from Matthew: "Now from the sixth hour there was darkness over all the earth even to the ninth hour."²⁷²⁴

Julius Africanus, A.D. 200-232-245, wrote that, "On the whole world there pressed a most fearful darkness; and the rocks were rent by an earthquake..."²⁷²⁵ Julius goes on to mention Thallus' third book of his History, which says that the darkness was caused by an eclipse of the sun. Further on he mentions how Phlegon records that, in the time of Tiberius Caesar, during a full moon, there was a full eclipse of the sun. He then goes on to ask what an eclipse has in common with an "earthquake, the rending rocks, and the resurrection of the dead, and so great a perturbation throughout the universe?" Julius also wrote that this darkness was: "induced by God, because the Lord happened then to suffer."²⁷²⁶

In the Recognitions of Clement, first through the fourth centuries, we read how that when Christ was suffering, "all the world suffered with Him; for the sun was darkened, the mountains were torn asunder, and the graves were opened..."²⁷²⁷

In the Greek version of The Gospel of Nicodemus, we read: "And it was about the sixth hour, and there was darkness over the earth until the ninth hour, the sun being darkened . . ."²⁷²⁸ In the Second Greek Form of this work, we read about the darkness, which is said to have been an eclipse of the sun.²⁷²⁹

In The Report of Pilate the Procurator Concerning Our Lord Jesus Christ, we read that: "at the time he was crucified there was darkness over all the world, the sun being darkened at mid-day, and the stars appearing, but in them there appeared no lustre; and the moon, as if turned into blood, failed in her light." This source also mentions an earthquake which took place too.²⁷³⁰ Under the heading, *The Giving Up of Pontius Pilate*, it was during the crucifixion of Jesus, that the "world has been darkened and dragged to destruction."²⁷³¹

The Narrative of Joseph, it says that one of the robbers which were crucified with Jesus, acknowledged Christ by saying: "...Thou shalt judge all the world... [and that] the sun, which is now darkened on account of Thee..."²⁷³²

In Ancient Syriac Documents, The Teachings of Addæus the Apostle, again, we read about how at the time of Christ's suffering: "...the sun which was darkened, and... [there was a] great convulsion ["earthquake"] which took place at that time.... For the works of creation, which trembled when He was slain and were dismayed at His suffering... the sun grew dark...." These events are also during the era when Christ's gospel was spread throughout the earth.²⁷³³ Further on he describes the darkness, earth quakes, and of all created things trembled and quaked during Christ's suffering.²⁷³⁴

In *Ancient Syriac Documents, The Teaching of Simon Cephas In The City of Rome*, we read how the sun was darkened at Christ's death, and the earth quaked.²⁷³⁵

The *Acts of Sharbil*, when the nails were driven into Christ the creator, the creation trembled and quaked.²⁷³⁶

Another, Moses of Chorene, contains a letter by Abgar, king of Armenia, to Tiberius, emperor of the Romans. In this letter, Abgar wrote that the sun was darkened, and the earth was moved & shaken when Christ was being crucified.²⁷³⁷

Melito, The Philosopher, A.D. 160-170-177, also wrote of how the earth shook, & its foundations trembled. But also, "the sun fled away, and the elements turned back, and the day was changed into night..." Further on he wrote that the "luminaries turned away, and the day became darkened, [and] because they slew God... the earth quaked..."²⁷³⁸

In *Ancient Syriac Documents, The Teaching of The Apostles*, the apostles appointed that a service should be held on the 9th hour on the eve of the Sabbath. This service was to commemorate the day Christ suffered. For the "...fourth day of the week about the suffering of the Saviour was brought to pass on the *same* eve; the worlds and creatures trembling, and the luminaries in the heavens being darkened."²⁷³⁹

In his response to early anti-Christians among the Heathen, Arnobius, writing about A.D. 297-303, says this, about what happened during Christ's death: "But when, freed from the body,... He allowed Himself to be seen, and let it be known how great He was, all the elements of the universe bewildered by the strange events were thrown into confusion. An earthquake shook the world, the sea was heaved up from its depths, the heaven was shrouded in darkness, the sun's fiery blaze was checked, and his heat became moderate; for what else could occur when He was discovered to be God who heretofore was reckoned one of us?..."²⁷⁴⁰ He then follows this by pointing out that numerous people saw these things. And who were they who did witness these events? "...Tribes, people, nations, and that incredulous human race..."²⁷⁴¹

Moreover, he points out that even the early anti-Christians among the Heathens knew that such events were recorded, but that they didn't believe them: "But if this record of events is false, as you say, how comes it that in so short a time the whole world has been filled with such a religion? or how could nations dwelling widely apart, and separated by climate and by convexities of heaven, unite in one conclusion?" Further on he continues: "...Nay, because they saw all these things to be done by Christ Himself and by His apostles, who being sent throughout the whole world carried with them the blessings of the Father..."²⁷⁴² Thus, among the tribes, peoples, nations, and those of the human race which witnessed these events. Among all these, were many people throughout the whole earth which Christ and his apostles were sent to, during their sojourn among the nations.

In *The Testament of Levi Concerning the Priesthood and Arrogance*, there are portions which early Christians of the late 2nd century onward may have thought were prophetic types of Christ. If so, in one part, he is likened unto the sun which will shine forth in the earth, "and shall drive away all darkness from the world under heaven..." Further on, the spreading of the gospel throughout the world is likened unto water, for, "the knowledge of the Lord shall be poured forth upon the earth, as the water of seas..." During this time, the Lord will have also opened the gates of Paradise so Adam and the saints can enter in.²⁷⁴³ Consequently, Christ, and the saints' ascension out of hell, and their passing through the gates of Paradise, are also prophetically presented here in this Testament. All of which are also in connection with an era when darkness would be driven away by the brightness of Christ's glorious resurrected body, during his world wide trek to preach the gospel.

Even the late 19th century anti-Christian writer, T. W. Doane, offers a number of historical sources from different nations to point out that other nations speak of a time of darkness, and other cosmic struggles between the good and evil gods.²⁷⁴⁴ Furthermore, his whole point in making references to these sources is to suggest that because pre-Christian pagans had notions of these things, Christianity must have borrowed these aspects. However, if this event

was a world wide event, then we ought to expect to see references to this darkness, and other things, in the histories of the different nations around the world. And even though Doane seeks to destroy our faith in Christ, by suggesting what critics throughout the ages suggested about borrowing,²⁷⁴⁵ To make this charge, he decided to not accept early Christian responses,²⁷⁴⁶ and Lundy's answer²⁷⁴⁷ as to why there are parallels. Lundy notes how critics through the ages have charged that Christianity must have borrowed from the pagans.²⁷⁴⁸ However, he also points out that if Christ had pre-existed, he must have manifested himself to other nations besides the Jews.²⁷⁴⁹ If we view these ancient and modern arguments, & sources in the ways early Christians, and others have suggested, the sources which Doane offers could then be added with the others already mentioned. But, unlike what Doane and others have suggested, these added sources could be considered as evidences for Christ's pilgrimages into every corner of the earth, rather than against him.²⁷⁵⁰

The prophet Amos also mentions how the Lord would "pass through" his vineyards, or visit different parts of the branches of the house of Israel which had been scattered throughout the world too. One of the "vineyards" he would pass through would be a remnant of Joseph; thus, the Messiah "will be gracious unto the remnant of Joseph." Furthermore, Amos also prophesied about the events leading up to this, and how that: "Wailing shall be in all streets; and they shall say in all the highways, Alas! alas! and they shall call the husbandman to mourning, and such as are skillful of lamentation to wailing. And in all vineyards shall be wailing: for I will pass through thee, saith the Lord" (Amos 5:14—20).

Amos further prophesied about the darkness too, for he says that "the day of the LORD is darkness, and not light. . . . Shall not the day of the LORD be darkness, and not light? even very dark, and no brightness in it?" (Amos 5:14-18, & 20). Basic details of these events leading up to the Messiah's appearance in the Americas were passed down to later generations, for as Hubert Howe Bancroft notes: "The Mexicans were much troubled and distressed by an eclipse of the sun. . . . This was the occasion of a general panic, women weeping aloud, and men howling and shouting."²⁷⁵¹

Christ's post-resurrection first coming to other far away nations was a time for them "the cloudy and dark day," as Ezekiel had prophesied (Ezekiel 34:12). And as Amos had prophesied, "the day of the LORD is darkness, and not light." (Amos 5:14-18, & 20). In which there was heard "wailing" & "mourning" & great "lamentation." "Shall not the day of the LORD be darkness, and not light? even very dark, and no brightness in it?"²⁷⁵²

The Mayan corn god was Yum Kaax, among the later Aztecs, their god of maize was Cinteotl, to which the people offered their blood to every April.²⁷⁵³ According to traditions, and the calender dates, these ancient Americans give the date of the darkness,²⁷⁵⁴ and destruction as taking place during the first days of a new year.²⁷⁵⁵ During which time the death, ascension out of the underworld, or resurrection, and the arrival of the Great White God took place too. Hence, when Quetzalcoatl "died, dawn did not appear for four days, because he had gone to dwell among the dead."²⁷⁵⁶ The new year for these ancient Americans started in the spring,²⁷⁵⁷ or in April, rather than in January.²⁷⁵⁸

The darkness could have been a result of not only an eclipse of the sun, as numerous records state, but also, in addition to this, a number of volcanic eruptions. For these could have filled the air with a vapor of darkness which could have blocked out the sun light too. A good case in point is the darkness which came upon the land due to the El Chichón volcano eruption in southern Mexico. Sadly enough, on April 4, 1982, "An arid rain choked scores of towns on "Ash Sunday," the sunless day of the predawn April 4th eruption."²⁷⁵⁹ There were reports of earthquakes, intense lightning, and a vapor of darkness which the people could feel, and which blocked out the sun light. People said that they also heard low rumbling sounds coming from deep within the earth. There were also reports of fires caused by falling heated volcanic

rocks, which smashed through roof tops.²⁷⁶⁰ Though legends offer only distorted memories of actual events,²⁷⁶¹ it is interesting to note how the Incas in South America have passed down the stories about a time of darkness and destruction, such as a great flood. And how they say that, “The moon and sun emerged, with the moon brighter than the sun; but the sun dimmed the moon by throwing ashes at it. Meanwhile, the giants were replaced by smaller, better people, and the god [Viracocha] wandered among them, dressed as a beggar, working miracles and teaching them the rudiments of culture.”²⁷⁶²

Ixtlilxochitl wrote that their legends say that there was an eclipse of the sun and the moon. And that the “earth shook, the rocks broke into pieces and many other things and signs came to pass. These things occurred during the time our Lord, Jesus Christ, reigned on the earth and they say it came about during the first days of the year.”²⁷⁶³

The Toltec traditions say, according to Bancroft, that the sun and moon were eclipsed, and the earth shook, and the rocks were thrashed and broken up. Many other signs happened too, though, according to this tradition, no one died as a result of this destruction that happened about the same time that Christ was suffering on the cross.²⁷⁶⁴

Brasseur De Bourbourg relates some of the themes he had in the collection of ancient American documents. He says that at some remote date, there were convulsions of nature, floods, upheaval of mountains, volcanic eruptions and other natural disasters. The memories of these events were passed down in the traditions of the different groups of people in Mexico, Central America, Peru, and Bolivia. Prescott also relates similar Indian traditions too.²⁷⁶⁵ In the mysterious ruins of Kenko, or Qenqo, in South America, the ruins give one the impression that they were toppled and destroyed in an earthquake. The buildings at these ruins are tilted at about a 30-degree angle, which would have required a powerful earthquake.²⁷⁶⁶

LIGHTING UP DARKNESS, PASS ON THE FIRE!
Other symbolical types of Christ’s global wanderings seem to have been preserved in such traditional ceremonies as the passing of fire. It includes dramatizations of the descent, & his resurrection, and how he lit up the world during his glorious pilgrimage into other nations. Hence, during the blessing of the Fire, in the Greek Orthodox Church²⁷⁶⁷ of the Holy Sepulchre, and while in the total darkness, a flame springs up in the very place where the dead body of Jesus is said to have been placed. From that flaming torch, which is raised by the Patriarch, thousands of candles, lamps & tapers are lit, for eventually, the vast crowd that gathers there is transformed into a sea of light, as people turn to light the candles of those next to them. It spreads out in this way from that original source of light held in the hands of the Patriarch.²⁷⁶⁸ Some years ago, they would carry the torch lit at the Holy Sepulcher, stage by stage, on horseback to Athens, Constantinople, Kiev & Moscow.²⁷⁶⁹

In earlier centuries, thousands of pilgrims who had gathered at Jerusalem, would take part in this tradition of lighting oil lamps. On many of these oil lamps, which were shaped like a slipper, again perhaps suggesting travel by foot, there is a common inscription which can be seen: ΦΩΣ ΧΡΙΣΤΟΥ ΦΕΝΙ ΠΑΣΙΝ, or “The light of Christ shines for all.” The Ceremony of the Holy Fire was to remind the people of the light which shined in the darkness during & after the anastasis-resurrection.²⁷⁷⁰ Thus, during the anastasis, Adam extends his hand into the bright aura of light that surrounds, and comes from Christ. And, as I have already pointed out numerous times already, it is also at this moment in this event, that Christian artists through the centuries have depicted the exchange of different types of hand and wrist grasps, as Adam & the saints of old are raised out of the underworld.²⁷⁷¹

In the ancient Christian Combat of Adam, we read how Adam parts company with Deity, at which time,

“...he lit a lamp and prayed that the fire would stay in the lamp until the hour when the bodies were again joined together.”²⁷⁷²

In The Forgotten Books of Eden, we read how the spirit of Christ appeared to Adam and Eve and made a covenant with them that he would come to earth to atone for the sins of all humanity. Moreover, how he would eventually raise them out of the darkness of hell, and bring them back into the glorious state which they had lost. The light of Christ also lit them and all those who followed the mysteries which he and his angels would show them. Hence, they were promised that in the course of time, they would be able to return to glory, and would become bright beings, once again. The pre-mortal Christ taught them the mysteries as being the continual struggles toward eventual moral, spiritual & physical perfection, in the afterlife realms,²⁷⁷³ the holy sacred instructions of ultimate deification.²⁷⁷⁴

One aspect of interest here is how that many early to later Christians believed that when Christ came to raise the dead, his glory and brightness from his resurrected body not only lit up the darkness wherever he went. But also, it was transmitted in different degrees of glory, and light²⁷⁷⁵ to those he raised up by different hand and wrist grasps in the resurrection.²⁷⁷⁶ Thus, in this particular work, Adam and Eve were promised that they would become bright beings again when Christ came to raise them in the resurrection.²⁷⁷⁷

In the case with these later ceremonial traditions, and liturgical practices during which thousands of candles are lit, and, how that numerous fires are spread out from an original source. A source of light which symbolically represents how Christ’s glorious light shone in the underworld, and how when he rose from there, his light shone forth unto the ends of the earth. Now, if these types, symbolism, and ritualistic practices have retained certain elements of the doctrine of deification. Then, these elements are in connection with Christ’s descent, resurrection, and victory march throughout the earth. Consequently, it could be that when the priest or clergy, with the candles, passes through the doors, this is another insignia of how Christ passed through the doors of hades. And then, as he came forth out of those doors, it was also a type of the Anastasis, or resurrection. Furthermore, as he proceeds to light the candles in the hands of the first few people, whom, in turn, light the candles of those behind them, and so on, until many thousands are lit. Then, it could be that such things are not only emblems of how Christ’s glorious light of the gospel was passed on throughout the world, but also, how he lit up a darkened world during his intercontinental treks. However, what is more important, it could also represent how he deified thousands of saints in the resurrection, and taught his followers the mysteries and way to eternal life, or deification. In addition, how Christ shared portions of his power, light, and glory with his repentant followers who were then to take the light of the gospel throughout the world too, by letting their light so shine (Mat. 5:14—16).

Therefore, perhaps these types of traditions and symbols were reminders of that hour when those who lay “in the shades of death” saw the redeeming light of Christ as he descended unto them. And of how a darkened world was lit up by the wandering Christ during his post resurrection international sojourns. Edna Barth notes that the early Christians “saw their new god [Jesus] in the same way they had seen the sun—as a glorious light shining over the world.”²⁷⁷⁸ Plus, the post-resurrection world trek that begins with how the devil is thrust through with cross-laces, swords, or spears. His fallen corpse is trampled over, as Christ and his newly freed captives come forth out of limbo, hades, hell, the underworld, purgatory, or the pit.²⁷⁷⁹ Retaining early Christian mystery types & symbols of hand grasping and the ritualistic equals in the Christian

liturgical dramas associated with the suffering, death, and the Anastasis, or resurrection of Christ, and the saints of old, out of the underworld.²⁷⁸⁰

During certain liturgical sayings, the deacon and other clerics mention how Christ lit up the darkness that covered the world, after he gained the victory over Satan in the underworld, and ascended with the saints of old, up out of the underworld. Thus, many liturgical dramas include these kinds of aspect, for they were ritualistic dramas to remind them of Christ's death, suffering, descent, the defeat of the devil in the underworld, the raising of the dead, and Christ's glorious victory march throughout the world. Hence, it was during certain moments in Christian rituals of this whole drama, that the devil, or the fallen angel of darkness, is commanded to flee from the light: "For [Christ] the salvation of nations has now come, and the salutary light has shone upon men who are to be saved."²⁷⁸¹

CHRIST'S OVER-SEAS SOJOURNS

CHRIST AS A TRAVELER IN A "FAR COUNTRY" David Hatcher Childress notes different cultures' traditions & says this about Christ's trek world wide, in Islamic titles, for Jesus is the Great Traveler.²⁷⁸²

There is another mask in addition to the different masquerades we have unmasked thus far. When removed, it reveals another disguise, the Traveler in a far country. Numerous traditions suggest that this is another garb which Christ will appear as, while cruising the planet. The scriptural root theme for these traditions seems to go back to a passage in Matthew: "Watch therefore, for ye know neither the day nor the hour wherein the Son of man cometh. For the kingdom of heaven is as a man travelling into a far country, who called his own servants, and delivered unto them his goods." (Matthew 25:13-14, 15—30).

1887, Cornelius A Lapide, upon commenting on this passage in Matthew, wrote that: "God went into a far country, because as Origen says, when He had given His law and covenants to the Jews, appearing to them on Mount Sinai, He did not afterwards appear to them as though He had gone elsewhere."²⁷⁸³

While many of the wandering Christ, & the later wandering Christ—child Christmas legends, and stories derive their moral themes from Matthew 25: 31 —46. Some Christians considered Matthew 25:13—14, as suggesting that Christ is the man who is out and about traveling into a far country. He does this to give gifts to his servants in different parts of the world. Thus, some Christians may have interpreted the talents in Matthew 25:13-30 to represent different amounts of truth which he gave to different far countries. Furthermore, as the century went by, we have seen how Christ, as the Gift-giver, the traveling man in a far country, is eventually aged into that kindly old man with a white beard, Santa Claus.

CHRIST'S OVER-SEAS PILGRIMAGE: During the middle ages, centers of pilgrimages rose up throughout Europe. Pilgrims on the trail to St. James' tomb all wore cockleshell symbols on their garments. One saga relates how a knight was thrown into the sea by a frisky horse. He was rescued by St. James, and came out of the water covered in shells. Other epics say that shells covered the body of St. James himself. Consequently, the "cockleshell became the symbol of pilgrims."²⁷⁸⁴

950, the first known pilgrimage to the shrine of St. James at Compostella took place. From a theological point of view, pilgrimages became an increasingly popular way to gaining remission for sins.²⁷⁸⁵ In some cases, the symbol for pilgrims, as we have already noted, is a cockleshell. It is often placed on their traveler's pouches.²⁷⁸⁶ In medieval legends, tales, miracles and

mystery plays of wanderers like troubadours, jongleurs, & palmers, "there bloomed a great variety of fanciful Christ legends."²⁷⁸⁷

Leonard W. Cowie shows a representation of James as a medieval pilgrim, walking along with the help of a walking staff and purse. Moreover, he is "proudly displaying the cockle-shell badge, a sign that he has traveled overseas" while on intercontinental overseas pilgrimages.²⁷⁸⁸ In this art work of Christ as a pilgrim, we see the cockleshell on his traveler's pouch. Thus, during Christ's world wide pilgrimage, did he travel overseas? If so, where did he go? What did he do? Whom did he meet?

The early Christian, Methodius, 260—312, used the sea as a type of Christ, when speaking of how the Jews rejected him: "For after the ends of the earth were sanctified, and the mighty house of the Church was filled, by the proclamation of the Thrice Holy, with the glory of the Lord, as the great waters cover the seas..."²⁷⁸⁹

St. Augustine, bishop of Hippo, A.D. 395, wrote in his City of God, that Christ shall have dominion from sea to sea, and from the river to the ends of the earth.²⁷⁹⁰

In early to later Christian art works, part of Christ's guise as a pilgrim is a purse with a cockle-shell badge on it. This is a symbol that indicates that he had "traveled overseas" on a pilgrimage.²⁷⁹¹ If that is the case, where did Christ travel overseas to? What did he do? Whom did he meet?

CHRIST, AS FISHERMAN: Symbolism, & traditions about Christ's overseas-intercontinental-treks, also includes the guise, Christ as a Fisher of men.

Jeremiah prophesied: "Behold, I will send for many fishers, saith the LORD, and they shall fish them; and after will I send for many hunters, and they shall hunt them from every mountain, and from every hill, and out of the holes of the rocks. For my eyes are upon all their ways: they are not hid from my face, neither is their iniquity hid from mine eyes." (Jeremiah 16:16—17).

It may be, that the fish symbol was used by many early Christians, as a type of, and a symbol for the wandering Christ. At any rate, it was used as a secret symbol by early Christians. Hand and wrist grasping symbols continued to develop in later Christians rituals,²⁷⁹² as a carry over from the early Christian mysteries.²⁷⁹³ It's also in the traditional meetings & greetings between Christians that we see fragments of the mysteries, but also in wandering Christ traditions that hand and wrist grasping of the mysteries were also deposited. Some examples, a wrist grasp is seen in the way a noble, Hesso II of Reinach, a lord of Aargau, greets the poor, sick, and disabled at his door, by grasping the wrist of the first in line.²⁷⁹⁴ The grasps shown in THE MEDIEVAL CHRIST.²⁷⁹⁵ Plus, Fra Angelico, 1387—1455, depictions of Christ's descent, and Christ the Pilgrim, there are different types of grasps on wrists and hands.²⁷⁹⁶ The hand-grasp between the wandering Christ-child and St. Dorothy.²⁷⁹⁷ Mikhail Nesterov's painting entitled: The Way to Christ, 1908—11, depicting Christ visiting people in Russia, and in which he grasps the hands of those bowed down before him.²⁷⁹⁸ Hence, inasmuch as fish symbols were also used, in greetings, as secret symbols between numerous early Christians, it too, may have been passed down in the wandering-Christ traditions,' types, guises, and symbolisms of later centuries.²⁷⁹⁹ The fish symbol developed out of an era when early Christianity passed through days of very harsh persecutions, terrible horrors and martyrdoms.²⁸⁰⁰ Thus, early "Christian symbolism was secretly fostered by the horrors of the persecutions through which the early Church of Christ had to pass. Symbols were invented and used as secret signs by which the Christian brethren could recognize each other."²⁸⁰¹ Thus, when two people met, and talked, the early Christian would draw a rounded line in the dirt which was the first part of the fish symbol. If the other person was a fellow

member, who knew the secret sign, they would finish the fish symbol by drawing another rounded line to make a fish. In such a way, as with other symbolism, & secret ways of identification, early Christians sought each other out, & protected each other. Thus, the ichthos in the Greek, "ΙΧΘΥς" or "ΙΧΘΥC" is the word for fish.²⁸⁰² It was used to form an acrostic which could be read as: "Jesus Christ, Son of God, the Saviour." In ancient sermons, early Christians were likened unto fish because they lived in the waters of baptism.²⁸⁰³

From a 3rd or 4th century Christian work, *The Avenging of The Saviour*, we read how Christ "went down to Hades, and freed the patriarchs and the prophets, and the whole human race; thereafter He appeared to His disciples, and ate [fish] with them . . ."²⁸⁰⁴ For, "the abundance of the sea shall be converted unto thee," prophesied Isaiah (60:5). John also prophesied about how, "the sea gave up the dead which were in it" (Revelation 20:13). Different types of hand and wrist grips, like in other guises and types, were depicted by artists thus showing people being raised out of water.²⁸⁰⁵ Connected up with baptism, which is connected up with Christ's descent, are numerous cases of Peter grasping the saving hand of Christ, as Christ raises him out of the sea. "Accursed and damned spirit, hear the command of God Himself, he who walked upon the sea and extended his right hand to Peter as he was sinking."²⁸⁰⁶

Moreover, ascensions out of water were types of ascensions toward higher realms. It's often during ascensions that different types of hand and wrist grasping takes place; as different people encounter good angelic beings, Christ, & even the Father.²⁸⁰⁷

Furthermore, with baptism also being a ritualistic type of passing on into death, and afterlife realm traveling,²⁸⁰⁸ it's no surprise that the artistic types of these, along with the actual rituals, include the glorious moment when the soul comes face to face with Christ. The rituals, were symbolical types of these journeys, during which they would symbolically meet with God, Christ, and angels.²⁸⁰⁹ To prepare to meet Christ, they were to develop Christ like traits, and take part in the mysteries, so that: "when he shall appear, we shall be like him; for we shall see him as he is." (1 John 2:27—29; 3:2—3). Note in this reference how John mentions the anointing ritual.²⁸¹⁰ This became an important aspect of early to later Christian mystery dramas.²⁸¹¹ Part of Christ's world trek themes about stories about times before the great meeting & hand & wrist grasping greetings, includes how Christ secretly watches & tests his followers to see who is living Christ like traits: Feeding the poor, visiting the sick, giving charity, etc., etc. Thus, the more Christ-like the person, the more they'd be ready to greet Christ. Their hands would feel Christ's wounded hands, like art works of St. Thomas. For by Christ's invite, they'd thrust their hands into Christ's wounds, like also in art works of Christ wandering about as the Man of Sorrows.²⁸¹² Amongst the many reasons why early to later Christians became monks, was that they were seeking to prepare to meet Christ.²⁸¹³ In art works of monks climbing the ladder of moral perfection, Christ is waiting at the top, symbolic of heaven, to then pull them up by their hands & wrists.²⁸¹⁴

Furthermore, another type of Christ is seen in how baptism is likened unto Christ's death-descent into the watery abyss, and his resurrection. What's of interest here are ancient Christian baptisms by immersion as ritualistic types of Christ's descent²⁸¹⁵ into the lake of fire, hell, limbo, hades, or the abyss.²⁸¹⁶ For, when Christ calls upon his followers to become fishers of men, with him (Matthew 4:19; Mark 1:17). They are to perform the same types of works as he did. Thus, as a fisher of men, they, like Christ, would descend into the watery abyss²⁸¹⁷ to bring souls up out of the sea.²⁸¹⁸

In Athanasius' *Four Discourses Against the Arians*, A.D. 356—360, he notes how the story of Jonah and the whale was a type of Christ's descent into hades. He also wrote: "For their perfecting shews that Thy Word has sojourned among them; and the world seeing them altogether that Thou hast sent Me, and I have sojourned here."²⁸¹⁹

"Prosper of Aquitaine speaks of Christ as "giving Himself as food to the disciples by the seashore, and offering Himself to the whole world as Ichthys.... The fisherman represented the apostolic "fishers of men," for not only was Christ a fish, but His disciples as well."²⁸²⁰

The early Christian writer, Cyprian, 200—258, after listing some of the many types of Christ, he later cites from a scripture in *Ecclesiasticus*, "I penetrated into the depth of the abyss, [Christ's descends into hell, which: "He [Christ] should rise again from"²⁸²¹] and I walked on the waves of the sea, and I stood in all the earth; and in every people and in every nation..."²⁸²²

In ancient times, pearls were raised out of the sea by divers; thus when Christ is likened unto a Pearl, it could be a type of how he came forth out of the waters of baptism. Which ritual is a type of how he was raised out of the abyss.²⁸²³ In another case, the early Christian writer, Gregory Thaumaturgus, A.D. 205 — 240 — 265, likens Christ unto a pearl which came forth out of the womb, (which is filled with water), of the holy virgin. Thus, Christ, "the enlightening Pearl comes forth for the salvation of all the world..."²⁸²⁴

Origen, A.D. 185-230-254, in his *Origen De Principiis*, wrote: "In the sea also the dragon is said to reign. For the prophet [Ezekiel 32:2] intimates that the serpent and dragon, which certainly is referred to one of the wicked spirits, is also in the sea."²⁸²⁵ St. Augustine, Bishop of Hippo, A.D. 395, in his *City of God*, he mentions Christ's descent into hell, and that the sea was a type of hell.²⁸²⁶

Down through the centuries of historic Christianity, the jaws of hell, hades, limbo, the abyss, etc., out of which Christ draws souls; in some cases, these jaws look like the jaws of a large fish.²⁸²⁷

Peter used Noah, the flood & the ark that saved those from the flood, as a type of Christ's descent & baptism: "The like figure whereunto even baptism doth also now save us... by the resurrection of Jesus Christ..." (1 Peter 3:18—22; 4:6). From these passages, and historical traditions in later centuries,²⁸²⁸ water, lakes, rivers, and the sea were believed to be types of where captive spirits were held. Many believed that these watery places held water spirits.²⁸²⁹ Later legendized pre-existence themes of the post-war in heaven, post-fall devious activities of the fallen angels, have them falling down from heaven into the deep places of the earth, the forests, streams, rivers, lakes & water ways.²⁸³⁰ Thus, in later legendized forms throughout different areas of Christendom, one of the areas the militant wandering over seas Mariner-Christ goes is through these invested areas. But, by later centuries the fallen angels were associated with or were some of the fairies, underwater demons, dwarfs, trolls, nymphs, insect like winged water creatures.²⁸³¹

CHRIST WENT TO THE DIFFERENT ISLANDS OF THE SEA

Cyril, Archbishop of Jerusalem, in a discourse asks, didn't Daniel say that: "...His sovereignty (or dominion) is from generation to generation, and His power is from sea to sea, and from the river to the end of the world?"²⁸³²

The prophet Isaiah wrote that the Lord would remember not only those who were in the spirit prison, but also those who had been scattered to the islands of the sea, for He reigns in glory, and His majesty extends to these areas of the world too.

"Wherefore glorify ye the LORD in the fires, even the name of the LORD GOD of Israel in the isles of the sea. From the uttermost part of the earth have we heard songs, even glory to the righteous." Isaiah then warned that the wicked would descend into the pit, or spirit prison, but that after a while even they would be visited by the Lord. (Isaiah 24:15-23, 11:11, 42:5-12).

"Sing unto the LORD a new song, and his praise from the end of the earth, ye that go down to the sea, and all that is therein; the isles, and the inhabitants thereof." (Isaiah 42:10).

"Let them give glory unto the LORD, and declare his praise in the islands." (Isaiah 42:12).

In The Clementine Homilies, early Christian writings from the first four centuries, we read how that Christ's reign is "...extending mercy even to the Gentiles..." Further on we read how Christ, before his birth, had appeared and reappeared in different ages. Accordingly, Christ, "...from the beginning of the world, and so reappearing again and again in the world, until coming upon his own times, and being anointed with mercy for the works of God, he shall enjoy rest for ever. His honour it is to bear rule and lordship over all things, in air, earth, and waters."²⁸³³

David Hatcher Childress, as he traveled throughout the world, notes the many different legends and traditions about how different ones believed that Christ visited the different islands of the sea. He says that the early, and later Nestorian Christians believed that Jesus "visits all over the world" and how that this belief is recorded in their religion. Furthermore, that "Jesus has visited New Zealand and nearly every place in the world."²⁸³⁴ In another book, he says that when Christ traveled about the world during his post crucifixion trek, he, according to legends, crossed the Pacific to the Americas, New Zealand, Tahiti,²⁸³⁵ and the Polynesian Islands.²⁸³⁶

December 1979, Lee Roddy & Charles E. Sellier Jr., In Search of Historic Jesus, asked: "What about the strange legends of ancient peoples as far off as Alaska and the Pacific Islands, that a white, bearded God would return to them, even as Jesus of Nazareth promised to return? The first white explorers on the American continent had been startled to find that some highly advanced Indian civilizations practiced religious rites resembling those of the arriving Christians. What was the origin of such rites? ... What about legends that claim Jesus went to Britain, Greece, Egypt, India, Kashmir, Persia, and various other countries? After all, the Gospels are silent about Jesus' exact whereabouts from the age of twelve to about thirty. Where was Jesus during those eighteen years?"²⁸³⁷

CHRIST VISITS BRITAIN: Vaughn E. Hansen has shown evidence that suggests that some of the "Isles of the Sea" to which some of the descendants of Israel could have been scattered to were the British Isles.²⁸³⁸

Eusebius, A.D. 320, in Book 3, says: "The apostles passed beyond the ocean to the isles called the British Isles."²⁸³⁹

Early Christians such as Tertullian at Carthage, and Origen at Alexandria-Caesarea have suggested that the knowledge of Christ had been preached in Britain. A Latin text of Tertullian's writings against the Jews says: "et Britannorum inaccessa Romanis loca, Christo vero subdita" (Places of the British not visited by the Romans are subjected to the true Christ).²⁸⁴⁰

Another translation of Tertullian's writings includes "the haunts of the Britons" in this list of the different nations' gates which had been opened by Christ, when he had extended his reign everywhere throughout the world.²⁸⁴¹ Origen: "Quando enim terra Britanniae ante adventum Christi in unius Dei consensit religionem?... Nunc vero propter Ecclesias, quae mundi limites tenent, universa terra cum laetitia clamat ad Dominum Israel"

(When did the land of Britain, before the advent of Christ, agree to the worship of the one god?... Now, truly, because of the churches which occupy the boundaries of the world, the entire earth shouts with joy to the Lord of Israel)."²⁸⁴²

Some of these legends speak of a time during Christ's youth when he is said to have traveled up into different areas of Britain. These traditions say that he went with Joseph of Arimathea, who may have been his great-uncle. Joseph traded tin up in Glastonbury and other nearby towns, so these legends go. And so it was, that during some of these trips to Glastonbury & other nearby towns, that Joseph had taken Christ with him.

Chrysostom, 402 A.D., says: "The British Isles which are beyond the sea, and which lie in the ocean, have received the virtue of the Word. Churches are there founded and altars erected."²⁸⁴³

Hansen wondered about the possibility that their legends about the visitation of a "god" in the British Islands around the time of Christ, could have been "in truth the promised visit of the resurrected Messiah to the Ten Tribes?"²⁸⁴⁴ Thus, storytellers claimed that England was visited by one of the Twelve Apostles. This was their first choice, which is said to have failed, thus, "storytellers had to settle for a second-hand connection. To compensate for this status, a later story arose that Jesus had visited England as a boy, escorted by a merchant uncle who was none other than Joseph of Arimathea."²⁸⁴⁵

"Spun in world enough and time, a folk hero's biography does develop incredible centrifugal force. British church lore is a whirling cluster of fantastic accounts known in the Middle Ages to clerics whose minds dwelt upon the childhood of Jesus. Tales of how He was scorned by the sons and daughters of rich lords, how He was berated for having been born next to an ox in a stable, and how He was ragged in dress were particularly popular."²⁸⁴⁶

Keep in mind that many of the other legends we have considered speak of Christ as a wandering beggar who is dressed in rags to appear to be "one of the least of these." And in so dressing in this way, he is out to test people, as he wanders about the world.

Hansen notes that in some legends, Jesus goes to Britain as a boy with Joseph of Arimathea. Some traditions also say they traveled through such places as Cornwall, Somerset and Gloucestershire in southwest England too.²⁸⁴⁷

Hansen says that C. C. Dobson mentions 20 locations in southwest England where traditions of the Lord's visit are still found. William Blake's poem "Jerusalem" is said to have been sung at schools in England, in it, is a reference to these traditions. Hansen then wrote: "Among the questions raised by the legends and traditions of Christ's visit to Britain is the question of whether he may have also visited it as the resurrected Lord."²⁸⁴⁸

Legends in Cornwall said that Christ not only visited as a boy, but also that he returned and lived at Glastonbury prior to his ministry. "Even today there are homes in and around Glastonbury where an extra place is laid at the table in the belief that one day the Savior will return."²⁸⁴⁹

This might remind us of the different traditions in some places in Europe, where they would leave a place open at their dinner table, just in case the wandering Christ should happen to visit during their Christmas dinner.²⁸⁵⁰

In the story told in 1483, as translated from the Golden Legends, by William Caxton about St. Augustine of Canterbury who lived, about 600 A.D., and who should not be confused with St. Augustine of Hippo. He was a monk, sent to England as a missionary. After great success, and according to legend, one time, as St. Augustine was praying, the Lord appeared to him. Eventually a church was said to have been built in the same place that the Lord appeared.²⁸⁵¹ This may have been the Augustine, not to say that it couldn't have been the

Augustine of Hippo too, that Christ came to, while in the guise of a pilgrim. Thus, one artist shows Augustine washing Christ, the pilgrim's feet.²⁸⁵²

In one of his post resurrection visitations with Joseph of Arimathea, Joseph says how Christ took him by the hand and led him to the tomb which had been opened by the angels. Could he have also taken him by the hand, as in the traditional greetings we have considered throughout this book? What about in the case within their mysteries, which are often accompanied with such visitations with the raised Lord? And then he took him by the hand to his house in Arimathea.²⁸⁵³ In the early Christian work, *The Avenging Of The Saviour*, 3rd or 4th c., Joseph of Arimathea, says that "Jesus, holding my hand in His right hand, led me to the place where I buried Him."²⁸⁵⁴

As mentioned earlier, in Holy Grail lore, Christ appeared to Joseph of Arimathea, while at Glastonbury.²⁸⁵⁵ Another tradition says that Christ came to Glastonbury to consecrate a monastery that was founded by St. Patrick.²⁸⁵⁶

The early Rock and Roll singer, Van Morrison seems to have heard about these legends about Christ walking throughout England, for he hints to them in his song *Summertime* in England, in his *Common One*. In this song he asks: "Did you ever hear about Jesus walkin', down by Avalon?"²⁸⁵⁷ Morrison seems to have based this line from an ancient legend that Jesus once visited the land of England. For according to the poem writer William Blake, who Morrison mentions in his song, Blake's text, from Milton says: And did those feet in ancient time – Walk upon England's mountain green? And was the Holy Lamb of God – On England's pleasant pastures seen? And did the Countenance Divine – Shine forth upon our clouded hills?²⁸⁵⁸

CHRIST'S TREK THROUGH IRELAND? In Christianized Celtic folk-lore, blending elements of pagan mysteries with later Christian mysteries and esoteric traditions, we seem to find fragments of the imagery of wandering Gods, who travel in and out of different realms, and all over the earth. For in the legend of Bride, Bride nourishes the infant Christ, for to her, He is the "King of the Elements," to which she sings, among other things, how he is "the Lord of the World."²⁸⁵⁹

The setting for *The Story Of Bride*, by Vera Walker, is in Ireland. Bride saw off in the distance, some travelers walking down the path that led to the inn. They had a small child with them. They begged for water and to be allowed to rest for a time. Bride made sure that they felt welcomed, were fed, and were comfortable. One time, when she was bringing them some fresh milk, she was surprised to see that both the mother and child "shone with a great light and glory." And thus, Bride knew who they were.²⁸⁶⁰

Christ's Global Treks in Different Guises

As noted elsewhere, during the Great Apostasy, there are many controversies over doctrines & beliefs that clashed against each other, or like waves, blend & affect each other. One in many controversies was the Christological controversy of the 2nd century onwards. Many early Christians defended their beliefs that Christ's world-wide-trek was done in his resurrected body. While others argued that Christ didn't have a body, but only appeared to have one, thus, this is called Docetism.²⁸⁶¹ As to how much these types of controversies influenced the legendization process of turning doctrine into fables, where they also blended in with other fable making in process, is worth exploring further. So this raises the questions: How much of these anti-body dogma waves clashed & crashed into Christ's re-embodied (resurrected), world-wide-trek themes? "...Clement of Alexandria and Origen, for example, acknowledged that Jesus' body could readily change appearance at will—a decidedly docetic notion [that Christ

didn't have a real body, but only appeared to be human, was a phantom type, not in a real human shape, thus] with Clement claiming that Jesus ingested food not for nourishment but simply to convince his followers that he actually had a body."²⁸⁶² It could be that some Gnostics also had their own versions of Christ's world wide trek themes, in how that Christ changes forms, or appears to different people in different areas of the world in different guises. In numerous stories, Christ appears in different guises to test different ones. At will, he shape-shifts or changes his form back into his identifiable resurrected self, to show that he is really the wandering Christ, & not the test-form he had appeared as. (Acts of John, known to Eusebius, Hist. Eccl. III, 25, 6). Jesus appears as a child to the Apostle James, as a young man to John. John is said to have noted that in this form, Jesus didn't blink, leave footprints, or yield to the touch, (Acts of John 88-93). This concept is not only amongst the Gnostic, or those classed as 'heretical,' but is also in anti-docetic versions, (Epistula Apostolorum, chap. 17). The differences, however, is that in docetism, Christ's body was a phantom type, not real, but only appearing to be real. While in the scriptures, & later anti-docetic versions, Christ's body is real, from his birth, on through to his physical suffering, death, resurrection & world wide trek. There is also the transfiguration story, Mark 9:2-8. Then Christ suddenly appearing in a locked room to show he had a body, (John 20:19). He sometimes appears, but people don't recognize him at first, thus such examples might be the inspiration for many later traditions about Christ's different test-forms & test-guises that he appears in to test different ones' levels of charity, or non-charitable attitudes & actions, or non-actions. Consequently, as the Christological controversy influenced some areas of Christendom, if not many, the product of the blends & influences could have been these many later guises that traditions & art works have the wander Christ appearing as: A man of sorrows, leper, pilgrim, one of the least of these his brethren, the sick, stranger, wandering child, old woman, Gardner, Shepherd, plus other guises of lore, legends, & Christmas traditions in later centuries.²⁸⁶³

CHRIST IN THE GUISE OF A BEGGAR: Saint Martin is often seen in art works being tested by Christ who appears as a beggar. For example, Christ, in the guise of a beggar, asks Martin for help. He answers these pleas by giving him his coat. These works date back through the centuries, from the beginning of the 11th—15th century.²⁸⁶⁴

In *WHERE LOVE IS, THERE GOD IS ALSO*, a shoe maker named Martin Avdyeeich is visited three times by strangers. These strangers, later show themselves to him again in order to make the point that Christ had appeared to him in different guises, such as beggars, and other people in need of his help. Thus, he had been tested in the ways mentioned would happen in Matthew 25.²⁸⁶⁵

In a story about the wicked people in a town in Holland, Been, the people were celebrating with much debauchery one Christmas Eve. "Christ, in the form of a beggar, wandered through the streets, but no one would give him food or shelter."²⁸⁶⁶ And so, he caused great waves to cover the entire town. During each Christmas Eve after this time, one might be able to hear the sound of church bells coming from under the water in the area where the village once stood on dry land, now underwater.

HOLY GRAIL LORE, CHRIST IN THE GUISE OF A LEPER

Mid twelfth century, in an Antiphonary, Christ, with both hands raised up, is holding a bowl in his left hand, while appearing to his disciples. One of the disciples is grasping the bowl, which could be the holy grail. Another, on Christ's right side, perhaps Thomas, is making what could be a sacramental gesture, his left arm is up, while his right is extended towards Christ's raised right hand, as though he is about to feel the wound in the palm of that

hand. Down below this section, Christ, holding the cross banner, has appeared to his disciples during his post resurrection victory march throughout the world.²⁸⁶⁷

"The startling idea of portraying Christ as a "Leper" was also very ancient, going back at least to the first quarter of the second century, when Aquila translated Isa. 53:4 ("we did esteem him as stricken") as "we did esteem him as haphemenon ('leprous')." The same traditions is also recorded in the Talmud and Midrash, which describe the expected Messiah as a "Leper".²⁸⁶⁸

1875, Gustave Flaubert incorporates a medieval account into his Masonically-inspired tale, *The Legend of St. Julian the Hospitaller*. In it, "Jesus appears as a dying and loathsome leper, who is befriended by Julian the Ferryman." He claims it's from a stained-glass window in the Cathedral at Rouen, showing St. Julian ferrying the Leper across a river and thus being rewarded with eternal life. In the story, the Leper clasps him in his arms and transformed into a bright and glorious Christ to talk with him face to face. The embrace is derived from a 13th century French prose-account, which says that the "leprous Christ" offered to embrace Julian's wife. The compassion couple is blessed by the wandering leprous Christ for their kindness towards him. After he blesses them, he miraculously disappears.²⁸⁶⁹

1848, James Russell Lowell, 1816—91, *The Vision of Sir Launfal*, is about a brave young knight named Sir Launfal, who goes on a quest in search of the Holy Grail, or the cup from which Christ supposedly drank from, during the last supper. Launfal is young, handsome, strong, and is clothed in bright and shining armor, and is mounted on a gallant white charger, when he left. While crossing the drawbridge to go out into the world, he sees a beggar-leper extending his hand to him for alms. The young knight reached into his pouch, took out a gold coin and threw it to him as he rode on by. After he spent his life on this quest, in which he didn't find the grail, he came back over the same old drawbridge, however, this time he was a lot older and wiser. Once again, a leper puts out his hand begging for alms. This time he stops, gets down off his horse, & reaches into his knapsack to give the only thing he had left, a crust of bread. Taking out a wooden cup, he dips it into the stream to give the beggar—leper, a cool-drink of water too. To his surprise the wooden cup suddenly turns into the Holy Grail, "and the beggar turned into a Christ and said"²⁸⁷⁰ "Not what we give, but what we share. For the gift without the giver is bare; Who gives himself with his alms feeds three, Himself, his hungry neighbor, & me."²⁸⁷¹

Later Christmas lore & customs: The custom of giving charity & gifts to the poor during Christmas seasons originated with the following belief. The Christ-child sometimes came to the door in the guise of a poor beggar. Elise Traut presents an old legend that illustrates this belief. It tells how the Christ-Child would annually make his intercontinental hikes during Christmas Eves. He "wanders all over the world," heading toward castles, and then from there to hovels. His tours takes him up hills and down valleys, in search of the good and deserving. He uses a number of different guises during this trek too, such as that of a poor beggar in need. Wherefore, "He pleads for succour at the various homes he enters, usually appearing as a beggar or humble wanderer."²⁸⁷² It was because of this legend, & lore like this, that beggars were rarely turned away at the door on Christmas Eve. Consequently, the aid one might render to beggars was, and still is looked upon as hospitality shown to Christ.

OTHER GUISES THAT CHRIST ROAMS THE WORLD IN

The saint of travelers,²⁸⁷³ Offero, was later called St. Christopher, meaning, the bearer of Christ. According to

traditions, he carried the wandering Christ-child²⁸⁷⁴ across a river.²⁸⁷⁵ Some art works, that shows the Christ-child on the back of saint Christopher, date between A.D. 1470—1498.²⁸⁷⁶

In some cases, saint Christopher bears the Christ-child, who holds an orb,²⁸⁷⁷ or ball in his hand.²⁸⁷⁸ The orb is symbolic of royalty, and is, "A jeweled globe surmounted by a cross that is part of the regalia of a sovereign and that symbolizes monarchical power and justice."²⁸⁷⁹ In other cases, the orb is so large that the Christ-child holds it with both hands. In others, it is small enough to fit in just one of his hands.²⁸⁸⁰ The important symbolism to keep in mind about the orb,²⁸⁸¹ is this, in many cases, it represents the power to rule and reign. However, in the hands of the voyaging infant Jesus, it is a symbol of how he rules and governs the whole world, even during his overseas and intercontinental tours.

St. Dorothy was given roses by the traveling infant Jesus.²⁸⁸² In one depiction, she has a basket in her hand which is filled with roses, that "a naked male child—Jesus— has brought her as assurance that the heavenly Paradise awaits her."²⁸⁸³ Other sources say that the Christ-child came to her "in the guise of a small boy." Moreover, paintings of Dorothea often show her with roses in her hands, or in a basket. In others, she is "offering a basket of fruit and flowers to the Virgin or the Infant Christ."²⁸⁸⁴

The Holy Rupert saw the infant Christ appearing in indescribable glory because, earlier, Rupert had given a garment to a poor child.²⁸⁸⁵

St. Martin, according to numerous art works, is tested by Christ in the guise of a beggar. Hence, in some works, he is seen giving a coat to Christ.²⁸⁸⁶

St. Olive, in a written account, is visited in prison by an angel, while in a work of art, it is Christ who comes to her.²⁸⁸⁷

St. Augustine washes the feet of Christ who appears in the guise of a pilgrim.²⁸⁸⁸

St. Pantaleon is visited by Christ in the guise of a Christian hermit.²⁸⁸⁹ Hermolaus, who is his mentor, is honor at Dolianova because the apparition of the wandering Christ-child appeared.

When the Doctrine of Christ's World Wide Treks Turned to Fables, Legends & Traditions About Christmas Treks of Santa Claus

Christmas lore is filled with later versions of Christ's world wide treks, after the doctrine & polemics answered by early Christians, in response to ancient critics, about Christ not being neglectful of other areas of the world. About how Christ's rule did extend out throughout after life realms, & earthly realms. Eventually, when these, & other aspects mentioned, had faded off into fables. They became part of later Christmas lore, thus, in much later many German homes, when the family has gathered around their Christmas tree, the Christkindl would arrive. Sometimes a youth plays the role, but often a young girl with long blond hair acts out the part. Dressed in a white robe, a golden crown, and golden wings, she often carries a small Christmas tree in one hand. Christmas gifts for children are often tied up in bundles and supposedly delivered by "der Haus-Christ."²⁸⁹⁰

Thus, many German people believe that a messenger, a young female angel named, Christkindl, brings presents from Baby Jesus on Christmas Eve. The name "Christkindl" became another name for Santa Claus in North America, while many other people called Santa, Kris Kringle.²⁸⁹¹

Numerous stories tell of different families, and persons around the world who were visited by the rambling Christ-child. Knowing that he was out and about, some nations have popularized lighting the way for the drifting Christ-child. Hence, they placed a lit candle in the

window as a sign to the adolescent Jesus, and other homeless adventurers, that they would be welcomed there. For example, the Irish placed a lighted candle in their windows thinking that they would provide a glimmer of light to guide the roaming Christ-child to their homes. Furthermore, it was during the Christmas seasons' cold dark nights that he would be out alone in the darkness, and required to be lighted on his journey throughout the world.

An Irish legend says why these candles were placed in windows. Every Christmas, "the Christ Child visits homes. Sometimes He sends a stranger instead. Nobody knows how the stranger will look. It may be a hungry child, a beggar, an old woman. The lighted candle says: Here you are welcomed!"²⁸⁹²

Another source says that this practice is a continuation of an Irish custom which is bound up with these types of traditions. Consequently, the Christ-child was out alone during these chilly and shadowy nights, and needs to be "lighted on His way."²⁸⁹³

In New Mexico, people in the community would place lit candles in paper bags filled with sand. After which they put them along the streets and on roof tops in order to "light the way for the Christ Child."²⁸⁹⁴

Today, the people of Syria place candles in the windows on the anniversary of his birth to light the Christ child's path. Also, many of them say the camel of Jesus brings the children gifts.²⁸⁹⁵

Among the people in France, the fire is left alight, candles are left burning, and, food and drinks are put on the table "just in case Mary should pass that way with the Christ Child."²⁸⁹⁶

The fact that candles, and electric lights are used in later traditions comes as no surprise when we consider this. That Christ is believed by many to be the light of the world.

Moreover, while in later legend the Christ-child is wandering about in the darkness, seeking to be guided to homes with glimmering lit candles in their windows. In earlier Christianity, Christ is the light in the darkness for them that dwell in the land of the shadow of death.²⁸⁹⁷ For in the darkness of the underworld, Christ's light bursts forth to light the way for the captive spirits to come forth out of the prison house. His glorious bright presence causes the demonic forces to scatter back into the deepest abyss, so as to attempt to hide themselves from his power and glory.²⁸⁹⁸ Furthermore, it is also after the harrowing of hell that the glorious light of Christ was seen throughout the world. For not too long after his resurrection, Christ appeared among the nations in his radiant resurrected body.

One tradition, that speaks of a salutation during winter solstices, says: "I give you Christ—the light of the world."²⁸⁹⁹ In an earlier age, Gregory Thaumaturgus, A.D. 205-240-265, wrote, in reference to the star, that: "A light from heaven shone round about Him who lighteneth the whole creation."²⁹⁰⁰

Athanasius, Bishop of Alexandria, A.D. 296—373, likened Christ unto the sun, for just as the sun rises after night time. So also did Christ, upon trampling over death, ascend out of hades to thereafter illuminate the whole world. Thus, "the whole region of earth is illumined by him."²⁹⁰¹

On December 13 in Sweden, St. Lucia's day there is not only the custom of bringing in light, or lighting the way for the migrant Christ-child with lit candles. But there is also another tradition that could be a reminder of earlier Christian hand clasping welcomes associated with welcoming the wandering Christ. And which reminds me of the earlier traditions and art works of the hand and wrist grasps depicted in the harrowing of hell, when Christ, the Light of the World, illumine the underworld.²⁹⁰² Thus, in Sweden, families join hands and

weaves in and out of every room in the house singing the Christmas welcome.²⁹⁰³

Santa Claus Masks Wandering Christ Lore: In some areas of Christendom, the traditions concerning St. Nicholas, as a gift giver, continued to thrive in later folklore. Nevertheless, in Protestant Germany, this Catholic saint faded somewhat after the Reformation, whereas the traveling Christ-child traditions flourished as they gained more acceptance. His annual times of visitation became Christmas Eve. As the traditions grew, other strange characters entered into the story such as Pelznichel. This character knew, with the help of the Christ-child, all about their good and bad points. Thus, Pelznichel became a kind of holy terror to the children.

As noted earlier, in Germany the Christ-child, or Christkind traditions didn't preserve their original charm and simplicity. For numerous versions were popularized as different aspects of traditions were blended together. Thus, stories and traditions ranged any where between a combination of angel, infant and fairy, and again a tall girl clad in white, with flowing flaxen hair.²⁹⁰⁴

A.D. 1504, in *Feeding the Hungry*, Christ is in line to receive bread. This is part of the first panel which is part of a series entitled *Seven Acts of Mercy*. The Master of Alkmaar made it seem as though Christ is not recognized by the others around him. Accordingly, the artist is in harmony with the traditions of his time, for as in later ones, they depict how Christ travels the world over while searching for different people he wants to test. And to observe them in acts of kindness, according to his teachings, or to witness their evil deeds, which are against his teachings. During these tests, he appears in the guise of a poor person, or hungry traveler. Thus, in the first panel, a team, consisting of a husband with his wife, both distribute bread to the poor, the blind, and the crippled who have come to their home. In each of these panels, "Christ appears in the crowd to illustrate the lines of the text" of The New Testament passage in Matthew chapter 25: "Truly, I say to you, as you did it [an act of mercy] to one of the least of these my brethren, you did it to me" (Matthew 25:40). In these different panels, "Christ looks out at the viewer as if addressing him directly as the program of good works begins."²⁹⁰⁵

The other panels continue on with this theme. Another shows drinks of water being distributed to the thirsty: "I was thirsty and you gave me drink." In the third panel, clothing is being handed out to the poor. The fourth, a burial of the poor, the fifth, a husband and wife invite pilgrims into their home. Thus, Christ, in the guise of a pilgrim, is seen in the background with the other pilgrims. "I was a stranger and you welcomed me." In another, more travelers and pilgrims are being greeted. A hospital scene illustrates another thought in this scripture: "I was sick and you visited me." The last panel illustrates the seventh act of mercy, "I was in prison and you came to me."²⁹⁰⁶

1514—1525, *Ospedale del Ceppo*, Giovanni della Robbia depicts the seven works of mercy: 1. Clothing the naked. 2. Welcoming strangers. 3. Nursing the sick. 4. Visiting prisoners. 5. Burying the dead. 6. Feeding the hungry. 7. Comforting mourners. These art works can be seen on the outside wall along the *Ospedale del Ceppo* which was built earlier in A.D. 1277.²⁹⁰⁷

About mid-16th century, to later, in Germany "...parents told children that St. Nicholas came on December 6, and that the Christ Child himself brought more gifts on December 25. "Christkind," was the German name for him. As years passed, that name began to be pronounced "Kris Kringle," by German settlers in other parts of the world, especially in America. German children today still expect their Christmas presents to come from the Christkind, who is usually accompanied by little gnomish helpers."²⁹⁰⁸

In the early seventeenth century, a Protestant pastor complains about how some parents were sneaking presents into their children's beds, telling them that St. Nicholas had brought them. "This," he says, "is a bad custom, because it points children to the saint, while yet we know that not St. Nicholas but the holy Christ Child gives us all good things . . ." ²⁹⁰⁹

In Alsace it is usually a girl, with a crown of gilt paper. She is attended by Han Trapp, in a bearskin, with a long beard. As Han Trapp threatens the naughty children, they are saved by the intercession of das Christ-kind who makes them recite a hymn or verse of scripture. If they recite it well, Christ-kind rewards them with gingerbread. If poorly, he clobbers them with a bag filled with ashes. In Brittany, they ascribe gifts directly to Le Bon Jesus—the Good Jesus. One writer suggests that this tradition is a lot better than the fictitious Babuska, Kris Kringle, Knecht Rupert, & Santa Claus, for this reason. It's "truer; for is not the Holy Child the real giver of whatever is given in honour of His blessed Nativity?" ²⁹¹⁰

1645, Christmas was practically outlawed in England, for a while, like in Plymouth, in the North American colonies, the Puritans didn't approve of celebrating Christmas with feasts and gifts, so they ordered everyone in England to treat Christmas like an ordinary day, warning that if anyone tried to celebrate it, they'd be punished. As a consequence, people all over England, unhappy with the new law, started to riot in some cities, such as in Canterbury, one of the worst ravaged by riots, with people getting hurt. About 10,000 protesters signed a proclamation to have Christmas back. By 1660, when England had a king again, Charles II, soon afterwards, Christmas was restored. But, the damage had been done by the Puritans, for a lot of English families, afraid of the Puritans' ideologies that brought in the anti-Christmas law, didn't openly join in singing carols in the streets, as before, but resorted to private Christmas dinners, & many business owners continued to require their employees to work on Christmas day, like it was any other day. ²⁹¹¹

In 1652 a fleet of ships arrived with settlers from Holland. They brought with them traditions about Sinter Klaas, and named their settlement Nieuw Amsterdam, forty years later called New York, when the British took it over. In time, among the Dutch, in the century that followed, Sinter Klaas gradually became anglicized into the later Santa Claus. ²⁹¹²

During about the mid 17th century in Holland, "Sint Nikolaas became the vernacular Sinter Klaas" appearing in mediaeval garb of a bishop, becoming a figure of fun, a folk hero with hardly no religious connotations. ²⁹¹³ In Northern Germany, the Lutherans didn't depict St. Nicholas in his episcopal robes, but rather, he was dressed in furs with a cap on his head, and lost his religious title too. In some places he was known as Pelze Nicol, or furry Nick, in others, the Weihnachtsmann, or the Christmas Man. In Protestant areas, Christkindl was depicted as a child figure, often played by a girl in a white robe with a veil and a star on her head, said to be derived from Roman Festivals. ²⁹¹⁴

By the late 17th century, as with other early Christian doctrines that eventually were turned to fables, during the great apostasy, so also were Christ's world wide treks themes, in that fables continued to be mixed in with other versions of similar, but different gift giver themes. One explanation for the developments of give giver names, blended in with lore, is this: During the late 17th century, into the early 18th century, laws also caused issues too, & differences in languages, cultures' fables & traditions, & when different nationalities started to live amongst each other, their language differences also created different sounding names for the gift givers themes. The Puritans had banned Christmas, for a while, but the custom still

was in practice, even if in secret, & the law was protested against in England. The British, when they ruled over Dutch colonies, in North America, made English the official language that had to be learned. The Dutch, in attempting to learn English, had a hard time with different words, & when Christmas stories were being told to each other in the different cultures, the Dutch couldn't quite say "St. Nicholas," clearly. Thus, the English thought they'd heard from the Dutch, what sounded like "Sintnicklus," & thought how the gift giver's name was something like "Sinta Klass. Eventually they began to give it their own English version of spellings, as the traditions also morphed further into the spelling & Americanization of the gift giver as "Santa Claus," & with these mispronunciations, about Sinta Klass, the children, such as those around New York, expected Santa Claus to bring their presents. ²⁹¹⁵

One reason why St. Nicholas eventually took over the Christ-child's position as gift deliverer is that he often accompanied Christ, while he made his Christmas rounds. In certain country places in Europe, he still does, "where the modern spirit has been least felt." ²⁹¹⁶ Note here again how that in these earlier centuries, it is not Santa Claus, nor St. Nicholas, who travels about the earth. But rather, it is the touring Christ-child who makes these annual intercontinental excursions during brisk & frosty Christmas Eves. Nevertheless, in some cases, such as in these later traditions, the Christ-child goes with St. Nicholas throughout the world, as well as with 3 others. ²⁹¹⁷

By now you should have already figured out that the name Christkindl is German for Christ-child. But where did these later legends about Kriss Kringle's, & Santa Claus' world travels come from? By now you may have also figured out that most of them go back to earlier legends & stories about the itinerant Christkindl or Christ-child. During Christmas Eve, and in many homes, "this is the time for the visit from a Christkind (pronounced Kristint)." ²⁹¹⁸

According to lore in Switzerland, Christmas was the time "when the Christkindli—the Christ child— walks on earth." ²⁹¹⁹

Consequently, in these later fables, we see the commercialization of the earlier folklore, such as the market Christkindlsmarkt. Held in Germany, it was named after the journeying minor Jesus. However, it seems that Kriss Kringle gets in on all this too during the "Kriss Kringle's Fair, in Nuremberg." ²⁹²⁰ William S. Walsh notes how these earlier legends and traditions about the Christ-child began to fade out. And how they gradually became the later stories about "the white-haired, white-bearded, merry-hearted and kindly old pagan, whom we sometimes call Christ-Kinkle but more frequently Santa Klaus." ²⁹²¹ In some areas, the metamorphosis which transformed Saint Nicholas, Bishop of Myra, into Santa Klaus, this took place over a long period of time. Consequently, it was very "many, many, years before Saint Nicholas had ousted the Christ-child from the first place in the Christmas festivities." ²⁹²²

"In Germany,... others anticipate the coming of the Christkindl (Little Christ Child), an angelic servant sent by the holy infant. (When German immigrants settled in Pennsylvania, they gave Christkindl an American name, Kris Kringle, Kris traveled astride a mule and left gifts in baskets.)... German immigrants of the 18th century brought to the Mid-Atlantic region their... Christkindl [traditions]... By the early 1800s, holiday customs were beginning to merge across ethnic boundaries, and eventually, the stories were combined to create one new one. This story would become the tale of Santa Claus, a national Christmas figure whose importance in the minds of American children eclipsed that of any old-world folk hero." ²⁹²³

Earlier, in the 1840s, a few publications appeared and began to circulate among the Americans concerning this Kriss Kringle. Consequently, upon hearing the Germans speaking of this Christkindl, it sounded to the Americans

like Kriss Kringle. Hence, it was during the 1840s—1850s that this name was in the process of becoming popularized in the media of that time.²⁹²⁴ But, who is Christkindl, and what does this name mean among the German people?²⁹²⁵

During the 1850s, German immigrants brought these folk tales about Christkindl, when they came to New York.

From 1863—1886, Thomas Nast, a Bavarian-born artist, with German heritage & background, sketched a new picture of Santa Claus each year for Harper's Weekly.²⁹²⁶ Because of that German background, he occasionally drew Christkindl, whom he called Christkindchen.

By the 1870s, Kriss Kringle was known by another name, Santa Claus.²⁹²⁷ But why was Kriss Kringle, an earlier version of Santa Claus? And how is Christkindl wrapped up with all this lore about Kriss Kringle and Santa Claus? Christmas day, in later centuries, would eventually become the official day to celebrate the Mass of Christ, or Christmas.²⁹²⁸

In early Christian art motifs of the toddler Christ, in some cases, he holds a globe of the world in his arms. In other cases, he is the King of Kings, holding an orb or ball in his hand. On some of these spheres are maps of the world. He is, in other compositions, an adult male seated on a globe. These spheres and orbs symbolize how the Christ-child (or the adult Christ), is the ruler of the earth.²⁹²⁹

As legendization processes go, myths & later legends often get blended in with other cultures' versions of different themes. In some cases, the Yule tradition of the Norse solstitial festival, the season of the sun's rebirth, was assimilated in Christmas traditions of the Middle Ages, while later: "Some said the god of Yule was Kris Kringle, i.e., a Christ of the Orb, a new solar king."²⁹³⁰ Which might also account for some depictions of the wandering Christ-child holding orbs, as seen in art works during the Middle Ages.²⁹³¹

1889, art works about the young Jesus holding orbs, or globes are interesting to consider with a later work by Thomas Nast. He published a drawing of the Christ-child as a small female with a crown of holly with red berries. In her arms rest planet earth, and a dove, a ribbon extends from her with the words: "Peace on earth, Good will toward men."²⁹³²

January 1891, on the frontispiece of the first number of *The Strand Magazine*, is a small female holding a Christmas tree while descending through the woods toward a town.²⁹³³ Baffling as it may seem to us now, back then, she was called "Santa Claus!" This later version of Santa Claus as a blond female youth, seemed to be derived from German wandering Christkind traditions, art works & Christmas lore, that shows the Christ-child, or Christkindl, as a blond hair female youth giving gifts.²⁹³⁴

CHRIST ROAMS THROUGH RUSSIA: 1885, Russian writer, Leo Tolstoy, (1828—1910), perhaps influenced, or inspired by Russian legends about Christ & his apostles wandering around Russia in different guises, wrote *Where Love Is, There God Is Also*, also inspired by Matthew 25 lore, is of Martin Avdyeyich, the Cobbler, who visited by the wandering Christ, guised as different people in need, during three separate visits, the first, as an old fellow, named Stepanuich. Then as a stranger, a woman poorly clad, with a little child. The third, as an old woman with a basket of apples to sale. Martin does different acts of kindness towards them, while looking for Christ who said he would visit him. He later finds out he he was visited, as promised, but not in the way he was expecting, but in three teaching moments, as the three visits were tests to see if he was following Matthew 25.²⁹³⁵

In Russia, another hand clasping tradition seems to have been passed down from earlier times. According to

legend, an old woman named Baboushka, welcomed travelers passing by her cottage. These travelers were the three kings from the east. Eventually, she leaves her cottage to seek the Christ-child too. In some stories, she brings gifts into the homes she visits, while looking for the wandering Christ—child.²⁹³⁶ Other stories state how she made it all the way to Bethlehem to find out that only the animals remained. However, that night, she heard a voice calling to her, saying: "I am the Christ Child. Take my hand and come with me." The Christ—child then took her by the hand to guide her to heaven.²⁹³⁷

All throughout historic Christendom, different types of hands and wrist grasping, hence, it may be that the Russian painter, Mikhail Nesterov passed down to us these earlier ways in which the wandering Christ was greeted by hand and wrist grips. At any rate, in his *The Way to Christ*, dated 1908—11, shows him grasping the hands of those who bowed down before him, as he is visiting people in Russia. Another version of his 1896 work, dated 1901—5, is entitled: *Holy Russia*.²⁹³⁸ In Russian folk belief, St. Nicholas acquires the status of apostle by "accompanying Christ on his pilgrimage through Russia in some of the many legends on this subject."²⁹³⁹ "We have already seen how he [St. Nicholas] is attended by various companions, including Christ Himself"²⁹⁴⁰

One Russian Legends begins, "This happened long ago when Christ was wandering about the earth with his twelve apostles." It also says that they were walking about as ordinary people, for it was impossible to know their identity. They came to a certain village and asked a rich peasant for a place to stay during the night.²⁹⁴¹ Note again the guises they used to travel about as, that of homeless wanderers.

The legendary hero of Russia, Ilya Murometz, according to tradition, was healed by holy sojourners, for "Christ and two of his apostles came and restored life to his limbs."²⁹⁴²

MORE CHRISTMAS TRADITIONS ABOUT ROAMING CHRIST: In Brittany, the gifts are directly ascribed to Le Bon Jesus, the Good Jesus. This is similar to the Germans' gift-giver, das Christ-kind—the Christ-child.²⁹⁴³ In some cases, decorations on Christmas trees represent "the Christ Child angel" for even a star, or angel symbolize the Christ-child.²⁹⁴⁴

One tradition says how spiders crawled all over a Christmas tree, leaving grey webs behind them. When the roving Christ-child came to visit, and bless the tree, he found the webs and turned them into gleaming threads of gold.²⁹⁴⁵

A similar story tells how a widow was secretly decorating a Christmas tree for her little ones. After she went to bed, spiders spun their webs all over it. "The Christ Child, passing by, turned the webs to silver, to delight them all on Christmas morning." These folk tales are just some of the types of explanations that some give as to why we put tinsel on our trees.²⁹⁴⁶

In Christian symbols, the grasshopper, when held by the Christ-child, was symbolic of the conversion of nations to Christianity.²⁹⁴⁷

In 1843,²⁹⁴⁸ Madame Calderon de la Barca describes in her *Life in Mexico*, a drama called "Posadas." The custom was based upon the traditions about the holy family's search for a place to stay.²⁹⁴⁹ In Mexico, "villagers frequently explain that St John or even Jesus Christ actually visited their region."²⁹⁵⁰

The commuting Christ-child is known by many names throughout historic Christendom. However, these are just some of the names which he is called by. And of which are according to the languages of some of the nations that traditions say he often visits.

Among the Germans, he is Christkind, Christkindel, or Christkindl.

The French call him Petit Noel.

In Spanish, he is the Nino Jesus.

In Italian, Gesu Bambino.

Among the Dutch settlers in America, Sinter Klaas.²⁹⁵¹

The people in old England wouldn't take the ashes out on Christmas Day because they feared they might throw it in Christ's face!²⁹⁵²

Door to door caroling, masked mumming skits, and meandering "guisers" have some of their roots in earlier customs. Hence, earlier ones tell of Christ's expeditions among the people of the world²⁹⁵³ in different guises,²⁹⁵⁴ such as a beggar, a stranger, a wandering homeless child, and, or, a poor person.²⁹⁵⁵

In some traditions, the Christkindl appears dressed in white robes, wearing a golden crown,²⁹⁵⁶ and has big golden wings. He brings different ones gifts and disappears after yelling "Yulklapp!" These surprise reappearances continue until supper-time, when he bids all the children "good-bye for a year."²⁹⁵⁷

In Finland, they pave the way by cutting and laying down hundreds of pine boughs. Thus, the Christ-child would have a huge green carpet to walk on, if he should happen to pass through that way. They also light pinewood torches called "good-luck chips" and form a procession from the top of the hill down to the village square. If the lights burned well, it was a sign to them that the Christ-child would find his way.²⁹⁵⁸

In Bavaria, Austria, & South America, children write, or dictate letters to Christ-child, requesting different kinds of gifts that they would like him to bring them. In some parts of Germany, children sprinkle sugar on envelopes so that they sparkle and catch his eyes, as he passes by.²⁹⁵⁹

One traditional German story, which is often told on Christmas Eve, is about a woodman and his family. One night, they were warming themselves by the fire, when all at once they heard a knock at the door. When they opened it, to their surprise, a small boy stood outside in the snowy forest, all by himself. After they let him in, they gave him warm food, something to drink, and a warm bed to sleep in for the night.

The next morning they rose out of their beds because they could hear singing. It was a choir of angels whose presence filled the cottage with beautiful music and light. It was then that they all realized that they had given shelter to the roaming Christ-child.

"You cared for me," said Jesus. "This will remind you of my visit." He touched a little fir tree near the door. "May this tree glow to warm your hearts. And may it carry presents, so that you are as kind to one another as you were to me."²⁹⁶⁰

In another story, entitled: Miracle of Jesus, it tells how: "Long ago, one fine Christmas Eve, a little child wandered all alone in the busy streets of a crowded city. The child had no place to go to and so, he roamed about freely. The winter winds pierced his skin severely and yet he walked by the houses in the hope of being welcomed by a family." Here we have the traditional guises of these types of stories, a child out wandering on Christmas Eve, the traditional test to see who would give the gift of charity, or not. Thus, testing different ones, to see who would receive a cold wandering strange child at their doors, or not, during Christmas Eve. The story goes on to tell how the child climbs a stairway to an enormous, wealthy house, taps on the front door, but is rejected by the servant, & so the child, disappointed, continues wandering. "Every time the door opened, he was denied a share of Christmas pleasures, which left him utterly disappointed." Like in the art works, eventually, the child came upon a small house. He peered through the windows, this is a favorite theme in art. The child sees a mother & her kids warming themselves by the fireplace. The child, still cold, goes to the door, & knocks on it gently, one last time. When the mother opens the door,

her compassion for the child is immediate, for here is a boy clothed in rags, out in the winter cold, so she quickly pulls him into the house, warms his frozen hands & kissed his face. After he's warm & shown charity, as if part of the family now, they all began to decorate the Christmas tree. This is another common aspect of these stories, the decorating of the Christmas tree & the miracles that happen, for: "What happened next was nothing short of a miracle. A luminous light began to grow in the room, and when the mother and children turned to see where the light came from, they were astonished with the divine sight. The little boy was not in rags but was bedecked in white with a halo and the face shone like the sun." Here we have the common transformation, the guises are unmasked to reveal the glory of the true identity of the one disguised. Having passed the test of true charity, the family is blessed, as the family gazed in awe at the glowing child. The gift of the wandering Christ-child, in this case, is to make their small house grow larger, as: "The little child smiled and floated away into the night. The family knew immediately, that the child was Jesus Christ."²⁹⁶¹

In Dobry's Christmas, the setting is a peasant home in a mountain village of Bulgaria. After the peasants discovered that the Christ-child had left gifts for them, they talked about how blessed it was that he had passed by that way.²⁹⁶²

In Yugoslavia it is said that on the day of Epiphany the heavens open so that the Christ child may hear what gifts are desired.²⁹⁶³

In Fife, Scotland, men and women, boys and girls, dressed up in different costumes and blackened their faces, or disguised themselves in other ways. Then they would go visit farmhouses, like the masked mummers did. They would also sing songs, dance, & amused the onlookers. Some people would attempt to find out who these "guisers" were. For sometimes, a strong youth man would grapple a young damsel until he was sure of her identity. However, upon so doing this, he risked getting wacked with the walking-sticks of the males who were assigned to protect & watch over her.²⁹⁶⁴

Children in France hang up stockings, and place their shoes²⁹⁶⁵ beside their beds on Christmas Eve, just as in the later traditions about Santa Claus. However, in this case, the Petit Jesu (little Jesus) fills them with gifts.²⁹⁶⁶ Similar to the French, the Pennsylvania Dutch children set out hats, stockings, and baskets so that they can be filled with presents too. They are "brought by the Christ-child, whom they call the Krischkindel or Kindlein."²⁹⁶⁷

In Ecuador, after children write letters to the traveling Christ-child, they then place them in shoes that are set on window shelves. Consequently, when he passes by, he places toys in them.²⁹⁶⁸

The Italian children know that the Christ-child, Il Santissimo Bambino, is among the gift givers. In The Little Guest the holy family annually visits different nuns. A wax doll, as in other traditions, represents the wandering Christ-child.²⁹⁶⁹

By now you may have already noted that there are two guises that the wandering Christ-child travels about as. One, is that of a child in need, such as in the case with the story, LITTLE JEAN.²⁹⁷⁰ The other, is that of a gift-giver.

1885, Fritz Von Uhde's painted Come Jesus, Be Our Guest, Christ observes a peasant family in the act of preparing to sit down at their table to eat a meal. The painting was exhibited in Germany and Paris Salon in 1885. The meal is equated unto a sacramental rite. Hence, this very act of saying grace before a meal has summoned up "the invited presence of Christ himself, who, as in the Supper at Emmaus, enters this lowly but pious home."²⁹⁷¹

1853, William Holman Hunt's painting of the wandering Christ, as The Light Of The World, has him holding a lamp, symbolic of him being that Light. He is also knocking on a door that has no knob on the outside,

for it is in the inside. Lights played an important symbolic reminder of his travels throughout the world to light up the world with his example and teachings.²⁹⁷²

In Poland, a chair is left vacant for the Holy Child.²⁹⁷³ While in Czechoslovakia, a “place will be left free at the table in case the Christ Child should join the party.”²⁹⁷⁴ In France, there is a similar custom, “the fire is left alight, candles burning, and food and drink on the tables just in case Mary should pass that way with the Christ-child.”²⁹⁷⁵

During the eighteenth century, the German-speaking Swiss, sometimes known as the Pennsylvania Dutch, and the Germans, held to the folklore that the tiny Christkindl enters the house through the keyhole.²⁹⁷⁶

“Today, wax candles are still lighted in homes and churches at Christmas time.” The candle is said to be a sign to the wandering Christ-child that he would be welcomed there.²⁹⁷⁷ Another source says that they are put there to light his way.²⁹⁷⁸ The lighting of candles also commemorates the arrival of Christ, the Light of the World, for in time, old pagan imagery had long since been Christianized into the new source of light, the light of Christ who had cast “His radiance and image all across the world.”²⁹⁷⁹

From France comes another custom which spread to many other countries. In this one, Children would prepare a soft bed in the manger for the roaming Christ—child. They did this by placing straw, as tokens of prayers, and good works done. Thus, every night the children were allowed to put in the crib one token for each act of devotion or virtue performed. If they had done a lot of good deeds, there would be an abundant amount of straw for the Christ-child to keep him warm, and to “soften the hardness of the manger’s boards.”²⁹⁸⁰

Poland, “few straws are scattered under the table... for the Holy Child.”²⁹⁸¹

German children believe that the holy infant travels on the back of a pure white donkey, and so they often leave a small bundle of straw for the animal to eat. Of course, the straw was always gone on Christmas morning.²⁹⁸²

1949—1950, Peter Marshall’s Mr. Jones, Meet the Master, a man stands in the shadows & smiles in approval of good deeds performed by a rich man. That night, the rich man, who lived on Massachusetts Avenue, had fed & helped the poor. But, who is this man in the shadows?²⁹⁸³

1978, in which a Finnish artist drew a cartoon of a child standing in a dark corner. His thin clothes offer no protection from the harsh cold climate, as he stands there hungry, and shaking. The people walking by are too preoccupied to notice him as they rush in and out of shops to buy things. Some push each other, others are too tired to notices, while others don’t because they are too busy quarreling over different things. Others are so loaded down with food and gifts that they can’t see him either. Under this picture is another clue: Birthday child watching the celebration of his birthday. Who is the child?²⁹⁸⁴

PART 8: THE FRATERIALIZATIONS & LEGENDIZATIONS OF THE EARLY TO LATER CHRISTIAN MYSTERIES, MASSES & LITURGICAL RITES

CHRIST TEACHES THE MYSTERIES DURING HIS POST-RESURRECTION WORLD WIDE TREK

CHRIST, AS THE MAN OF SORROWS, DISPLAYS HIS WOUNDS: One of the important themes in our study of Jesus Christ, as The World Wide Wounded Wanderer, is this; the numerous art works and writings about how Christ sometimes appears, during his

world wide trek, as The Man of Sorrows, displaying his wounds. These traditions seem to have their roots in Isaiah’s prophecy: “He is despised and rejected of men; a man of sorrows, and acquainted with grief” (Isaiah 53:3). This certainly is one of the basic elements behind later legends about the wandering Christ, and the later Christmas wandering Christ-child lore. Consequently, as he travels the world, going from door to door, fables and stories say how he is either welcomed in, or “despised,” as some “esteemed him not” (Isaiah 53:3).²⁹⁸⁵

Nevertheless, in this guise, Christ’s wounds are more visible to those who encounter him, for when he appears, he displays his wounds as the one who “was wounded for our transgressions.” And “bruised for our iniquities” (Isaiah 53:5).²⁹⁸⁶ In some cases, the same types of gestures that Christ makes while displaying his wounds, are also seen in early Christian mysteries, masses, and later liturgical gestures.²⁹⁸⁷ According to one Christian tale, Pope Gregory the Great, while celebrating the Mass, experienced a vision of Christ, as the Man of Sorrows.²⁹⁸⁸

Thus, it seems that one of the traditional places that one might expect the Wounded Wanderer to appear is during Mass, or even Masses for the dead.²⁹⁸⁹ Some later Christian art compositions illustrating this event, shows the man of sorrows²⁹⁹⁰ displaying his wounds.²⁹⁹¹ In this particular guise, Transubstantiation is at its roots.²⁹⁹² This is where the clergy, and church members attending the Masses, believed that the sacrament actually became the body and blood of Christ.²⁹⁹³ Hence, the influences of these beliefs on Christian artists are evident in not only images of the Man of Sorrows, but also in a similar guise, Christ the Sufferer.²⁹⁹⁴

In traditions, & art works, Christ, the man of sorrows, sometimes appears during sacraments at altars. In The Imitation of Christ, by Thomas A. Kempis, The Fourth book of the Sacrament of the Altar, with great reverence Christ must be received during the sacrament, & while “in the saving presence of Thy Godhead no unmeet thought ought to intrude... because it is not an Angel but the Lord of the Angels, that I am about to receive as my Guest.... But here in the Sacrament of the Altar, Thou art present altogether, My God, the Man Christ Jesus”.²⁹⁹⁵

Consequently, in Holy Grail lore,²⁹⁹⁶ Christ appears to different ones to explain the meaning behind the sacrament, or to even serve the wine of his blood and the meat of his immortal flesh.²⁹⁹⁷ According to a Glastonbury tale, St. Joseph of Arimathea brings the Holy Grail to Glastonbury, a monastery, founded by St. Patrick. Thus, its church was believed to have been “consecrated by a visitation to earth of Jesus Christ himself.”²⁹⁹⁸

1380, in a Latin art piece, there is an element that shows a certain aspect of the early Christian mysteries in it. For a man with a glove on, extends his hand toward Christ, the Man of Sorrows. On this glove are what seems to be a mark in the wrist area, and another mark, or symbol in the middle of his hand.²⁹⁹⁹ Furthermore, in a depiction of St. Theresa, pleading for souls in the fires of purgatory, Christ appears, with hand clasping angelic guides, who are lifting souls out of the fire. Christ appears to be in the guise of the Man of Sorrows here too.³⁰⁰⁰

1461, The Croxton Play of the Sacrament, performed in England, a Jewish merchant acts like a Christian in order to test the sacrament to see if it’s literally the flesh of Christ. After obtaining some from the Host, and upon piercing it, to his surprise it began to bleed. When he tried to throw it away, it stuck to his hand. The servant nailed that hand to a post, but when he pulled on it, his arm came loose. While the hand still remained nailed with the Eucharist, eventually, they freed it from the hand, and threw it into an oven. “From the midst of the flames in the oven, Christ appears, bleeding, urging the Jews to repent.”³⁰⁰¹

About mid-1940s, further legendization of Christ’s world treks in different guises, continued to be pass down in stories.

Roy H. Stetler, tell us about the meeting of The Big Three,³⁰⁰² which the story says, occurred outside the Crimean Castle of Livadia. A soldier pacing back and forth, has an encounter with Christ, who displayed his wounds, as he tells the guard to let him into the meeting, telling him: "I can help them. I have a plan that will really work, and will keep the peace of the world, if they will only adopt my plan." The Guard questions Christ's credentials, not knowing at first who the wounded man is. But not allowing Christ in, Christ disappears into the darkness of the night. It was then, when it was too late, that the Guard laments as he realized that he had just turned down the wounded wandering Christ.³⁰⁰³

CHRIST AS WORLD WIDE WOUNDED WANDERER: Some of the main themes, and scenes that early to later Christian artists focus in on are different types of hand and wrist grasps, for this is the very moment when Christ's post resurrection international trek begins. These grips are so often repeated, and depicted in Christian art works, that some writers have suggested that certain hand clasps, such as the "salvific handclasp is nearly the trademark of the iconography of Christ's postcrucifixion descent into Hades."³⁰⁰⁴ As Christ raises up the dead by their hands, some art works show him turning. Others show him turned and pulling out Adam, the first in many to be pulled out of the underworld.³⁰⁰⁵ As he marches away from the entrance to the underworld, with the cross-banner flowing in the wind, which banner he holds in his other hand. It is at this point that his first post resurrection treks around the world, and victory march is underway.

During this trek, he goes forth as The Messenger of the Covenant, for it is during his post resurrection visitations that he teaches his followers the new covenant, the mysteries of his life, sufferings, death, and resurrection. Which mysteries, or ordinances were also a type of how he ascended into heaven. These types, were also how all of those throughout the world who accepted the message, and The Messenger of the Covenant, would ascend into heaven too.³⁰⁰⁶ Origen notes that "the first Christians taught that God had covenant people on the other side of the world — the Antichthonians."³⁰⁰⁷

God's messengers, as we have already considered, are not only prophets, like in the case with John the Baptist, (Matthew 3:1—3). But they are also angels of God, like in the case with the angel Gabriel, who prophesied of John the Baptist's, and Christ's births. He did this, by appearing to Zacharias in the temple, and then later to the virgin Mary (Luke 1:5, 11—21, 26—47). During the 12th century, a Christian artist, depicting Zacharias in the temple with this angel, also shows two men clasping each others' left hands.³⁰⁰⁸ This might suggest that the new covenant was about to be brought into the world. Hence, Christ, as The Messenger of the Covenant, made his appearing in the flesh to teach the way back home to the Father. Secondly, after he rose from the dead, he taught the nations of the world the new covenant.³⁰⁰⁹

Concerning these mysteries, and their conditions throughout the world, Dr. Hugu W. Nibley notes how the mysteries had been taught from the very beginning of the human race. And how that they passed through alternate phases of apostasy and restoration, which he says has "left the world littered with the fragments of the original structure, some more and some less recognizable, but all badly damaged and out of proper context."³⁰¹⁰

Furthermore, in a work, dated before the middle of the 12th century, made in the Kingdom of Jerusalem for Queen Melisande. Different charitable works of Matthew 25 are illustrated on a book cover. One of the acts of mercy shows a king, or noble, greeting, or guiding a homeless wanderer to a place of refuge, by grasping, with the right hand, the wanderer's right-wrist. Another section shows the noble or royal, visiting the sick and raising them by gripping, with the left hand, the right wrist of the sick person in bed.³⁰¹¹

WOUNDED-HANDS OF THE WANDERER: "What are these wounds in thine hands and in thy feet? Then shall they know that I am the Lord; for I will say unto them: These wounds are the wounds with which I was wounded in the house of my friends. I am he who was lifted up. I am Jesus that was crucified. I am the Son of God." (See also: Zechariah 13:6).

1486, art-work by Filippino Lippi, The Madonna Appearing to St. Bernard, Florence, Badia, see the background-scene of two monks greeting each other in a most interesting manner.³⁰¹² This greeting, is like those seen in depictions of Christ's descent into purgatory.³⁰¹³ One of the monks supports himself with a crutch or pilgrim's walking stick. The other grasps the crippled monk's hand in the same types of ways in which God also grasps Eve's hands to raise her out of Adam's side.³⁰¹⁴ In one depiction, the hand shakes between God and Eve is surrounded by a circle of praying angels.³⁰¹⁵ Furthermore, this same type of hand shake is seen in the manner in which Adam and Christ grasp each other's hands in depictions of Christ raising souls³⁰¹⁶ out of limbo, and purgatory.³⁰¹⁷ But also, they are the same types of clasps that people greet each other with, in art works depicting scenes in Paradise.³⁰¹⁸ These types of greetings³⁰¹⁹ seem to be derived from the early to later Christian mysteries,³⁰²⁰ and liturgies, much of which centers on Christ's wounds that he received when he was nailed to the cross, for the thumb rests on the middle of the hand where one of the nail-wounds is often depicted.³⁰²¹

1516—18, on the St. Florian Altarpiece, a person, perhaps a clergyman, greets a itinerant noble by clasping the right hand.³⁰²²

As noted earlier, in earlier centuries, the early anti-Christians, such as Caecilius, and Fronto were disturbed by this type of symbolism being used among the early Christians. Caecilius charged that "they recognize each other by secret marks."³⁰²³ Fronto ascribes this to them: "When they extend the hand for greeting at the bottom of the palm they make a tickling touch and from this they ascertain whether the person who appeared is of their faith."³⁰²⁴ Early Christian symbolism was fostered by the horrors through which they had to pass through during times of persecutions. Thus, "Symbols were invented and used as secret signs by which the Christian brethren could recognise each other."³⁰²⁵ Moreover, "all the symbols of Christianity were ordained primarily to teach pure doctrine, and that they were necessarily used to distinguish Christianity from paganism, and as signs and watchwords to discriminate between friend and foe, true and false, hypocrites and genuine Christians."³⁰²⁶

In later centuries, these types of symbols were passed on in the later traditions and manners by which monks were to greet each other, pilgrims, and strangers. Consequently, they greet each other as if they were greeting the roaming Christ. After all, their writings and art works reminded them that the wandering Christ was out and about, and that he was going to be known by certain signs, and symbolical hand clasps. Their greeting customs centered on these earlier wandering Christ traditions to, for when someone came to the monastery, the monks were to go out and greet them as if they were the journeying Christ himself. These greetings, in some cases, included different types of hand, & wrist grasps. At least, this is what another, dated 1400—1455, seems to indicate. For it shows two monks clasping each other's hands, except in a different manner as the one depicted, and mentioned earlier.³⁰²⁷ In these types of greetings, they were to show to all, the respect due to them, especially to their own fellow Christians in the faith, and to pilgrims. If a visitor was announced, the abbot and brothers were to go meet them. In so doing this, they were in fulfillment of their loving Christian duty. They were to give each other the kiss of peace only after praying together. The kiss of

peace is "A ceremonial gesture, as a kiss or a handshake, used as a sign of unity and brotherhood among those celebrating and attending the Eucharist."³⁰²⁸ Other artists show how monks greeted pilgrims & the postulants,³⁰²⁹ and fellow monks with different types of clasps on their hands, perhaps as if they were greeting each other as if see Christs in each other, according to St. Benedict rules.³⁰³⁰

During the 15th century, in France, an artist shows St. Benedict greeting his sister Scholastica by grasping, with is left hand, her right wrist. At the same time, they are reaching out toward each other as if they are about to shake hands.³⁰³¹ In the greeting itself, great humility was to be shown toward all guests. When the guest comes and goes, they were to bend their head or prostrate themselves on the ground before them, and so honor Christ in them, since in them they had received him. They were to also show especial and particular care in the welcome given to the poor, and to pilgrims, for in them they believed that they had received Christ in the truest sense.³⁰³²

In these legends and traditions about Christ's world wide treks, his true identity is hidden to those who fail to recognize him, for Christ travels about in the guise of a stranger, pilgrim, beggar, and a normal looking man, whose identity is thus hidden too. However, in some cases, the wounds in his hands and feet are clues to his identity for those who know what to look for.³⁰³³ Especially those who know about the prophecies concerning the manner of Christ's suffering, and crucifixion. In addition, those who have received types,³⁰³⁴ imitations,³⁰³⁵ and similitudes of Christ's sufferings when they passed through the early to later Christian mysteries,³⁰³⁶ and liturgies.³⁰³⁷ Thus, they would know what types of wounds to look for in the strangers they suspected were Christ in the guise of a man of sorrows,³⁰³⁸ or as a wounded wanderer.³⁰³⁹ Other examples of this kind are seen in art works that date back to this century, and earlier.³⁰⁴⁰

THE WOUNDED WANDERER APPEARS : In The Gospel of the Birth of Mary, & in Christian lore about Christ's mother Mary, before she is born, an angel appears to Joachim and Anna, Mary's mother, and tells them how Mary will bring forth the Son of the most High God, named Jesus, "the Saviour of all nations" and of "the world."³⁰⁴¹ In traditions, Christ's intercontinental treks often include post-resurrection visitations with his Mother Mary, especially when he escorts the souls he has raised out of limbo to where his Mother Mary is. Thus, Christ and the redeemed patriarchs appeared to the Virgin Mary. Later Christian artists illustrated this event in their art works based on this tradition. For example, after their ascension up out of limbo, a large group of raised souls comes to visited the Virgin Mary. One account of this visit is found in a publication at Burgos in 1520, and it also was enacted in a very similar way, as in the account of Villena. Other sources, and art works suggest that it was during his visits to Mary, as in other post resurrection appearances to others, that Christ showed & explained the symbolical meanings, and types behind the mysteries. Furthermore, he did this by expounding on the prophecies. Many early to later Christians understood these mysteries to included prayers, & sacramental gestures, baptism, anointings, garments, robes, crowns,³⁰⁴² coronations & different types of hand symbols, and handshakes. All these were types and symbols of that which was to happen in the afterlife realms.³⁰⁴³

17th cent., art-works show how after Christ lifted souls out of limbo, he then brought them to meet his Mother, during his post-resurrection world trek & victory march. These works, and the traditions behind them, were based on Matthew 27:52-53.

These traditions³⁰⁴⁴ represent some of the first post resurrection visitations³⁰⁴⁵ which the raised Lord made.

Consequently, this very visitation marks another point in time in the beginnings of his post resurrection intercontinental treks throughout the world. Folklore says that while Mary had retired to her chamber to wait for her son's resurrection, she prayed earnestly saying: "Thou didst promise, O my most dear son, that thou wouldst rise again on the third day. Before yesterday was the day of darkness and bitterness; and, behold, this is the third day. Return then to me, thy mother. O my son, tarry not, but come!"³⁰⁴⁶ Soon after this, Christ enters the chamber, bearing the standard of the cross. He is followed by the patriarchs and prophets whom Christ had lifted up and released from hades. They all thanked her, because their deliverance had come through her, because of her son. Knowing her son is still among this group of resurrected souls, she calls out to him to come forth to her, because she wanted to hear him speak. Christ raises his hands in a benediction, saying: "I salute thee, O my mother!" And they embrace each other. She then asks: "Is it thou indeed, my most dear son?" Jesus then presented his wounds, and bade her be comforted since he had triumphed over death and hell. Having knelt down, she thanks him that she had been his mother. After they talk some more, Christ then leaves her to go and show himself to Mary Magdalene.

In an art work in the Parement de Narbonne in the Louvre, three events are depicted right next to each other, as if suggesting a series of events. One, perhaps representing the earlier event shows a woman with her arms around Christ's neck, while other women and men look down at Christ's dead body. Now, though Christ's body is dead, his spirit lives on during the descent into hell. Hence, the next scene show Christ spearing Satan as he descends into hell. Christ grasps, with his left hand, the right wrist of an old man he is lifting up out of the jaws of hell. Others follow close behind the first to be lifted up. The next scene seems to be Mary in the garden. Hence, Christ's world-wide-trek is underway as he appears to different ones, holding the banner of his victory over Satan.³⁰⁴⁷

Likewise, along with parts of these traditions are numerous art works that show the raised Lord presenting his wounds to Mary so that she recognizes him.³⁰⁴⁸ In an earlier event, Mary examines up close the wounds³⁰⁴⁹ in her son's dead body as they take him down from the cross. Hence, in a number of art compositions depicting the descent from the cross, Mary feels, with her hands,³⁰⁵⁰ the nail mark wounds in her Son's dead hands.³⁰⁵¹ One artist shows how she gives her dead Son's wounded right hand, what some might have likened unto the hand clasping rite in the Eucharist, such as the kiss of peace.³⁰⁵²

1178, a depiction shows her pressing her finger into the wound area of Christ's hand.³⁰⁵³ One writer, upon commenting on this work, says that the "lifting of Christ's right hand from the Cross becomes an act of ritual grace accomplished with the aid of an angel"³⁰⁵⁴ Other artists show the moment before Mary's right-hand pointer finger is about to touch the nail mark wound in the middle of Christ's right hand, while, like in other works, her thumb is about to feel where the nail went through on the other side. In another, she holds Christ's right hand with her right, as she bends forward as though to take a closer look at the wound. One dating back to the late 13th or early 14th century, shows two of Christ's followers giving Christ, the kiss of peace, on his wounded hands. As noted earlier, there is a hand clasp³⁰⁵⁵ involved in giving a kiss of peace,³⁰⁵⁶ and kiss on the wound³⁰⁵⁷ area.³⁰⁵⁸ This also seems to be the area that is kissed by those who clasp the hand of Bishops. On the Bishop's hands are gloves with symbols in the middle of the palm area, as if to represent Christ's wounds. Thus, it seems as though they are kissing and clasping Christ's wounds.

After Mary had felt Christ's wounds in his dead body, and after a few days later, when Christ appears to her with

the host of redeemed saints of old. She then embraces him³⁰⁵⁹ and then proceeds to examine Christ's wounds up close, and in this same way, as during the descent from the cross. However, this time, she is not feeling the wounds of her dead son, but rather, her resurrected Son. Thus, she became one of the first witnesses to the resurrection.³⁰⁶⁰

At the very moment Mary dies, Jesus Himself appears³⁰⁶¹ in glory to receive her soul.³⁰⁶² After three days she is resurrected, ascends into heaven to pass through a heavenly coronation ceremony, in which she is crowned, enthroned,³⁰⁶³ glorified,³⁰⁶⁴ exalted,³⁰⁶⁵ & deified as the Queen of Heaven.³⁰⁶⁶

Historic Christendom's numerous treasures of manuscripts, and art craftsmanship, also point out and testify that it was during these post resurrection visitations, that Christ showed her, and his apostles, the mysteries of the Kingdom. For Mary uses these same types and imitations of Christ's suffering to enter into heaven.³⁰⁶⁷

Many early to later Christian artists have illustrated the whole journey of the souls through each step, not only from a ritualistic³⁰⁶⁸ point of view, but also, from a theological dogmatic point of view too. Consequently, they illustrated what they believed took place during the preexistence,³⁰⁶⁹ in earth life, and in the afterlife realms.³⁰⁷⁰ Portrayals of these post resurrection visits show Christ teaching Mary and his followers the mystery of the Kingdom. He does this by the ways in which he makes different arms gestures, as he displays his wounds. These arm gestures are the same types of ones that religious leaders make during their sacramental gestures, & in masses for the dead.³⁰⁷¹

Furthermore, many of the depictions of Mary's death, assumption, ascension,³⁰⁷² coronation,³⁰⁷³ crowning,³⁰⁷⁴ enthroning,³⁰⁷⁵ glorification,³⁰⁷⁶ and deification in heaven,³⁰⁷⁷ suggests this: That she was instructed in the mysteries³⁰⁷⁹ before her death. Thus, like in other ancient mystery religions, this "ritual preparedness,"³⁰⁸⁰ helps her be ritually ready to face death, even before she passed away.³⁰⁸¹ After death, Christ guides her through the mysteries again in the afterlife.³⁰⁸² For example, the artist, Taddeo Di Bartolo, 1362/63 — 1422, depicts a wrist clasping rite of passage between Christ and Mary as she ascends into heaven. Thus, in Bartolo's depiction, 1389, Christ descends out of heaven to grasp the wrists of Mary in this version of The Assumption of the Virgin Mary.³⁰⁸³ Mary also takes on the role, like many of the angels, of guiding souls to the enthroned Christ, hence she is seen as a hand clasping guide too. For example, a work 1280, shows the Last Judgment. Christ, enthroned raises both hands while down below, on his right-hand is an angelic guide, clasping the wrist of the first in many souls to be guided over into paradise.³⁰⁸⁴ In another work, dating back to the 13th century, Mary guides souls to the enthroned Christ, who holds an orb in his right hand. One of the souls she is guiding is on her knees with her hands together, the finger pointing upward, as if in a prayer gesture. These two hands are being grasped by Mary's right hand. Her right-hand thumb rests a little above the pointer finger's knuckle of the right hand of the said praying woman. Another portion shows Christ displaying his wounds in the palms of his hands. His right hand is raised, while his left hand is down as if he is pointing to the wound over on his right side.³⁰⁸⁵

Monumental evidences, and writings thus testify, that Christ ritually enacted for them a preview of what would take place again in the afterlife. This was one of the main reasons for Christ's post resurrection visitations during the forty days.³⁰⁸⁶ Dr. Hugu W. Nibley points out that in the Old World forty-day literature, references are made to how "the Savior is to appear to people in all parts of the world."³⁰⁸⁷

During other post resurrection appearances, such as to some of the apostles, Christ had them feel the nail mark wounds in his hands, with their own hand, and his other wounds too. He also helps them to understand the meanings behind the prophecies about his sufferings, the atonement, and the ritualistic types.³⁰⁸⁸ Plus, symbols in both the old and new covenants. After he departed from them, they worshiped him, & returned to Jerusalem and "were continually in the temple, praising and blessing God" Luke 24:13-53; Acts 1:3.

If many of these early to later Christian hand, and wrists grasps were symbolical types of the wounds Christ received when nailed to the cross, then, it may be that some of them believed that Christ had more than one nail driven through each of his hands. In fact, some Christian art works show nail-hole marks in the wrists and the middle of the hands, hence, two nail wounds in each arm.³⁰⁸⁹ Surprising enough as it may be, double nail-hole wounds can be seen on the monuments of other nations' crucified "gods" too. This, we will consider in more detail throughout this book. However, in the case with Christendom, at least, this is what the early to later Christian art works seem to suggest was believed by some to have been the case. Christ and the saints, while traveling in and throughout different realms, according to many depictions, use different types of hand and wrist grasps as they enter in and out of different realms. For example, in a work depicting the harrowing of hell, the print of the nail in the middle of Christ's hand lines up with Adam's wrist, as Christ grasps his wrist to raise him.³⁰⁹⁰ In another work, this same area of Adam's wrist is grasped by Christ, in which his thumb rests on the middle of the wrist between the carpals and radius.³⁰⁹¹

Furthermore, St. Augustine wrote that "the savior went to the cross as a bridegroom to his bride."³⁰⁹² If, then, in early Christian types and similitudes, the numerous different hand and wrist grasps seen in historic Christendom's marriage ceremonies, art works, and in wedding rings³⁰⁹³ are types and symbols of Christ's wounds from the nails. Then, many early to later Christians must have believed that nails were driven into the middle of Christ's hands, and then others into the middle of his wrists too.³⁰⁹⁴ This is because in early to later Christian craftsmanship of weddings, and wedding rings, there are clasps on the hands³⁰⁹⁵ and on the wrist, in addition to other kinds.³⁰⁹⁶ Young couples would also cut a small cut on their wrists and join them together to let their blood mingle, while making their vows to God together.³⁰⁹⁷ With other art works showing nails driven through Christ's wrists, it may be that these types of vows have symbolical connections, and types that reminded them of the wounds Christ's received during his crucifixion.³⁰⁹⁸ In some cases, there's a double grasp involved in the ceremony of matrimony. For the Priest, or Friar would grasp the wrists of the bride and groom to join their hands in marriage.³⁰⁹⁹

1853, later works may have preserved the concept of hand clasps taking place between those in guises as other characters, this, as noted already, is what happens in traditions and art works, for when Christ wanders the world in different guises and meets different people, they clasp hands in different ways. In this 1853 case, the traditional marriage clasp is done with the thumbs of their right hands resting on each others' second knuckle down. Some of those who take part in this "marriage" are in guises.³¹⁰⁰

Ossuary findings of skeletal remains show that the crucifieds' wrists were nailed to the cross, instead of the palms.³¹⁰¹ However, as suggested by the art works, there must have been a nail driven through the middle of the palm too.³¹⁰² For as we have already noted, this is another area, which early to later Christian artists depict how the hand and wrist are held, as Christ raises up the dead out of

hell, limbo,³¹⁰³ purgatory, or the grave, etc.³¹⁰⁴ The same could be said about the different types of hand and wrists grasping in the ascension into heaven. For in some cases, the wrist is grasped,³¹⁰⁵ in others, it is the right hand.³¹⁰⁶ In other cases, it is a double clasp, for God's hand extends to clasp the wrist, while at the same time, an angel holds that same right hand of Christ.³¹⁰⁷ A depiction of Christ as the man of Sorrows, A.D. 1360, also shows a man extending his hand toward Christ. The man's right hand looks as if there are nail wound marks in his wrist, and in the middle of his hand.³¹⁰⁸ On a roof boss, Christ's left arm is raised, while his left wrist is being clasped. His right hand rests on his heart. There are nail marks in the middle of his hands too.³¹⁰⁹

4th c., in *The Catechetical Lectures* of S. Cyril, Archbishop of Jerusalem, Cyril testified of the types of Christ's suffering in their mysteries. In these mysteries, they took part in a similitude, a type of Christ's suffering, but without having to endure the same pain which Christ did. He said that "we did not really die, we were not really buried, we were not really crucified and raised again; but our imitation was but in a figure, while our salvation is in reality."³¹¹⁰ He goes on to testify how Christ was actually crucified, buried, and rose from the dead. And how that these things were vouchsafed to them by an imitation communicating in his sufferings, he then exclaims: "Christ received the nails in His undefiled hands and feet, and endured anguish; while to me without suffering or toil, by the fellowship of His pain He vouchsafes salvation." In an Apocryphal Christian source, *The Acts of John*, John says that Christ showed him, in secret, a symbol and type of his torment, piercing, blood, wounding, fastening, and death. "I held this one thing fast in my mind, that the Lord had performed everything as a symbol and a dispensation for the conversion and salvation of man[kind]."³¹¹¹

In later centuries, such as during the 13th–17th centuries, imitations of Christ's suffering "without suffering," developed into different types of actual physical suffering. Moreover, possible fragments of the traditions about the different guises that Christ wanders the world as, such as a: Pilgrim, Man of Sorrows, Militant Cross Banner Bearer, & as the Messenger of the New Covenant, the New Testament, (which is what Testament stands for, vows-oaths & hand clasping covenant makings). All these, & other Christ's world-trek themes, plus, deification & Christian moral perfection themes, seemly were blended together. These are seen in how different ones built upon already established self inflicting substitutes of being willing to suffer for the cause of Christ, as those earlier had in how many were willing to suffer martyrdom. When the days of the different persecutions against the early Christians came to an end under Roman Emperor edicts, of the 4th century, the opportunities to gain the crown of deification & perfection through martyrdom, also faded out. Thus, substitutes for perfection through martyrdom were invented by different ones who came up with extreme methods of self induced sufferings, self deprivations, & self or priestly mandated penances. These extreme imitations of Christ's suffering, as done by many earlier Christian male monks, & female Christians, & desert dwelling Christian hermits, were believed to help them towards their quest for deification & moral Christian perfection. Many of which interpreted literally, Christ's invitation, to "Come follow me," (Luke 18:22), to mean that they should also suffer in similar ways that Christ suffered. That they should walk the path that Christ walked, & suffered the types of sufferings Christ suffered in his physical body. This of course conflicted with anti-body views of many early to later Christians. For during the early stages of the Great Apostasy, different areas of the church had been tainted by Greek philosophy with its anti-body themes. Thus, the earlier to later Christological controversies & anti-body views that claimed Christ didn't

have a body to suffer in, but only appeared to have a body, or only appeared to have been crucified. These heretical views, rejected by other early Christians, must have been one in many controversial waves that crashed up against the prophetic waves in the ocean of diverse controversies. The views that said that Christ did have a body that the divine Christ, that became a man, did suffer & died in, so that he could deify our resurrected bodies. Moreover, because of this he gave an example to follow, & to show the way to perfection. This is what happens during times of apostasy, many gospel themes, and their later controversial conflicting interpretations, all get mixed up, & continued to clash against each other, or blended at times, on down into later centuries, to produce conflicting, seemingly contradictory views, dogmas, & traditional practices. So it was with the later practices of imitating Christ's sufferings, literally, by pilgrimages done for perfecting penances & purging out of sins purposes. Imitation-Christ world-wide trek pilgrimages were thus looked upon as being substitute & imitations of Christ's suffering. Thrown into the mix were also traditions about Christ's world wide treks in different guises, & his visitations to also join him on his treks, on his cross-banner bearing marches, by joining the ranks of those who follow after him. Thus, to "follow" Christ, some turned the imitations, types, & symbols of Christ's suffering into literal sufferings, rather than the earlier ritualistic types, "without suffering," as mentioned by Cyril, (arch-bishop of Jerusalem, 4th century). Consequently, later developments of imitations of Christ's suffering, & following in his foot step throughout the world, included setting up for the local peasantry, the home bound common folks their own opportunities to 'follow in the steps' of Christ's on going pilgrimages. This was done by establishing and making their own pilgrimages to different locations. For, rather than staying in nunneries, monasteries, desert dwellings, & isolated areas away from the possibilities of falling from their quest for perfection by being amongst those of the world that might heap extra temptations upon them. These later substitutions of Christ's suffering, for those who didn't want to live as Christian hermits, or who couldn't, being committed to their various guilds as merchants, smiths, tanners, farmers, serfs, masons, & other village & small town to larger city workers, as amongst the common folks of the Middle Ages. These more local home bound types were thus given opportunities to go on shorter pilgrimage types. These counted to their credit like the traditional longer pilgrimages, or crusades from different areas of Europe & other places of Christendom, that established longer pilgrimage routes towards Jerusalem, 'the Holy Land.' Thus, shorter substitutes for pilgrimages & imitations of Christ's sufferings were developed in the blends of self inflicted sufferings that counted as penances, and in some cases, were quantified by the Franciscans as indulgences. These were their versions of imitating Christ's sufferings along the way towards Calvary. Consequently, different pilgrimage routes had shorter link ups to different sites throughout Europe, where they were set up as stations, or markers that indicated the different sites along the way for those who wanted to take part in these later versions of quests for perfection by being involved in imitations of Christ's world wide treks & sufferings, by taking part in these imitations of Christ's pilgrimage road to Calvary.³¹¹²

Thomas became a witness to the resurrection when he touched Christ's wounds too (John 20:24-31). Later artists depict Thomas' hand, or wrist³¹¹³ being grasped³¹¹⁴ by Christ,³¹¹⁵ while he feels the wound in Christ's side.³¹¹⁶ For example, in a work, dated 1450, Christ, as the banner bearer, grasps, with his right hand, just below the right wrist of Thomas' right arm to assist him, as he feels the wound in Christ's right side. In the same work, Christ is before his Father's throne, displaying to his Father, the wounds of his passion. His right hand is raised up, while his left hand is down, pointing over to the wound in his right side.³¹¹⁷ After Thomas witnessed, in this manner, the

resurrected Lord, at some point in time, Thomas went to preach the gospel in India, and taught the mysteries to some there too. After which he says to them to "... look for His [Christ's] appearing ... For His heralds are proclaiming in the four quarters of the world."³¹¹⁸ Further on Thomas tells those in India to believe on Christ, so "that He may be your fellow-traveler in this land..."³¹¹⁹

St. Jerome, born about 345 near the Italian-Dalmatian border to Christian parents, later wrote that: "The Son of God was with Thomas in all the places of India... and with all the preachers of the Gospel, wheresoever they came."³¹²⁰ In India, some Christian groups there still retain, even to this day, a hand holding ceremony that just might be derived from earlier ritualistic greetings, passed down to them from earlier generations of Christians which may have learned such things from Apostle Thomas.³¹²¹

William of St. Thierry, during the 12th century A.D., wrote how the mysteries of redemption flow from Christ's wounds like a door to understanding the secrets of the sacraments. "Open to us your body's side, that those who long to see the secrets of your Son may enter in, and may receive the sacraments that flow therefrom, even the price of their redemption."³¹²² In another place, he seems to hint to the how Christ assists them in feeling his wounds, by grasping their hands. "Lord, whither do you draw those whom you thus embrace and enfold, save to your heart?"³¹²³ And it is to these wounds that Christ draws the soul in order that one might thrust their fingers, or hands into his side like Thomas did.

In other post resurrection appearances to his disciples, one of which was while some of them were fishing at the sea of Tiberias. Jesus appears on the shore and tells them to cast their nets in a certain area. When they do, their nets are full of fish when they pull them up. At this moment they knew that it was the raised Lord. Peter jumps in the water and starts to swim toward Christ (John 21:1-14). In the art works, Christ raises Peter from the water by taking a hold of his hand. These types of art works served to remind later Christians of the same types and symbols which they dramatized in their sacraments.³¹²⁴

Irenæus, 120—202, wrote that after Christ had descended to the place of the dead in the lower parts of the earth to preach the gospel there, He then afterwards rose up "in the flesh, so that He even showed the print of the nails to His disciples, He thus ascended to the Father."³¹²⁵

Leo the Great, 390-400, died A.D. 461, mentions Christ's visitation to his Apostles: "He entered when the doors were closed upon the disciples, and gave them the Holy Spirit by breathing on them, and after giving them the light of understanding opened the secrets of the Holy Scriptures, and again Himself showed them the wound in the side, the prints of the nails, and all the marks of His most recent Passion..."³¹²⁶ Leo also suggests that their mysteries were imitations or types of Christ's suffering, resurrection and ascension. For "the Lord's Resurrection and Ascension did not pass by in uneventful leisure, by great mysteries (Sacramenta--mysteria) were ratified in them, [and] deep truths [were] revealed."³¹²⁷

Another connection in all this, is another symbol³¹²⁸ found in the middle³¹²⁹ of later Christian gloves,³¹³⁰ called the monial.³¹³¹ Some of which symbols look like unto, and seem to be a type of nail wounds.³¹³² For example, in an engraving, 1485, in first editions of Dance of Death, by Guyot Marchant, the Parisian printer, a personified Death is grasping the left wrist of a religious leader, Pope Innocents. Thus, as this engraving shows, hand grasps were done on gloves with circular symbols in the middle of the hand in the same areas where Christ's nail marks are also depicted.³¹³³ These types of hand grasping on gloves were passed down to later freemasons.³¹³⁴ They

had learned of these things because of how the later Christian religious leaders had hired Stonemasons to carve and create these ritualistic hand clasps in the many different stone carvings which can still be seen today in the old churches throughout Christendom.³¹³⁵ Before later masonic grips on gloved hands were done and depicted, earlier Christian artists, & stone carvers made stone monuments that show different types of handshakes with gloves on.³¹³⁶ Some of these stone monuments are grave markers,³¹³⁷ some of which also show the symbols mentioned earlier, in gloves,³¹³⁸ and on rings.³¹³⁹ Numerous tomb stones also depict clasped hands. In some cases, what angels do at curtains suggest connections to earlier symbols of the descent into hell, and resurrection, or lifting out of souls out of the place of the dead. Many of these ritualistic concepts go back to the earlier symbols that reminded the Christians about the wounds of Christ's atonement.³¹⁴⁰

Consequently, the way in which the wandering Christ is greeted with grips, these greetings are seen in the way in which a Noble greets the poor at the entrance to his home.³¹⁴¹ And sense some of them are disabled people, another blind, etc., the Noble is in the act of receiving Christ the wounded wanderer in this symbolical way. During the 11th--12th century, Christians had artists illustrate these hand clasping greetings between monks and those who came to their door. Thus, the artists preserved for us this traditional greeting as part of a series depicting Monastic life. Hence, in showing monks receiving postulants at their monastery doors, the first monk clasps, with his left hand, the hand of the postulant, which is raised a little.³¹⁴² From the workshop of Fra Angelico, 15th century, two saints greet each other with both their hands, by gripping both of each others' hands.³¹⁴³

12th cent., earlier lore on Christ's global wanderings, may have caused many Christians to become wanderers too. For "nuns or monks, canons or wandering preachers, defined themselves as imitators of Christ and the apostles."³¹⁴⁴ One such wounded wanderer was St. Francis of Assisi, 1181-1226. He patterned his life after how Christ went about in the guise of a beggar, or pilgrim. For, according to traditions, "St. Francis wandered up and down the world smiling for the great love that was in his heart." Many noble and poor knew him, and his smile. "To them the smile of "the Lord's own beggar" meant help and sympathy." Like the vagabond Christ-child tales, St. Francis begged for food from door to door. He would also sleep in whatever place he was able to find lodging. "He wanted to be poor because Christ was poor, and he was trying to live like his Master."³¹⁴⁵ "Christ was depicted as he who was "the Highest made the lowliest, the King of all kings a poor infant."³¹⁴⁶

Also, St. Francis is often shown having received nail mark wounds in his hands³¹⁴⁷ and feet,³¹⁴⁸ or the stigmata,³¹⁴⁹ as well as other saints too.³¹⁵⁰ In Giotto's Death of St. Francis, 1320, a hand clasp is seen in this kiss of peace. It is similar to depictions of how Mary grasps and gives Christ's dead hand the kiss of peace on his wounds. In Francis dead hands, one of which is in view, we also see the wound or the stigmata. We don't see the other circular nail print wound on the other hand because a monk is kissing the stigmata on his other hand. Furthermore, like depictions of Mary, while the monk is kissing the wound area on top of Francis' hand, with the palm down, & in the middle of the hand. He is also grasping Francis' hand underneath with one hand, and his wrist with the other.³¹⁵¹ Thus, when this same type of kiss of peace is done on glove symbols, and in greeting commuting pilgrims, it seems as though they are likened unto the same types of kisses and grasps³¹⁵² which are given on the wounds in the hands of the journeying Christ. Moreover, because monks believed that Christ was ambling the earth in different guises, to them, it was as if

they were kissing and clasping the wounds of Christ. Thus, when they performed the kiss of peace on the hands of beggars, pilgrims, the poor and the sick, it was as if, in their minds, they were clasping and kissing the wound marks in Christ's hands. After all, their customs & art compositions reminded them that, at some point in time, he would come to them when they least expected, for he would appear in different guises. This is why they would greet strangers, etc., in this way as if they were episodic "Christs" out visiting & testing different monasteries.³¹⁵³

The hand clasping kiss of peace is mentioned by Severus, Archbishop of Antioch, 512—19, in a Coptic text in which he relates this greeting in a letter to John, the Archbishop of Ephesus: "Before all things I kiss the holy hand wherewith thou hast touched the holy Flesh of the Son of God. Greeting!"³¹⁵⁴

These types of greetings between Christ and his followers seem to date back through the centuries, for example, during the third through the fourth century, in the Acts of Andrew and Matthias, we read how Christ appeared in the prison where Andrew was being held. In having stretched out his hand toward Andrew, he said: "Give me thy hand, and rise up whole." Andrew reaches up and "gave Him his hand, and rose up whole."³¹⁵⁵ It is also interesting to note other traditions³¹⁵⁶ and accounts, in which the touring Christ is a healer wherever he goes. Furthermore, how that in Christian Monasticism, this thread or element in cruising Christ folklore & customs is found too. Consequently, in living and practicing Benedict's Rule for the sick, Christian monks were to care for the sick, whom they believed could be Christ in the guise of a sick person.³¹⁵⁷ With this in mind, it was their moral duty to help them to regain their health.³¹⁵⁸

Another element which is in the wandering Christ traditions, and which shows up in the acts of raising a person up to good health, is this: There is also a hand clasp to symbolize how the sick are raised back to good health.³¹⁵⁹

Moreover, such things may have also been seen as a type of the triumph over spiritual and physical sicknesses. Spiritual, because of how angels would anoint the wounds of the souls, they lifted, with hand clasps,³¹⁶⁰ out of hell.³¹⁶¹ But also, physical, because of how all types of physical imperfections, and illnesses are healed when the spirit is clothed in a gloriously bright resurrected body.³¹⁶² Very often, numerous Christian artists through the centuries have illustrated the resurrection of Adam and Eve, and the saints of old. They are lifted by the hand out of the underworld during the harrowing of hell.³¹⁶³ Thus, Christ's resurrection became a symbol of hope for the sick and the dying.³¹⁶⁴

In a work by Giovanni da Milano of the Christ-child and the Madonna, the Christ-child takes hold of a person's hand in the same sort of way as already mentioned. There are other grasps done between Christian Kings and their Nobles. These too were derived from the early to later Christian mysteries, and were eventually preserved among later Freemasons,³¹⁶⁵ militant Christian Orders,³¹⁶⁶ and Christian Knight Orders.³¹⁶⁷

Another artist that characterizes a hand clasp between a King, and the Christ-child—as the King of Kings, is a composition that is dated 1455/60—1532. Thus, it shows the adoration of the Magi, in which the small Christ-child is clasping the hands of the first foreign king who has come to pay him homage.³¹⁶⁸

In the thirteenth-century church of St. Tommaso in Formis, Rome is a mosaic called THE MEDIEVAL CHRIST. Christ grasps the wrists of two men who represent the captives of the different races of the world. Their feet are in irons, one man is white, the other is darker skinned. In grasping their wrists, Christ "draws into one and the same salvation the captives of every race."³¹⁶⁹

Furthermore, because sheep are symbolic of people, in that the "lamb, as St. Hilary says, though single, signifies humanity in general."³¹⁷⁰ It may be that another symbol of hand and wrist grasping gatherings, in early Christian art works, are when Christ gathers the lost sheep from the ends of the earth, and from the underworld. Consequently, in many cases, he holds the ankles, or legs of the lamb on his shoulders.³¹⁷¹ Perhaps each leg of the lamb may represent the four corners of the earth from which humanity is being gathered from.³¹⁷² If so, then it is as though Christ is drawing humanity together, by hand and wrists grasping, from the four quarters of the earth. But also from the underworld too, because these types of Christ are also seen on early Christian tombs, sarcophagi, in sepulchral monuments, & on early Christian graves, as a symbol of Christ's descent into the underworld, and the resurrection too.³¹⁷³ Moreover, further evidences to these theories and possible interpretations are how lamb legs, and, or ankles are grasped, hence, many of these may be types of gatherings. If, that is, each leg represents the four corners of the earth to which the human family was spread into. Nevertheless, the fact that numerous artists show Christ grasping the wrists, and the hands, in such works as, The Medieval Christ; and in the different ways he lifts souls up out of hell; and then, like The Good Shepherd, how he conducts souls over into paradise.³¹⁷⁴ All these types of symbolical art pieces, and themes seem to suggest the theological motifs that represent Christ's intercontinental gathering of souls from around the world, & from the spiritual realms too.

In the mystery of marriage, we see further types and symbols of the drawing together of humanity. In these hand clasping³¹⁷⁵ ceremonies, there are some types of Christ's gathering together of both the living and the dead. An ancient Christian document, The Gospel of Philip, says this about this type: "Christ came to repair the separation which was from the beginning and to again unite the two, to give life to those who died as a result of the separation and unite them."³¹⁷⁶ A reading of Psalm 85:11—12, as it is found in old Spanish Archive Manuscripts, says this: "And truth shall I send forth out of the earth in the latter days, to bear testimony of Mine only Begotten, & righteousness and truth shall I cause to sweep the earth as with a flood to gather out mine elect from the four corners of the earth. Yea, the Lord shall give that which is lost and the land shall yield up her increase."³¹⁷⁷

Lactantius, 260—300, states that Christ was sent by God the Father, in order that, "He might reveal to all the nations which are under heaven the sacred mystery of the only true God, which was taken away from the perfidious people, who oftentimes sinned against God."³¹⁷⁸

In early Christianity, there is a gathering of the people from the east, west, north and south for a celestial banquet.³¹⁷⁹ In some Christian Liturgies, during the 3rd—4th centuries, such as during the Anaphoral prayer, the priest mentions a bloodless sacrifice; ". . . which all nations, from the rising to the setting of the sun, [or east and west] from the north and the south, present to Thee, O Lord; for great is Thy name among all peoples. . . ." Further on he asks the Lord, ". . . remember in Thy good mercy the Holy and only Catholic and Apostolic Church throughout the whole world, and all Thy people, and all the sheep of this fold." (John 10:16).³¹⁸⁰

In Constitutions Of the Holy Apostles, 3rd—4th cent., we read: ". . . O Lord Almighty, everlasting God, so gather together Thy Church from the ends of the earth into Thy kingdom, as this corn was once scattered, and is now become one loaf."³¹⁸¹

The Second Epistle of Clement, 3rd or 4th century, early Christians were to make good the command of the Lord to be ". . . gathered together unto life. For the Lord said, 'I will come to gather together all the nations, tribes, and tongues.' A little further on he speaks of a day in

which: "...the unbelievers "shall see His glory," and strength; and they shall think it strange when they see the sovereignty of the world in Jesus, saying, Woe unto us, Thou was He, and we did not obey..."³¹⁸²

Some of these types of hand symbols represent how the wandering Christ is out in the world with his servants to gather &, unite the people of all races into one fold.³¹⁸³

Irenæus, 120—202, Christ, "gathered from the ends of the earth into His Father's fold the children who were scattered abroad, & remembered His own dead ones who had formerly fallen asleep, & came down to them that He might deliver them."³¹⁸⁴

Origen, 185—230—254, wrote that the Apostles were filled with the power of Christ's divinity in order to "itinerate [or travel from place to place³¹⁸⁵] throughout the world that they might gather together out of every race and every nation a multitude of devout believers in [Christ] Himself."³¹⁸⁶

Cyprian, 200—258, citing from the scriptures, wrote of this gathering too: "Nations which have not known Thee shall call upon Thee; and peoples which were ignorant of Thee shall flee to Thee." Citing again from Isaiah, "Thus saith the Lord God to Christ my Lord, whose right hand I hold, that the nations may hear Him; and I will break asunder the strength of kings, I will open before Him gates; and cities shall not be shut." (Isaiah 55:5; 45:1).

Citing Isaiah again, "I come to gather together all nations and tongues; and they shall come, and see my glory. And I will send out over them a standard, and I will send those that are preserved among them to the nations which are afar off, which have not heard my name nor seen my glory; and they shall declare my glory to the nations." (Isaiah 66:18—19). He also goes on to cite other passages from the same prophet who makes reference to how a banner would be lifted up for the nations to gather to.³¹⁸⁷

Methodius, 260—312, in his use of Revelation 12, and other scriptures, he likens Jerusalem unto a bride, out of which shines forth the Groom (Christ). Thus, Christ is likened unto a light which arose from the dead to shine forth in the darkness which covered the earth, (citing Isaiah 60:1—4). As Methodism presents a number of types and symbols connected with early Christian mysteries, it may be that such passages in Isaiah, were considered types of Christ's intercontinental treks after his resurrection. Thus, it was from Jerusalem that the light of Christ did shine forth unto all continents. It may be that this passage in Isaiah may have also been seen by him as a prophecy about the darkness which covered the earth before Christ rose from the dead to show himself to all nations. It was also during this era that the captive spirits were released from the spirit prison. In some cases in early Christianity, this was likened unto their escape from the waters of hell, or "the sea."³¹⁸⁸ A part in Isaiah, which Methodius does not cite, seems to hint to this in the words, "...the abundance of the sea shall be converted unto thee, the forces of the Gentiles shall come unto thee." (Isaiah 60:5).

Methodius hints to the time when the raised Lord had showed his gloriously bright resurrected body to different groups of people among the nations, and how he gathers them together to instruct them in the mysteries. Hence, he follows this, with a comment on a passage from Isaiah: "It is the Church whose children shall come to her [Jerusalem, a Bride, Mount Zion, the Temple and Tabernacle of God] with all speed after the resurrection, running to her from all quarters."³¹⁸⁹

Upon receiving the light which never goes down, they are also, "clothed with the brightness of the Word as with a robe."³¹⁹⁰ Methodius' use of weddings as a type of gathering is an appropriate type, and mystery too. This, because of hand and wrist clasps involved in gathering families together. In fact, later Christian artists depict Revelation 12 as if it were a type of wedding between the

heavenly Temple and Christ. Consequently, some artists show the Christ child's hands and wrist being grasped by a hand, or an arm that extends from a higher realm building in order to pull him into the heavenly Temple.³¹⁹¹

However, even though hand and wrist clenches are not mentioned here by Methodius, he does go on to mention other aspects of the mystery of marriage when he wrote how, "the queen should be adorned, to be led as a Bride to the Lord, when she had received a garment of light..."³¹⁹²

Athanasius, Bishop of Alexandria, A.D. 296—373, likened Christ's spread out arms upon the cross as a type of how he spreads out his arms to the nations to come unto him. Thus, it was through Christ's death on the cross that "the calling of the nations is brought about.... Whence it was fitting for the Lord to... spread out His hands, that with the one He might draw the ancient people, and with the other those from the Gentiles, and unite both in Himself."³¹⁹³

Paul to the Ephesians wrote that God revealed the mystery, "That in the dispensation of the fulness of times he might gather together in one all things in Christ, both which are in heaven, and which are on earth; even in him" (Ephesians 1:9, 10). Another translation of this reads: "For he has made known to us in all wisdom and insight the mystery of his will, according to his purpose which he set forth in Christ as a plan for the fullness of time, to unite all things in him, things in heaven and things on earth."³¹⁹⁴

Irenæus, in the 2nd century, and later St. Augustine wrote of this gathering too, how that the elect of God would be gathered together from all over the earth. Thus, as part of this "universal salvation," Augustine wrote that, "He will gather together His elect with Him." Origen went so far as to suggest that not only will the human family be gathered by Christ, but also, he will seek out and escort even the fallen angels back to him. "The redemptive will of God touches all the cosmos and every entity within it, even God's enemies will ultimately be restored."³¹⁹⁵ This view, of course, got him in trouble with later Church men who rejected the idea that even the demons could eventually be brought back to God.

In Russian Orthodox Churches, there is the concept that the Redeemer leads us, just as a mother leads her child by the hand. There is also the imagery of how, Christ is the Pantocrator, blessing the world. Some of the structures in their Churches are built in such a way as to convey the idea of "a meeting between the divine and the human; they become a place where the world is gathered up whole and resolved into the House of God." They also believe that through the Holy Rites performed in their churches, especially the Eucharist, that this sacrament will be "the one through which the world is united in Christ."³¹⁹⁶

The Teaching of the Twelve Apostles, mid 2nd cent., the Lord is reported to have said: "I am a great King, saith the Lord, and my name is wonderful among the nations." Like in the later wandering-Christ traditions, there is this warning that, "ye know not the hour in which our Lord cometh. But ye shall be gathered together frequently, seeking the things which are suitable for yours souls; for the whole time of your faith will not profit you, unless ye shall be made perfect in the last time."³¹⁹⁷

These types of hand grasping greetings³¹⁹⁸ are not only part of the concepts, and doctrines of bringing the nations together³¹⁹⁹ into one fold, under one Shepherd. But they are also part of this whole symbolical science that runs throughout historic Christianity.³²⁰⁰

Some of which deals with the stigmata,³²⁰¹ the marks which helped them to identify the World Wide Wounded Wanderer.³²⁰² Much of which, as we might have already noted, also has its roots in the earlier Christian mysteries, or their rites of passage.³²⁰³ "Nevertheless I am continually with thee: thou hast holden me by my right hand. Thou shalt guide me with thy counsel, and afterward receive me to glory."³²⁰⁴ An Easter story from about the 10th century

tells of a young woman who was on her way home from the town market one morning when she met a stranger sitting on a rock. She offered him a drink of water, and noticed that there were wounds on his hands. The stranger didn't say anything but accepted her offer and then went on his way. When she got home, she uncovered her basket and found that her eggs had been transformed into pysanky. "The stranger was Jesus Christ—and that morning was the first Easter."³²⁰⁵ 17th c. work & allegory, *The Pilgrim's Progress*, the wounds in Christ's hands are marks of identification. "I perceived the holes in his hands and in his side; then I concluded that he was Our Lord. So I went up the Hill." ³²⁰⁶

Washings & Anointings in Historic Christianity

Many aspects of the early Christian mysteries have already been explored, such as baptism, baptism for the dead, etc. In these following chapters, we shall explore other aspects, such as anointing, garments, & so forth.

Coronations, & Investments of Powers: The right & authorities to Baptize & perform the other aspects of the mysteries, were not to be given to just anyone, but from the earliest day of Christianity, the performer had to be divinely authorized. Moreover, the power of the priesthood to perform the rituals, could not be bought, as Simon-the-magician attempted to do from Peter, (Acts 8:5–24). But this was to change as the churches were taken under the protective wing of Roman Emperors, like Constantine, fourth century & later. Thus, Simony, named after Simon the magician, was the sin of buying up positions of authority & power in religious political settings, such as during the Middle Ages, & this practice became issues of concern, in the selecting & coronations of different rich nobles, or elites to positions of religious leadership, where they could spend the tithing & forced religious-state taxes collected from the sales of indulgences, fees to perform religious ceremonies, fees to see the different collections of relics, & gifts that came into the theocracies from all over later Christendom.³²⁰⁷

FEET WASHING: Another aspect of washing in the earliest church, was the cleansing of the feet, & anointing with ointment, done to Jesus by Mary, as a funerary type ritual for the day of Christ burying, (John 12:1-7). Then of Jesus washing the feet of his apostles, (John 13:4–17). Tertullian, 140–220, in his *De Corona*, mentions the feet washing ritual, but offers no details as to whom, how, & where it was being practiced. 300, the council of Elvira mentions it, & in 380, the practice was being performed by the church of Milan. Bishop Ambrose of Milan, 340–397, the head is anointed, but also their feet are washed. 400, Augustine mentions it. 529, St. Benedict's rule has foot washing as a hospitality in welcoming travelers. Feet washing was also performed during the baptismal rites in Africa, Gaul, Germany, Milan, Northern Italy, & Ireland. During the eighth century, it was done by the Roman church, but not connected to the baptismal rites. The rite continued to be practiced down through the centuries by different Christian denominations, such as the Catholics, Eastern Orthodox & Byzantine Catholics, Coptics, Anglicans, Protestants, Lutherans, Methodists, Baptists, Anabaptists, Adventists, Pentecostals, & others.³²⁰⁸

Washings & Anointings as Part of the Ritualistic Journey of the Soul

"In order for the soul to return to the presence of God, certain ordinances are necessary. Among these ordinances are baptism, washings, anointings, special garments, and signs as seals and passwords to pass by the angels who guard the gate to God's kingdom."³²⁰⁹ During part of the ritualistic journey through the afterlife realms, before going down into the font, (as a type of Christ's

descent into hell), they were anointed with oil, or in some cases, blessed holy water, which symbolically made them "Christs," or anointed ones.³²¹⁰ As "Christs" they were armed for battle against the forces of darkness, for washings & anointings, were just parts of the whole baptismal journey of the soul through different realms of existences. Paul to the Hebrews mentions the ordinance, as "...having our hearts sprinkled from a evil conscience, and our bodies washed with pure water." (Hebrews 10:22). One of the symbolical meanings behind washings & anointings was that it washed away the uncleanness & impurities of sins so that the repentant can inherit the Kingdom of God, for no unclean thing can enter: "Know ye not that the unrighteous shall not inherit the kingdom of God?... [Paul goes on to list some of evil traits that would make the unrighteous disqualified, then wrote] ...And such were some of you: but ye are washed, but ye are sanctified, but ye were justified in the name of the Lord Jesus, and by the Spirit of our God." (1 Cor. 6:9-11). John wrote how that the early Christians should stick to what they'd been taught & heard from the beginning. "But the anointing which ye have received of him abideth in you, and ye need not that any man teach you: but as the same anointing teacheth you of all things, and is truth, and is no lie..." (1 John 2:27). There must have been counterfeit anointing rituals that "anti-Christs" were teaching in order to draw away the people after them, or get them to stop believing in Christ, (1 John 2:18–27).

From the earliest days of the church, controversy or schisms arose, and different church leaders attempted to combat the false perversions of their pure doctrines that were being blended & thus corrupted with outside & inside influences. Under these conditions, baptism, washings & anointings were changed & some aspects dropped out for other modes adopted for different reasons.

About 90–100, the first century non-canonical early Christian writing, though entitled as if written by apostles, but not, the *Didache* – the Teachings of the Twelve Apostles, references different modes of baptism, & allowed sprinkling if immersions were not practical.³²¹¹

"An anointing with oil which signified the reception of the Holy Spirit very early became part of the rite of baptism..."³²¹²

Justin Martyr, 110-165, baptism & the process of repenting and "washing," was part of the cleansing ritualistic symbolism in the church. Justin uses Isaiah (1:18) to make the point that one's sins shall be white as wool, in "washing."³²¹³

Clement of Alexandria, 153–193–217, seems to suggest that the garment is a symbol of Christ. "And I will be" He [Christ] says, "their Shepherd," and will be near them, as the garment to their skin. He wishes to save my flesh by enveloping it in the robe of immortality, and He hath anointed my body."³²¹⁴ As part of the mysteries, which led up towards deification, godhood, part of them included, "...washing: washing, by which we cleanse our sins; grace, by which the penalties accruing to transgressions are remitted; & illumination, by which that holy light of salvation is beheld, that is by which we see God clearly."³²¹⁵

Hippolytus, 170-236, cites Isaiah (1:18), & interprets the washing as being a beforetime of the purifying power of baptism. We might note here that baptism, washings & anointings, were sometimes done right after each other in the baptismal font areas. Hippolytus might be making reference to this when he goes on in commenting: "For who comes down in faith to the laver of regeneration, and ... joins himself to Christ;... and puts on the adoption,— he comes up from the baptism brilliant as the sun, flashing forth the beams of righteousness, and ... he returns a son of God and joint heir with Christ."³²¹⁶ The types of these early Christian cleansing & washing rituals, is how that the cleansing away of sins through the washing process, is the

removal of sin-spots from the white garments, to make them white as wool. Thus, as in the baptismal-rite, also are many references to white or 'bright' garment themes. Hippolytus thus hints to these, & deification themes, which were in the types, "puts on," (garment type), & coming up 'brilliant,' as the sun, 'flashing' 'beams of righteousness,' (these are more garment types blended with deification themes). As also in those coming up from baptism, the ritualistic type of resurrection, being clothed in a glorious body, that shines brilliantly!

Anointed ones, like Christ, were amongst the nations, & as Christ's post-resurrection world trek themes go, prophets—the anointed ones, were also those who spread the gospel message, as Christ's did during his global victory march. In the 3rd—4th century Christian work, *Constitutions of The Holy Apostles*, "...the Lord of the whole world, who hast scattered the sweet odour of the knowledge of the Gospel among all nations, do Thou grant at this time that this ointment [the oil used in early Christian anointing rites] may be efficacious upon him that is baptized..."³²¹⁷

Answering Celsus, Origen wrote that there really was no need, at the time of Christ's birth, for a number of Christs to have also been born into every corner of the world. For if Celsus had wanted to see "Christs" he should have noted that God had sent out representatives whom are termed "christs," by the scriptures, (1 Chron.16:22; Psa.105:15), or anointed prophets into all lands! Origen's response includes the idea that Christ had eventually entered into different parts of the earth, also.³²¹⁸ Where those who were anointed as "christs" in the baptismal rituals, the ritualistic type of the descent & resurrection, also considered as wandering Christ's after their ritual resurrection?

Though the answer to ancient critics' charge, 'that Christ neglected other nations,' was answered by early Christian apologists' doctrine, that Christ wasn't neglectful for 'Christ went to other nations.' Despite this, Roman Emperor, Julian the Apostate, 361–363, asked why God had sent prophets to the Jews only, but no prophets, & oil of anointing to other nations? Did God neglect us? As noted, the answer was no, there were anointed prophets in other nations.³²¹⁹

Protective Anointing as part of the Protective Garment themes in early Christian mysteries: By the beginning of the third century, if not earlier, anointings in the baptismal rituals, were done as part of the ritualistic denouncing of & the battle against the devil & his demons. Thus, themes like protection against the devil, evil spirits & fallen-angels, or demons, also included victory over them, the crushing of them, like under baptismal fonts. Or foot-stool resting, with them under-foot, a symbol of victory over the fallen. Or trampling of them, as the Grateful Dead come forth out of captivity. All these types, plus others, are part of the baptismal protective themes of battles against & victory over demonic evils. Plus the victory over one's sinful past-life, & the hopes for a new life in Christ.³²²⁰ Thus, the candidates for baptism, whom have vowed to put off the old man (person) of sin, like the old garment, & put on (like the white garment or purity), the new righteousness of Christ-anointed of God. Thus, like Christ & as "Christs," they were following their anointed King leader into battle, & on his victory march throughout the watery abyss & post-resurrection victory march throughout earth. (Just as in later Christian Knighthood types & later Christian war-lord themes of the Crusades).³²²¹

The protective aspects also included blessing oil or holy water sprinkled into baptismal fonts to exorcists the evil water spirits, monstrous underwater creatures, & demons of the deep abyss, that the font water represented, in connection with Christ's descent into the watery-abyss. These themes were carried over into art works too, as in these ritualistic types, & early Christians' explanations of

them, as in their writings on the mysteries to explain the meanings of those types of protective & cleansing themes. Thus, if one wanted to add more protection & fortification to their spiritual armor, they had to stay true to their vows by continually, (note the garment type), taking off (blackness), the evil sinful traits of the dark side. While putting on, like garments, the Christ like traits of love, kindness, humility, innocents, purity (whiteness), & so forth. Thus, before the protective garments, or baptismal robes, that the often naked candidates would be clothed in, there was the protective anointing(s).³²²²

In some cases, there was a post-baptismal unction, or the anointing of the catechumens with oil or ointment, preceded by the vesting in white robes. In other areas of early Christendom, the neophytes procession from the font to the holy table was accompanied by the singing of Psalm 23, in the Milanese rite, & possibly in that of Jerusalem. The part, 'thou has anointed my head with oil' was understood of the mystical chrism. Fourth & fifth century inscriptions mention the "vestimenta" at the cathedral baptistry at Ravenna, & in other areas, the unction, confirmation in baptismal settings related to graves, with epitaphs in memory of the dead. "At Tolentino a sarcophagus bears a depiction of a couple, Catervius and Severina, quos dei sacerdos Probianus lavit et unxit — whom Probianus, the priest of God, washed and anointed."³²²³

Furthermore, during the "sacral anointing," Christian Kings promised to protect churches "under the obligations contained in the office or ministerium bestowed on him by God to act as His 'vicar on earth.'"³²²⁴ "Christmas and Easter were favourite coronation days; as commemorations of the Lord's Advent and the promise of salvation, they were appropriate for the beginning of a reign—for the advent of a new king."³²²⁵

"Before baptism, the candidate was anointed with oil which was supposed to have the power to expel the evil spirit from the soul. The water in the font was consecrated by pouring upon it some oil in the form of a cross, and by this ceremony it was supposed to be changed in its very nature and become a regenerating force. This change was called "trans-elementation." Baptism in this way paganized. It became a ceremony of initiation in mysterious rites, and not the entrance into the kingdom of God."³²²⁶ But, instead it was still, in later centuries, a ritualistic type of the descent into hell, being rituals that had protective themes, the protective anointing against the devil & evil spirits often commanded to depart several times. So also the protective garment, or white linen cloth, later placed on the head of anointed & sprinkled baptized infants, were later reminders of the earlier washings, anointings & white garments of earlier Christian mysteries.³²²⁷

Eusebius wrote that the anointing of the prophets made them types of Christ, or Christs.³²²⁸ Cyril of Jerusalem, (318–386): "Being therefore made partakers of Christ, ye are properly called Christs, and of you God said, Touch not My Christs, or anointed (Heb. 3:14; Ps. 105:15). Now ye were made Christs, by receiving the emblem of the Holy Ghost; and all things were in a figure wrought in you, because ye are figures of Christ." He goes on to say that the anointing was made on the forehead, ears, nostrils, and breast. "Then on your breast; that having put on the breastplate of righteousness, ye may stand against the wiles of the devil. For as Christ after His baptism, and the descent of the Holy Ghost, went forth and vanquished the adversary, so likewise, having, after Holy Baptism and the Mystical Chrism, put on the whole armour of the Holy Ghost, do ye stand against the power of the enemy, and vanquish it, saying, I can do all things through Christ which strengtheneth me." (Phil. 4:13).³²²⁹

In Cyril of Jerusalem's *Catechetical Lectures*, Archbishop of Jerusalem, on the early Christian mysteries,

tells how they entered the vestibule (proaulion) of the baptistery, then face westward to renounce Satan and all his works. Facing east, the place of light, they declare their beliefs in the Trinity & one baptism. Entering the next chamber, the inner one of the baptistery, they "put off their clothes, and were anointed with oil "from the hairs of your head to your feet." (Did they pass through a veil, with the double meaning, that of privacy, having stripped off their clothing, like putting off the old life of sin? But also, was there a veil symbolic of entering into another realm of existence, when they entered the inner chamber?) "The oil had been exorcised and was "a charm to drive away every trace of hostile influence." They then go into the pool, (kolumbethra), asked their belief in the Father, Son & Holy Ghost. Three immersions followed, & they were anointed again on their forehead, ears, nostrils, & breast. Having been counted worthy of the holy Chrism, they were called Christians. Clothed in white garments, they proceeded to receive the Eucharist.³²³⁰

Cyril of Jerusalem tells of those who had entered the inner chamber where they removed their clothing, were anointed, and then baptized or "washed." Being anointed a second time on different senses, forehead, ears, nose, breast, to symbolize a protective anointing that was that they would be able to stand against the wiles of the devil. The anointing on the forehead or brow to free them from the shame of Adam, when he fell. And that they may perceive clearly the glory of the Lord. The anointing on the ears was that they might hear the mysteries of God. On the nose, that they may say: 'We are the sweet odor of Christ to God among the saved.' On breast, that they may be clothed in a protective breast-plate of righteousness, & may stand against the wiles of the devil, countering his evil thoughts with good ones.

During the Middle Ages, the anointing on different senses, seems to still be hinted to in inscriptions on later baptismal fonts, such as at St. Margaret's Ipswich "SAL ET SALIVA" referencing the salt placed in the mouth and the spittle put on the ears & lips. Both are part of the *Ordo ad Faciendum Catechumenum* at the church door.³²³¹

Perhaps some Christians during these later centuries may have also thought of last rites as a sort of protection against the devil and his demons, just as in the earlier rites of anointing before baptism, they were anointed before descending down into the font, or waters of baptism, as if, in a symbolical and ritualistic way, they were about to die and descend into hades, limbo, etc., just as Christ did to do battle with the devil and his demons.

Jeffrey Burton Russell, points out that baptism, was considered in some branches of Christendom, to be a type of the descent of Christ into the under world, & that the anointing was a seal against the further assaults by the Prince of Darkness. Hence, they were "anointed with holy oil as a seal against further assaults by the Prince of Darkness. In the central act of baptism, the descent into water symbolized descent into the underworld of death, and emergence from the water symbolized rebirth and resurrection. Baptism, the culmination of the individual's freedom from Satan, had powers to cure illness of body and mind as well as corruption of soul." For in some cases, the "priest blew into the candidate's face to express contempt for the demons and drive them away. The priest also touched the catechumen's ears with spittle in imitation of Jesus' healing. He marked the sign of the cross on the candidate's brow to keep demons away. During the Easter vigil, the catechumen would face the west, the region of darkness and death, and make a formal threefold renunciation of Satan. Then he turned toward the east, the direction of light and resurrection, and formally transferred his allegiance to Christ. He was anointed with holy oil as a seal against further assaults by the Prince of Darkness. In the central act of baptism, the

descent into water symbolized descent into the underworld of death, & emergence from the water symbolized rebirth & resurrection. Baptism, the culmination of the individual's freedom from Satan, had powers to cure illness of body and mind as well as corruption of soul."³²³²

The battle themes of anointing & baptism continued on during the Romanesque period, 900–1200, for "the spiritual life of the Christian was seen as a struggle with the monstrous powers of evil. It was necessary for the soul to be armed by baptism; to enlist the power of Christ and his warrior Saint Michael in the unending struggle with the Devil."³²³³

Powel Mills Dawley wrote that candidates for baptism in the early Church would be anointed before they went down into the font. Thus, they "received the first anointing with oil." Then, after stepping down into the font, they were asked three questions & immersed into the water or the water of Baptism was poured upon them. Upon coming up from the water they were anointed again.³²³⁴

Tertullian, 145—220, wrote about washings and anointings, and the laying on of hands to receive the Holy Ghost: "The flesh indeed is washed that the soul may be cleansed; the flesh is anointed that the soul may be consecrated; the flesh is signed [with the cross] that the soul too may be fortified; the flesh is shadowed by the imposition of hands that the soul also may be enlightened by the Spirit. . . ." ³²³⁵ He also notes that oil was also used in healing rituals too, and thus this miracle was noted still happening during his time, (Ad Scapulam, c. iv). Also, "the flesh is washed [baptism] in order that the soul may be cleansed; the flesh is anointed [unction] that the soul may be consecrated; the flesh is signed [probably with the sign of the cross] that the soul too may be fortified; the flesh is shadowed with the laying on of hands [confirmation] that the soul also may be illuminated by the Spirit; the flesh feeds upon the body and blood of Christ [the Eucharist] that the soul likewise may fatten on God." (De Res. Carnis, 8).³²³⁶

Mani [born about 216 A.D.], became the founder of a Christian sect known as the Mandeans. About 250-300 A.D., a number of Mandaean writings were composed, and which made references to hymns that included anointing in their versions of the early Christian mysteries, considered heretical by other early Christians.³²³⁷

Gregory of Nyssa, 330–386, that in the mysteries, on aspect of it was how: "...Thou didst sprinkle us with clean water, and cleanse us from our filthiness." ³²³⁸

St. Ambrose, 340--387, wrote that one aspect of the early Christian mysteries, included anointing.³²³⁹

Jerome also wrote concerning the washing & anointing ritual, with the putting on of ritualistic garment, (Ad Fabiolam, Ep. cxxvii).

Later Anointing Rite in the Orthodox Church, as explained by Archimandrite Ephrem's presentation about the Holy Oil in the Orthodox Church. Father Ephrem: "The one to be baptized is brought forward. The Priest takes some of the oil and makes the sign of the Cross on the forehead, breast and back of the candidate, saying: The servant of God, N., is anointed with the oil of gladness, in the name of the Father, and of the Son, and of the Holy Spirit. Amen. As he signs their breast and back he says: For healing of soul and body. On the ears: For the hearing of faith. On the feet: For your feet to walk. On the hands: Your hands made me and fashioned me. And when the whole body has been anointed the Priest baptizes the person, holding them upright and facing East, as he says: The servant of God N. is baptized, in the name of the Father. Amen. And of the Son. Amen. And of the Holy Spirit. Amen. At each invocation the Priest immerses them and raises them again [three-fold immersion]."³²⁴⁰

Anointing & Coronation Ceremonies of the Ascents to the Thrones of Later Christian Kings & Queens: Later versions of washings & anointings were preserved to a

certain extent in the anointing & coronation ceremonies done by the clergy, as princes & princesses, or other nobles & the elites ascended to become Kings or Queens. Also, during the Middle Ages, Popes & Clergy leaders competed with each other, & with Emperors, Kings & Queens as to whom would be anointed & invested with political-religious powerful positions in the Churches. Sometimes these positions were sold off to nobles & rich powerful people, this was called Simony, (after Simon in Acts chapter 8, tried to buy priesthood powers from Peter).³²⁴¹

The coronation rites used in the hallowing of kings had political religious aspects to investing the person as "...God's anointed, endowed by God with powers which combined important aspects of the powers of bishops and priests, as well as the sanctions of secular rule. He was anointed with the holy oil used in the consecration of priests; he was invested with the ring and staff conferred on bishops, with the power to destroy heresies and to unite his subjects in the Catholic faith..."³²⁴²

482–511, King Clovis, (Chlogwig), an art work shows a dove, symbolic of God's approval of his baptism, & that also brings a container of the ceremonial oil that will be used in this baptismal rite witnessed by priests & nobles.³²⁴³

610-630, on a Byzantine silver dish, excavated on the island of Cyprus, there is a depiction of the anointing of David by Samuel, who holds a horn filled with oil over David's head. Thus, David becomes an anointed King.³²⁴⁴ "The Byzantine emperor was referred to as 'anointed of the Lord' and 'living icon of Christ'. While the coronation ritual acclaimed him as 'crowned by God' and 'crowned by Christ'..."³²⁴⁵

7th or 8th centuries, Baptism in the Lateran Church of Rome, included, amongst other aspects, the post-baptism anointing on the person's head.³²⁴⁶

753–754, Pope Stephen journeys to Gaul, Frankish kingdom, to anoint King Pepin I.³²⁴⁷

787, Offa son, Ecgrith was anointed king, a rite of royal unction-imitated from the Franks.³²⁴⁸ In Europe, at the synod held at Chelsea, 787, the Anglo-Saxon king had been called *Christus Domini*, & a declaration was issued that said: 'Whosoever resists the royal power is resisting the ordinances of God' and incurring eternal damnation. This new coronation ceremony, that added the solemn rite of unction, raised the anointed King to ranks above the ordinary people. "The anointing of the king with the sacred oil, with which (in the words of the coronation order) only 'priests and kings and prophets and martyrs' were anointed, raised him out of the ranks of ordinary people, and meant that 'even in the weakest of hands the royal power was upheld by a religious sanction against all other powers in the state'. It also meant, in the eyes of the churchmen of that date, that he had a right to direct and interfere in church affairs, to appoint bishops and abbots, and to expect their close co-operation in the work of government. The bishops were leaders not only in the king's council but also in the shires, where they represented royal interests and helped to enforce the king's will."³²⁴⁹

9th–10th century coronation ceremonies of the county of Anjou, political theory, blended with later Christian anointing ceremonies, was enshrined in the coronation rites used in the hallowing of kings. The kings were considered God's anointed, endowed by God with powers which combined important aspects of bishops & priests, & sanctions of secular rule. "He was anointed with the holy oil used in the consecration of priests; he was invested with the ring and staff conferred on bishops, with the power to destroy heresies and to unite his subjects in the Catholic faith..."³²⁵⁰ The kings also received a sword & sceptre, with words that gave them the highest authority, it was believed, to wield to their

use, even for violence, as Vicars of Christ. Defender of the faith & church against heretics, & any who might be interpreted as a threats to the kingdom. Deification themes were also preserved in these coronation ceremonies too, with the Kings & Priests considered deified, & sanctified.³²⁵¹

844, 850, Lothar's son, Louis II, was anointed twice & three times crowned (844, 850 & 872), by the Pope & these repeated acts seem to have established the precedent that the pope alone had the right to carry out the consecration of the emperor.³²⁵²

920-30, in the Bible of Leo the Patrician, made at Constantinople, is a depiction of The Anointing of David, for over his head is held a horn filled with anointing substance.³²⁵³

962, Duke Otto of Saxony was anointed imperator et augustus by the pope John XII.³²⁵⁴ These anointing rituals of the Christian kings, preserved in part, the anointing rituals of the mystery dramas. The anointing of the kings was also called "The coronation" rite, or the "Unction with a special holy chrism."³²⁵⁵ This is often depicted in early to later Christian art works. One example of this is of Charles V.³²⁵⁶

973, in the days of St Dunstan, the rite of royal coronation and consecration was used at the coronation of Edgar.³²⁵⁷

936–1075, like other Christian kings, such as in France and Anglo-Saxon England, the early Germans, considered their "ecclesiastical anointment with holy oil upon coronation," to have acquired a sacral or sacred nature. Hence, their acts of anointment raises the king above other laymen, making him the vicar of Christ on earth, anointed of God. Such acts were portrayed in Ottonian and Salian art, architecture and liturgical dramas and ceremonies.³²⁵⁸

These anointing rituals of the Christian kings, preserved in part, the anointing rituals of the mystery dramas. The anointing of the kings was also called "The coronation" rite, or the "Unction with a special holy chrism".³²⁵⁹ This is often depicted in early to later Christian art works. One example of this is of Charles V.³²⁶⁰

Late 11th century unknown writer: 'Anonymous of York,' wrote, "Kings and Priests have a common unction of holy oil, a common spirit of sanctification, a common quality of benediction..." The writer also connects the anointing ritual with deification, as early Christian Fathers did too. But, as to what aspects of the doctrine still remained in York, or other places, at Rouen, where this observation was written. By this later time, it ought to be explored further as to what aspects of the earlier Christian connections with anointing & deification still remained. At any rate, the unction, or oil anointing was part of the deification process, for "Both Kings and Priests are deified and sanctified by the grace of unction and by the consecration of the benediction..."³²⁶¹

1204, Baldwin of Flanders, was anointed & crowned emperor in Constantinople. His chest "bare he is anointed."³²⁶²

1250--1285, in Gothic manuscripts, coronation ceremonies are depicted in which the head of kings are anointed.³²⁶³

Numerous art works show an animals horn that holds the oil for anointing, an example is in a depiction of Samuel anointing the forehead of David, (Breviary of Martin d'Aragon, 14th cent., Biliothèque Nationale de France).³²⁶⁴

1422–61, Charles VII, also called "the dauphin," as a young ruler, was held by villainous advisors at the castle Chinon in Touraine, & according to French tradition, he couldn't officially become king until he should be consecrated with the sacred chrism, anointing, in the cathedral of Reims, which was being held by the hostile

Burgundians.³²⁶⁵ A young female farmer, Jacques d'Arc, Joan of Arc, from the Lorraine village of Domremy, near Nancy, Bar-le-Duc, & Chaumont, she rose to fame through claims of visions of saints & hearing voices. The voices told her that she must make the dauphin or Charles VII the lawful king by having him anointed in Reims, in accordance with French custom. Thus, eventually, on July 17, 1429, the dauphin was consecrated.³²⁶⁶

1461–83, France kingdom, King Louis XI, on a table beside his bed was the 'Saint Ampoule,' the "vase in which the holy oil for coronation was kept, and which had never left Reims before. According to Commynes, the king wanted to try its miraculous virtue by having his whole body anointed."³²⁶⁷

Niccolò Alunno, 1430–1502, an Italian painter, also known as Niccolò di Liberatore, and as Niccolò da Foligno, depicted the Coronation of the Virgin, with Saints in 1466, and the Virgin and Child Enthroned, 1482.

15th century A.D., on a box said to contain the mortal remains of a martyred saint, the Reliquary of St. Laurent, Musée des Beaux-Arts, Moulins. The art works depict an angel anointing the wounds of the body of the saint.³²⁶⁸

Washings & Anointings, & Baptisms Reduced to Infant Baptism as Cleansing or Washing Away of Original Guilt of Adam: In the earliest church, Baptism had many types, as noted, such as how immersions were likened unto Christ's descent, burial, & resurrection. A type of washing & cleansing away of sins to renew the person back to their innocence, like unto the innocence of a new born child. However, as time went by, later versions of these rites included a blend of heretical teachings that became accepted & even enforced by the theocracies that arose during the Middle Ages & later Church councils. Thus, the false "doctrines" crept in that claimed that every human born, "inherited" Adam's sins, called "original sins." This meant that infants weren't born innocent, but were tainted by "original sins," that thus needed to be washed away in order for them to enter into heaven. Consequently, the later Christians theocracy insisted & commanded that parents shouldn't wait too long after their children were born, to have them baptized, just in case something happened to cause the infants to die, un-baptized. As these "doctrines" became legendized in later centuries, & as baptisms for the dead faded out of the later Christian churches; baptismal prayers for un-baptized infant water nymphs began to be the answers to helping save infants who had died un-baptized. During different times, like Whitsuntide, or Whitesunday - Easter, these water-spirit nymphs like creatures, lore said, could be heard near water, streams, & lakes, for they'd giggle, or mournfully cry out, & upon hearing them, one could perform a sort of baptism for the dead prayer, for these un-baptized dead babies' spirits in order to free them to ascend to heaven.³²⁶⁹

In the early centuries, changes & compromises were made that allowed for different modes of baptism. Thus as baptisms by immersions were changed, or dropped & reduced to washings & anointings, or just sprinkling & pouring modes of baptism; so also were the baptismal robes reduced in size to a bib like white cloths, as a reminder of the earlier white baptismal robes of later Whitsundays. These changes in the modes of baptism, were rejected & argued against by some early church fathers, while others accepted them, went along with them, but not without protest, while others expounded upon & defended the changes as acceptable, though not entirely valid. For examples: Clement of Alexandria claimed that "original guilt" was a Gnostic heretical doctrine, & thus argued against it. While Tertullian did preach that at the birth of the body & soul at the same time, (no pre-existence of the soul), the soul is tainted, but he didn't preach "original guilt," but allowed & approved infant baptism. Origen's Commentary on Romans,

comments on original guilt, but he was of the opinion that infants would not be condemned because of it. Cyprian connected the practice of infant baptism with the regeneration of original guilt, middle of third century. While later, Augustine taught that though infants are not held bound by any sins of their own, it was the guilt of original sin that infant baptism heals them of.³²⁷⁰

Infant baptism & anointing of infants often nude, (like unto the earlier nude adult catechumens), had some challenges for those taking part in the sacramental mystery. Infants, unlike adults, haven't learned to control letting out their dung, thus, there are cases when it has ended up "defiling" or "polluting" the baptismal waters. That baby dung, or any type of dung, was seen as defiling people, holy places, or in this case the holy baptismal waters, is probably derived from the many things that were considered to be symbolic of spiritual defilement, where something that had been washed clean, became dirty again, (2 Peter 2:17–22, returning to a sinful life is like the sow that was washed, purified, but returns to wallowing in the mire).³²⁷¹

Thus, fonts were sometimes designed to try to deal with these possible issues, when submersions of infants were still being practiced. When other modes of baptism became acceptable in the minds of later Christians, pouring of the holy water & anointing with oil was done. A 15th century manual & another source from the inventory of St. Nicholas, Bristol, c. 1410, tells of the washing & anointing, how that precautions were to be made by the godparents in how to hold the child during the anointing. How they were to wash their hands before leaving, lest any holy chrism oil should remain on them from having dripped down onto their hands while holding the child.³²⁷²

More on anointings in later Christian Coronation Ceremonies: During 15th century Spain, the coronation ceremonies in selecting Christian Kings & the Popes, they understood included anointing & the investing them with power, symbolic of them putting on royal & cleric robes.³²⁷³

In the Eastern Orthodox churches, baptism consisted of "...threefold immersion in water and is followed by the sacrament of chrismation, the anointing of the baptized person (usually an infant) with consecrated oil. After baptism, all worthy members (including small children) are admitted to communion."³²⁷⁴

In later centuries, when the mysteries had been legendized further, changed & fragmented, according to the different areas different sects of Christianity spread to: Washings & anointings in baptism, that included immersions, were reduced, in some areas, to just baptismal sprinklings & pouring. Other modes were the touching of the "holy water" on the forehead of infants, rather than older candidates, that understood what was going on. In some cases, the changes were justified in the minds of early to later Christians, because some areas lacked sufficient amounts of water required for immersions. Thus, this made it difficult to perform immersions. In other cases, emergency-baptism of the dying, or of those already dead, was adopted as "valid" baptisms by pouring or sprinkling. While in other cases, the age of the one being baptized was changed to include infants, while other areas rejected infant baptisms. It could also be asked if the anointing & washing, before the immersion(s), & in some cases, the post immersion(s) 2nd anointing, could have been reduced in some areas of historic Christendom, to just one sprinkling?³²⁷⁵

Washings & Anointings In Later Fragmented Versions of Baptisms For the Dead: As Baptisms for the Dead faded off into later legends, customs, & ceremonial funeral rites, masses & liturgical rites for the dead, so also did the different modes of baptism reduced to sprinklings, & or anointings, also faded out & changed. Some possible

examples: "In Brittany, blessing with holy water figuratively regenerates the dead and symbolically grants them immortality." In later centuries, & in some cases, masses for the dead included the sprinkling of water on the corpse, at the wake and in the cemetery, this was symbolically linked to the conception of regeneration and immortality; thus a hymn sung before the blessing of the corpse seems to have fragments of washings and anointings in it, for it says this about the sprinkling of water on the coffin: "The water that gave you life will cleanse your vision, And your eyes will see the salvation of God." It's also written that: "Here an explicit parallel is drawn between the holy water used to bless the coffin at the funeral and the water of baptism, without which, according to traditional doctrine, salvation is not possible."³²⁷⁶ Other examples of faded versions of washings & anointings in rites for the dead, are seen in numerous art works that show angels pouring, or sprinkling drops onto the heads of those souls in the infernal regions, as the rites are being performed by Priests.³²⁷⁷

Washings, Anointings & White Clothes, Fraternalized in Knighthood Orders: To keep these militant Orders under their control, or at least as much as they could through theocracy political policies, rules, & religious laws, that sometimes competed with the decrees of Christian Emperors & Kings. The Clergy caused their Christian soldiers, nobles, regular knights & Knighted Princes to pass through ceremonies which included political-religious rites of ascension to the thrones. Moreover, before a man would enter into an Order, he would fast, pray, and attend masses, make vows or oaths to protect the Church by fighting for his Lord and King. His Lord and King were considered to be God's "chosen anointed one," this is why some art works show Christ, or the hand of God, handing down the crown to the King. Or a hand holding a crown, or crowning them. Thus, as God's representative on the earth, it was believed that they had the divine right to rule. (Thus, the concepts of deification were preserved, to a certain extent, in these later anointing-coronation rituals). During the arming ceremony of a new Knight, he is clothed in new garments after a ritualistic bath. When a prince ascends to the throne, there is a coronation ceremony like unto the early Christian anointing rites. Barons, Lords, Earls and Knights would take part in rites of passage hand grips and tokens, and would perform oaths or vows to be loyal to the King. These rites were performed in almost each level in the political-religious pyramid. Thus, in times of wars, the Kings calls on his Barons-Lords or Earls to gather their armies of Knights to fight off invaders, or settle conflicts and inner disputes through single combats between Champions.³²⁷⁸

When a man came of age and it was time for him to become a knight, there was a solemn religious ceremony. The whole night before it, the young squire spent the time alone praying & meditating in church, on his knees before the altar on which lay his sword, his shield, and his lance. By the next morning, he took a bath, as a sort of washing ritual. Then he was clad in fresh new garments, like the early Christian mysteries, of taking off old clothing & putting on new garments. In the later cases with squires advancing to Knighthood, this was symbolic that he was to begin a new life. This was like unto how the earlier Christians would leave their old life of sin, for a new life in Christ, as an anointed-Christ. The squire would be given first a snow-white tunic, the symbol of purity, this was like the white garments or robes earlier Christians were clothed in. The squire then was clothed in a red robe, symbolic of the blood he might be called upon to shed in defense of the oppressed; and over this a black garment, representing the mystery of death. He attended mass and listened to a sermon on his new life and duties. He gave

his sword to a priest, who laid it upon the altar and blessed it. He made solemn vows to defend the Church, to be true to the king, & help women in distress, for every knight must be a lover of Christ and a defender of the Church. Thus, his weapons must be consecrated to God's cause. Then the knight of the highest rank came forward to confer upon him the order of knighthood. The young squire knelt before him with clasped hands, and solemnly vowed to uphold religion and chivalry. The lord buckled on the squire's sword, which was to be wielded for his own protection, as the mail or protective metal garment also protected him. This was like the protective garments that protected souls during their ascension, from the fiery darts of demons, shot at them. In some cases, golden spurs and his armor were presented to the squire, then, tapping him lightly on the shoulders with his sword, the lord pronounced over him the solemn words: "In the name of God, of St. Michael, and of St. George, I dub thee knight. Be valiant, fearless, and loyal." And the young man rose a knight.³²⁷⁹

"Around the year 1200 the church took over the dubbing of the knight and imposed its ritual and obligations on the ceremony, making it almost a sacrament. The candidate took a symbolic bath, donned clean white clothes and a red robe, and stood or knelt for ten hours in nightlong silence before the altar, on which his weapons and armor lay. At dawn mass was said in front of an audience of knights and ladies. His sponsors presented him to his feudal lord and gave him his arms, with a prayer and a blessing said over each piece of equipment."³²⁸⁰ There were also oaths or vows taken, he was smacked on the neck or cheek by an Elder Knight & was commissioned to defend & protect the church against its enemies, & to defend & help widows, orphans, the poor, & pursue evil doers.

First half of the 14th century, the connection of battle themes in later versions of washings, anointings & baptismal font battle imagery, could be part of why a sword was placed in the hand of a little one at a baptismal font. Louis of Orléans had a statue of Guesclin, as the tenth of the preux worthies, a sort of gallery of heroism in chivalry, erected in the great hall of the castle of Coucy. "His special reason for honouring the constable's memory was the fact that the latter had held him at the baptismal font and put a sword into his little hand."³²⁸¹

Fourteenth and Fifteenth centuries of orders of chivalry and vows included ceremonial baths, said to be a blend of paganism Christianized, or Christian aspects paganized: "The more elaborate from of these rites shows a most curious blending of Christian and heathen elements: the shaving, the bath, and the vigil of arms undoubtedly go back to pre-Christian times. Those who had gone through these ceremonies were called Knights of the Bath, in distinction from those who were knighted by the simple accolade. The term afterwards gave rise to the legend of a special Order of the Bath instituted by Henry IV, and thus to establishment of the real one by George I."³²⁸²

"Extreme Unction" was often given to those who were believed to be facing death, thus, the dying person would be anointed on the eyes, mouth, nose, ears, hands and feet.³²⁸³

1972, after the Catholic liturgy was modified, extreme unction was renamed the anointing of the sick, or the "onction des malades."³²⁸⁴

PROTECTIVE SKINS OR GARMENTS & COLOR SYMBOLISM

What happens to ritualistic garments, as types of the journey of the soul: In many ancient ritualistic mysteries, especially in early to later Christianity; what happens to the ritualistic garments are types of what happens to the

spirit, body, & resurrected persons in the journey of the soul through the different realms of existences. The garment is pure & white in the pre-existence, like the pre-mortal spirit, if it didn't fall, like the fallen angels did. The garment becomes dirty, filthy with spots of sins, in the pre-mortal existence, if that spirit was amongst those angels that sinned & made war in heaven & fell, where it becomes blackened. The garment becomes stained, spotted, blackened & bloody by the sins of mortal life. It thus needs to be cleaned, washed, or set aside as filthy rags, old clothing, symbolic of the "old man of sin" being set aside for new clothing. In being thus naked, the new clothing is put on, symbolic of putting on righteousness, putting on Christ like traits. New clothing is as a type of resurrection too. What happened to the clothing is a type of what happens to the resurrected, being resurrected to different degrees of glory & brightness. The soul descends into the waters of baptism, as a type of Christ's descent into hell, & like a refiner's fire is purified by the challenges of overcoming & gaining victory over the enemies of righteousness. Thus, like Christ, the soul helps defeat the forces of darkness, like Christ does in the descent into hell,³²⁸⁵ and rises up in the resurrection to be clothed in a glorified garment, a type of the soul being clothed in a glorified, deified body. The naked soul rises out of the underworld, ascends towards paradise or heaven, & is clothed in a protective body that can no longer suffer death. Just like ascending souls are wrapped in protective cloths, blankets, robes or garments, as part of the heavenly coronation ceremonies. Like the garment, the soul, upon being cleansed of all sins, standing bright before God's judgment; the souls is anointed, clothed in royal robes, crowned, enthroned, glorified & deified as a goddess or god. In being deified & ranked below Christ & the Godhead, the new divine one joins other deified saints clothed in glory, in the heavenly realms. In contrast, those on the left hand path descend into darkness, are clothed in blackness & are demonified to become more and more like the devil & his fallen angels, who lost their bright natures when they fell down into the darkness of the underworld. This is a summation of the journey of the soul & the ritualistic types in what happens to the garments in this journey from the pre-existence; through mortal life, where the spirit is clothed in a physical body. Plus, the descent into hell, & deliverance out; the ascensions into the higher paradisical & heavenly after life realms. Where the soul returns to the bright pre-mortal garment held there, to thus be clothed in glory; in contrast to the unrepentant wicked, who remains in the darkness. The garments' colors, & degrees of spots on down through the scales from white, gray, to black are types of what the soul had chosen along the eternal paths of the two ways, depending on which of the two ways, or two paths the soul freely walked upon. Which paths are either the right hand path towards deification; or the left hand path towards demonification.

Paul wrote to the Galatians: "For as many of you as have been baptized into Christ have put on Christ." (Galatians 3:27). Isaiah, John & Hermas, present different colors of garments as symbolical types of degrees of righteousness; or wickedness of people.³²⁸⁶

160, The Shepherd of Hermas, symbolically presents garments, and color symbolism to suggest the degree of sins, or the degree of righteousness of those who are clothed in different colors of garments.³²⁸⁷

Acts of Thomas: White garments are put on for the wedding feast. The person clothed in such garments hopes to be "worthy of them." So these are not just ordinary everyday garments. In Revelation, in the marriage of the Lamb, the wife in having made herself ready for the Lamb, symbolic of Christ, for she is to be "arrayed in the fine linen, clean and white: for the fine linen is the righteousness of saints."³²⁸⁸

Nag Hammandi, Gospel of Truth: The word of the Father clothes everyone from top to bottom, purifies, and makes them fit to come back into the presence of their Father and their heavenly mother.³²⁸⁹

In the Hymn of the Pearl, or The Hymn of the Soul Contained in the Syriac Acts of St. Thomas, there are pre-existence themes, that are likened unto what happens to a heavenly robe that the spirit was once clothed in, before descending into the filthy & impure garments of mortal life, which the spirit is clothed in, or when clothed in a mortal body, (according to anti-matter Gnostic type beliefs). Thus, the hymn tells the story of an anointed prince of royal heavenly parents, for he has a brother too, as part of this heavenly royal family. In this allegorical journey, his soul enters into bodily incarnation, with a mission to seek a pearl. His parents, while in the pre-existence, had blessed him, clothed him in a bright robe of glory, but upon sending him away, they took it & his purple toga off, (purple being the color of royalty). If he is successful in his earthly mission to bring back the pearl, his parents covenanted with him, while he was still in the pre-existence, earlier, that he will again, put-on that robe of glory & his toga, & with his brother, become an heir to his parents' kingdom. After his descent to the new realm, he is among strangers & is distracted from his mission, & forgets his purpose in earth life, how that he was an anointed prince, once clothed in royalty. He notes that he has put on a robe like the strangers of this new realm. He has to be reminded of his mission from a message from his heavenly family, & when he is awakened to remembrance of his mission, he descends into the watery abyss in the middle of the sea, defeated the underwater serpent, seized the pearl, & ascends from the sea. He takes off the filthy & impure garments by stripping down & leaving them in the fields. He goes to the east, into the light of his homeland & his robe of glory & other royal garb, is offered to him again, as he returns to glory, having fulfilled his mission. It's the old, pre-existence-themes, in types, blended in with ritualistic types about the journey of the soul from the pre-existence, to the tests of mortal life, to then return to glory, with cleansing-garment types found in deification themes. The filthy and impure garments that were types of the soul having been tainted by matter, or a physical body, (again, Gnostic anti-body type beliefs). Of being tainted & made unclean by sins & worldly distractions, having forgotten his royal mission. But, upon being reminded by a heavenly messenger (eagle with a letter from his royal heavenly parents, & brother). He is awakened to enlightened determination to fulfill his covenant & mission. Though un-clean, he is washed & purified through his descent into the middle of the sea, like a sort of baptism, (the ritual descent into the watery abyss, like Christ's descent into hell). In this watery abyss, he encounters the demon type water serpent & is victorious over it. (Like in descent into hell types, of Christ defeating the fallen water serpent-devil, under the fallen doors of hades, in the river Jordan, during his baptism, so old art works show). Having seized the pearl, (like grasping with hand clasps, the valuable souls that desired to be rescued from the watery serpent-dragon, as in other harrowing of hell themes). He ascends from the sea to then go towards the light, eastward, (symbolic in ritualistic baptismal settings of the resurrection, & of leaving the darkness of sin, of stripping off the filthy impure garments, to then be clothed in white). Having also stripped off the old filthy and impure garments, he ascends to the light in the east, symbolic of his returning back to his heavenly home land. There, the robe of glory, & the royal purple toga, & a sort of heavenly coronation ceremony awaits him as a reward for being victorious over the serpent, & passing the test of mortal life, & fulfilling his pre-mortal covenant & earthly mission, for which he was sent to do. Thus, the whole hymn contains symbolical metaphorical ritualistic types of

the whole journey of the soul from the pre-existence, memory loss, regaining that memory through heavenly messengers that remind the initiates of their covenants, & the test of mortal life, & their particular missions. Then, the descent into hell, hints to baptismal-resurrection types, & finally, the prize, the ultimate reward! That of being clothed in deification through a heavenly coronation ceremony, to being an heir, as other princes, & other family in heaven members, that also return to glory to their heavenly Parents' kingdom.³²⁹⁰

Tertullian, 145—220, in the mysteries, the naked put upon "the clothing, as it were, of the faith which before was bear."³²⁹¹

Many references to the putting on of Christ have been understood of the anointing & clothing in white garments that were features of the ceremonial rites in the 2nd c.³²⁹² Performed by orthodox Christians, they were also borrowed by Gnostic groups of the same century.³²⁹³

200, initiation for baptism, were anointed with oil & immersed 3 times, or had water poured on them. Apostles' Creed, in coming up from the water, the new-made Christian was anointed with the symbolic oil of thanksgiving, clothed in white garments, & brought before the bishop to receive the laying-on-of-hands, gift of the Holy Spirit.³²⁹⁴

3rd cent., Clement of Alexandria wrote how "...those that wait at the court of heaven around the King of all, are sanctified in the immortal vesture of the Spirit, that is, the flesh, and so put on incorruptibility." And: "Truly, then are we the children of God, who have put aside the old man, & stripped off the garment of wickedness, & put on the immortality of Christ; that we may become a new, holy people by regeneration, & may keep the man undefiled."³²⁹⁵

Origen: "The expulsion of man and woman from paradise, and their being clothed with tunics of skins... contain a certain secret and mystical doctrine (far transcending that of Plato) of the soul's losing its wings, and being borne downwards to earth, until it can lay hold of some stable resting place."³²⁹⁶ Soul losing its wings was part of pre-existence themes too.

"Archaeology is able to contribute to our understanding of the practice and meaning of Christian initiation from the third century onwards. By this period it was undeniably a complex rite and, although it may differ in detail from centre to centre, it involved everywhere the preparation of the candidates with such ceremonies as the traditio and redditio of the Creed and repeated exorcisms. It included too the disrobing of the candidates, their affirmation of faith, their baptism and anointing, their clothing in white robes..."³²⁹⁷

From the 4th century to later ones, when Christendom gained more protection & political religious powers, in contrast to times when they suffered persecutions, their places of worship were destroyed, burned or taken over by Roman pagan thought policing civil authorities.³²⁹⁸ Many elaborate baptisteries were constructed in ways that represented a journey of the soul through symbolical purification, crucifixion, dying like unto Christ's death, his descent into the underworld, & ascent to new life, or resurrection. Thus, going through different parts of the churches into different rooms was likened unto that journey through different realms, where the art works seen, also told the stories & symbolical journey & where different aspects of the mysteries were performed. The neophytes, or new initiates, thus could have taken a bath privately, but not like unto the public baths, for the whole point was to enter baptism with purified bodies, and without having to face the temptations of immoral thoughts and actions presented by the public baths. Then they could have entered the church by corridors, which passes in front of other rooms into another, where they were disrobed, were baptized in the

rooms & fonts for baptism, then went to another room to be dressed in white robes. Then, they'd enter another area of the church for further instructions & take part in further aspects of the mysteries. For there were unctions or anointing rites, that includes the laying on of hands on the catechumens' heads for confirmations, further professions of faith, renouncing of the devil, & all his works, exorcisms against the powers of the devil & demons, & so forth.³²⁹⁹

307—337, Roman Emperor, Constantine I (the Great), gave an incentive for people to become Christians by promising them twenty pieces of gold and a white garment. Thus, 12 thousand "converts" consisting of men, women & children were baptized in a single year in Rome. But were they really converted or influenced to join by that incentive?³³⁰⁰

St. Ambrose (born 340 A.D. died A.D. 387), wrote about the Christian mysteries: Baptism, anointing, garments, renouncing against the devil, etc. In his reply to the Memorial of Symmachus, he charged that the heathens rites were counterfeiting the Cybele from the Almo. He objected to the heathen-pagans who wanted to erect an altar in the Senate house of the city of Rome, where the majority who meet there were Christians. He rejected to the swearing of oaths at these pagan-heathen altars, to obey laws & decrees.³³⁰¹ Also, "therefore thou hast come to the altar, thou hast received the grace of Christ, thou hast obtained the heavenly sacraments. The Church rejoices in the redemption of many and is glad with spiritual exaltation that her white-robed household stands at her side." (De Sacramen., V. 14). [A reference to the white robes of the neophytes, a novice, or new member in a religious order].³³⁰²

Gregory of Nyssa, 4th century Christian, wrote that baptism was for purification from sins, & in a symbolical way, the old man was to put on the new man. We will be changed into the fairness of that innocence as unto the innocence of an infant who is free from sin & accusations & from penalties, having been released by royal bounty from accountability. Garment types are mentioned as "the clean & fair apparel; teaching us the figurative illustration that verily in the Baptism of Jesus all we, putting off our sins like some poor & patched garment, are clothed in the holy & most fair garment of regeneration.... Thou didst strip off the fig-tree leaves, an unseemly covering, & put upon us a costly garment.... Thou didst sprinkle us with clean water, & cleanse us from our filthiness."³³⁰³

Garments or animal skins washed white from spots before God's judgment is the final end of the ancient ritualistic journey of the soul. The white vestment, is cleansed of sin, or spots, even if those stains on the garment have blackened the garments, or robes. For through the atonement of Christ, the journey of the soul, which baptism is a type of, Christ brings souls to purification, perfection, & deification. St. Ambrose calls the garments of the mysteries, "the chaste veil of innocence," while S. Cyril of Jerusalem, lectures on the mysteries, calls it "the garment of salvation".³³⁰⁴

300-390(?), Macarius ("Blessed"), the Elder, & "The Egyptian," (Copt), in his 50 Spiritual Homilies, comments on the type Christ used concerning light & darkness, concerning spirituality. Light symbolic of good, & the darkening of the soul, symbolic of bad, (Homily 1:4). The light of the body, or the darkness of the body, wasn't actual skin coloring, but was a type of spiritual lightening, or spiritual darkening. A type of enlightening their hearts with the spiritual light, or the opposite of darkening. Darkness is likened unto a life of sin, the darkness of the passions of evil, whereas light is symbolic of goodness, (Homily 1:5-6). He then gets into garment types, & color symbolism: "...As the coat or garment that you have on was made by another, and you wear it, and your house was created or built by another, and you live in it, so when

Adam transgressed the commandment of God, and hearkened to the wicked serpent, he was sold, or sold himself, to the devil, and the evil one put on his soul like a garment—his soul, that fair creation, which God had fashioned after His own image. Thus the apostle says, Having stripped the principalities and powers, He triumphed over them in the cross. [Different translation of Col. 2:15, than KJV.] This was the purpose of the Lord's coming, that He might cast them out, and recover His own house and temple, man. For this reason, the soul is called the body of the darkness of wickedness, as long as the darkness of sin is in it, because there it lives to the evil world of darkness, and is there held fast.... [Cites Paul, Rom. 6:6.] On the other hand, the soul which has believed God, and has been rescued from sin, and done to death out of the life of darkness, and has received the light of the Holy Ghost as its life,...” He goes on to mention the “darkness of wickedness,” & “wickedness of the passions of darkness” to further illustrate the garment color types, (Homily 1:7). He uses more garment types, putting on & taking off, like in the case with how the soul “puts on” or is clothed in a body, but then dies, or takes off that clothing, or the body. Thus, the garment types, that relate to death & resurrection types, which garments, are also connected to in early Christian symbolism, is used by Macarius. That of dying (symbolically speaking), to the ways of darkness, to then “...put on and receive the soul of the heavenly Spirit, and be translated from the wickedness of darkness into the light of Christ, and may rest in life through world after world.” (Homily 1:9). The hand clasping guide type is also part of the garment types too, which concerns ascending to the heavenly city of light, which, in art, often shows souls riding up on white blankets, garments, or robes. In this case, Christ is likened unto a Chariot driver in a chariot race, taking hold of the soul by the hands, as a driver does the reins, to guide the horses. The soul, thus in Christ's hands, is guided into the heavenly light, (Homily 1:8-9). He continues with more examples to illustrate garment types, of the naked body being clothed in the “heavenly clothing.” (Homily 1:10). Of the soul to be born into the land of the living, “...growing up unto the Lord, and be arrayed from the Godhead with the ineffable raiment of heavenly beauty,...” & “...the heavenly raiment of light which comes from God.” He goes on with further garment types that are symbolic of eternal life & deification to those worthy, who have been nourished in the light, & ate the bread of life & drank the Living Water, rather than that of the darkness. If “...thou hast put on the garments of the ineffable light...” they will live the eternal life, & be at rest with the Lord. (Homily 1:11-12).

Further on, in contrast, the kingdom of darkness, the evil prince, in captivating man, has “...enveloped and clothed the soul in the power of darkness, as a man might clothe another.” (Homily 2:1). More garment types, as to what happens to the soul, that is clothed in the blackness of sins. Macarius used a possible missing scripture, or at least a quote, if it is a quote, from a source unknown to the translator, (Homily 2:1 foot note 1): “And that they may make him king, and clothe him with royal garments, so that from head to foot he may wear royal garments.” In this manner the evil prince clothed the soul and all its substance with sin.” (Homily 2:1). So, Macarius uses garment types & symbolism, as to how the Devil, the evil prince of Darkness, in contrast to Christ's clothing the soul in the powers of righteousness. In contrast, the evil prince, clothed the soul in its substance (while in the body?), with sin. This might be like the black garments that the Shepherd of Hermas said represents being clothed in negative evil traits, in contrast to the white garments, that represent putting on good traits, kindness, love, etc. Macarius continues with the types, that remind us of Rev. 3:4, that references those who “defiled their garments.”

Macarius: “He defiled it all, and brought it all into captivity of his kingdom.... he clothed it all with the purple of darkness.... [as the body suffers, so also does the soul suffer the passions of unhappiness & sin.] The evil one clothed the whole soul,... with his own unhappiness,...” (Homily 2:1). He cites Paul's garment types, (Col. 3:9), “Put off the old man,” & how that the evil one has defiled the entire man, & dragged him down & has “clothed the man with an “old man,” polluted man, unclean,...” all symbolic of how the Devil had made us dirtied us with the spots of sin. These are the garment types that Macarius must have been taught & knew about, for he goes into more types, that of praying to God that he would help us put our feet on the right hand path, & have our hands not work the works of iniquity, & that “...He would put off the old man from us...” Moreover, as if hinting to Christ's descent into hell, how those who have taken us captive & retained us in their kingdom, have the promise of deliverance from this sore bondage. Macarius continues with more garment types, of being pure, and blameless, & without spot, no wickedness. (Homily 2:2-3).

Then, Macarius contrast the protective garment of light, (1 Thess. 5:5-9, Eph. 6:11-18, Rom. 13:12, Col. 3:4-15), with that of the garment of darkness, how it represents putting on the negative traits: “And as yonder, in the state of error, the old man put on man as a complete whole, and wears the garment of the kingdom of darkness, the garment of blasphemy, unbelief, unconcern, vainglory, pride, avarice, lust, and all the other trappings of the kingdom of darkness, ragged, unclean, and abominable; so here, all who have put off the old man, which is from beneath the earth—all whom Jesus has stripped of the clothing of the kingdom of darkness—have put on the new and heavenly man, Jesus Christ,... to be all pure, and wearing the heavenly image. The Lord has clothed them with the clothing of the kingdom of ineffable light, the clothing of faith, hope, charity, of joy, peace, goodness, kindness, and all the other divine and living clothing of the light of life, of inexpressible rest, that, as God Himself is love, and joy, and peace, and kindness, and goodness, so the new man may be through grace. And as the kingdom of darkness, and sin, are hidden in the soul until the day of resurrection, when the bodies also of sinners shall be covered with the darkness that is now hidden in the soul, so the kingdom of light, and the heavenly Image, Jesus Christ, now mystically enlightens the soul, and reigns in the soul of the saints, but is hidden from the eyes of men, and only with the eyes of the soul is Christ truly seen, until the day of resurrection; but then the body also shall be covered and glorified with the light of the Lord, which is now in the man's soul, that the body also may reign with the soul which now receives the kingdom of Christ and rests and is enlightened with eternal light.” (Homily 2:4-5, & compare Tertullian's *On the Apparel of Women*, & also: *On the Veiling of Virgins*, in ANF, 4:14-37).

Macarius continues with more garment types, that of a traveler, & what might happen to the garment, & garment care, when traveling over rough areas. How that the garment is gathered up, so it won't get snagged & torn, while going through thickets & thorns. Or so that it won't get spoiled in mire, or cut by a sword, “wrapping his gown close.... preserves the gown that clothes him from burning and tearing.” In contrast, if someone is careless, & doesn't practice garment-care, but lets his garments floating about him, they'll get torn, burnt, tattered, mired & ruins his fine new garment. In like manner the soul in the body, like a garment, needs care from having the same types of things mention done to it. Thus, it should be protected with clean thoughts, vigilance, resolution, earnestness, heed & keep it from being torn, etc. Keep it from being burnt by the fires of lust, & other thorns & thickets of the world. Like the anointing ritual, this garment type was also, for Macarius, a type of being clothed in positive protective

traits, this garment was a protective garment, but needed maintenance & care from being damaged: "Thus clothed, it turns away the eye from seeing evil sights, turns away the ear from listening to slander, the tongue from speaking vanities, the hands and feet from bad pursuits. The soul has a will, by which to turn away and hinder the members of the body from base spectacles, and evil and shameful sounds, and indecent words, and worldly and evil pursuits." (Homily 4:2-3). Through the harsh journey of life, they were to keep their garments un-torn, unstained, un-rent, un-burned, un-fallen, preserving well "the garment of its body." In contrast, if the soul wanders into the negative traits, lust, gets soiled, stained, spotted, burnt, mired, etc., "not having succeeded in keeping its raiment unspotted," such choices willfully done, is going to not be for the soul's good. (Homily 4:4-5).

313–398, Didymus the Blind, one the greatest Christian scholars of his era in Alexandria, uses the creation drama of Adam and his clothing in skins, as a type of preexistent theme, the skins were a metaphorical type of the soul's fall from heaven into material life in the physical body.³³⁰⁵ As noted already: Though presented ritually & in written accounts, differently, garments or animal skins being used to cloth upon ritually, artistically, the naked souls ascending into paradise or heaven. Or the body of the initiated, such as also in early Christian mysteries & ritualistic settings, these were a common theme in Christendom, as to symbolical types of what happens to souls during their journey through different realms of existences, from the preexistence, mortal life, the after life realms, & the final coronation ceremonies of the clothing of souls in the resurrection, & their deification.³³⁰⁶

ST. AUGUSTINE, A.D. 354–430, former sinner, later repented & consecrated Bishop of Hippo, in *Two Books on Genesis against the Manichees*, he allegorized out of the creation narrative, a blend of preexistent themes with possible garment types in that the green of the field, with roots going down into the soil, was a type of souls that sinned or soiled their souls by earthly desires, before they came down to earth. For according to his version of the Hebrew Bible, "God made heaven and earth, and all the green of the field before it was upon the earth." The green of the field means the spiritual and invisible creature. For "before they were upon the earth," means: before the soul sinned. For soiled by earthly desires it is correctly said to have come to be upon the earth."³³⁰⁷ The possible garment types are the soiling, which represents negative desire & sins, which in ritualistic settings, thus needs to be washed white.

432–44, in the inscriptions of the Lateran baptistery, there is reference to the baptismal waters, dipping, washing, cleansing & bathing in the sacred stream to purify the sinner. Of the water that receives the old to bring forth new, being born again, or born anew. In other inscriptions, dated earlier, which Ennodius of Pavia places in the mouth of Rome, the neophytes, dressed in their white robes, proceeds from the font.³³⁰⁸

St. Gregory the Great, (born 540, died 604, or Gregory I, reigned as Pope 590–604): The "white vestment (birrum)" is what a person "had been clothed when he rose from the font." He also wrote how they: "Receive the white and immaculate garment, which thou mayest bring forth without spot before the tribunal of our Lord Jesus Christ, that thou mayest have eternal life."³³⁰⁹

330–1453, during the Byzantine Empire: "The rite of baptism – symbolizing the purification of sins and rebirth – marks an individual's acceptance into the Church. In the Byzantine period, this rite was only performed after the candidate for conversion (catechumen) had completed a rigorous course of study. During this lengthy ceremony, the catechumen was immersed in water, anointed with oil, and dressed in a pure white garment. Only then was he or

she permitted to enter the church and participate in the Eucharist by partaking of the holy bread and wine."³³¹⁰

After baptism it was customary to wear white garments in token of the innocence of the soul which through remission of sins the converts had acquired. These garments were commonly worn for 8 days & were metaphorically called the garments of Christ or the mystical garments. The Sunday following was called *Dominica in albis depositis*, because those who had been baptized took off their white robes, which were laid by in the church as evidence against them if they broke their baptismal vows. Whitsunday (White Sunday), the English name for Pentecost, is suppose to have been so called from the white garments worn by the newly baptized catechumens when it was the custom to administer that ordinance on the Vigil of Pentecost. St. Jerome also wrote concerning the washing & anointing ritual with the garment. There are some inscriptions on some sepulchral slabs that say that the persons had died during the time that the white robes were worn. Gregory the Great also mentions the white garment.³³¹¹

In "Pseudepigrapha," writings erroneously, unhistorically, and yet sincerely, ascribed to heroic figures of the past.³³¹² In a creation drama, we have examples of color garment symbolism & types of deification vrs demonification. Adam was told that while he was under God's command he was "a bright angel." Later on, Christ promises Adam that there was a way back for them, for they would be able to be restored once again to their former state of glory if they would keep the covenant that they had made with God after the time that they had been banished from the garden. Christ would come into the world "...become flesh of thy seed, and take upon Me [says the pre-existing Christ to Adam], the infirmity from which thou sufferest, then the darkness that came upon thee in this cave shall come upon Me in the grave, when I am in the flesh of thy seed."³³¹³

The narrative goes on to say how Adam & Eve had made fig-leaves and covered themselves & hid from God. "...Seest thou not these figs and their leaves, with which we covered ourselves when we were stripped of our bright nature?" Christ also tells Adam how: "...I shall descend into hell... My blood upon thy [Adam's] head in the land of Golgotha. For My blood shall be the Water of Life unto thee, at that time, and not to thee alone,..."³³¹⁴ The traditional place of burial, in historic Christianity, for Adam was Golgotha. Thus, Adam's skull is often depicted at the foot of the cross, and Christ's life giving blood flows down upon Adam's skull, and eventually, Adam is resurrected out of this traditional burial place. Some art works show Christ's blood flowing down into an open pit, symbolic in many cases of the underworld, the place of Adam's grave, perhaps even limbo, & hades, the spirit prison. This bloody flowing stream of Christ's blood washes over those who stand under it, as it flows down from Christ on the cross. Those washed, come out of captivity from the pit under the cross. Those who wash their garments till they are made white, are symbolically cleaned of sins, like in baptismal types. Some art works show people washing themselves, &, or their robes or garments in a stream of blood which flows down from Christ on the cross, again symbolic of making their "skins" or clothing white, cause Christ's blood is believed to wash away the stains of sins.³³¹⁵

"It may not be surprising to see the frequency with which Adam figures in baptismal texts since baptism was regarded as the necessary act for removal of the effects of the fall. Adam was a type of Christ and Christ was a new Adam (Rom. 5:16). What is significant, however, are the numerous allusions to his nakedness and shame and the garment placed upon him at the time of his expulsion. The garment that will be placed upon the catechumen at baptism is equated to the garment of skins placed upon

Adam at the time of the fall. A parallel is made between the situation of Adam in the garden and that of the catechumen in the baptism, and the candidate is to think of himself as if he were Adam in the garden."³³¹⁶ The symbolism of being disavowed, & found naked, was a symbol of shame, so it would seem, in ancient types. The saints at Laodicea, were no longer found in God's favor, for example, & among other negative condemnations, were "naked," (Rev.3:16-17). Were they thus stripped of the protective garment & found spiritually naked, & shamed? As it was, there was "a few names even in Sardis which have not defiled their garments" (Rev. 3:4).

14th–15th centuries, in thought & art in France & the Netherlands, the animal skins theme in garment types, seems to be part of a ballad by Eustache Deschamps, *Oeuvres complètes*. In it, Adam addresses his posterity, & mentions the symbolical types of the animal skins that Adam & Eve were clothed in, & the chivalry types of the creation drama being likened to what should happen in Knighthood's chivalry's ideals.³³¹⁷ That of being clothed in a gentle heart, adorned in noble morals, & not clothed in the dirty skin of vices, sins, & other negative traits. Adam talks to his posterity about being created by God who created Adam out of the mud, (many art works show God raising Adam from the ground by hand & wrist grasping).³³¹⁸ Adam tells how that they are descended from him, & how Eve is their mother. He then asked: "...Commen est l' un villain Et l' autre prant le nom de gentillesce" – "...How is it that one is a villein And the other assumes the name of gentility" [Old French, gentil: high-born, noble. Also, noun for: socially superior or genteel character or behavior]. "De vous, freres?" – "Of you, brothers?" – "dont vient tele noblesce?" – "whence comes such nobility?" – "Je ne le scay, se ce n'est des vertus," – "I do not know, unless it springs from virtues," – "Et les villains de tout vice qui blesce:" – "And the villains from all vice, which wounds:" – "Vous estes tous d'une pel revestuz." – "You are all covered by the same skin." Eustache goes on with Adam telling how that when God made him & Eve, they were "crea tous nuz" or created quite nude. Further on he mentions "...vilment estes conqüz." – "...villein that wounds hearts?" – "Vous estes tous d'une pel revestuz." – "You are all covered by the same skin." He goes on to ask what the mighty kings, counts, dukes, the governor of the people & sovereign, when they were born, "...de quoy sont ilz vestuz?" – "...with what are they clothed?" – "D'une orde pel." – "By a dirty skin." Further on he reminds the Prince to remember, without disdaining the poor people, or (Old French *desdeign*, from Latin *dedignari* 'consider unworthy'), the poor people, that death hold the reins.³³¹⁹

16th century, Reformation era: "...The retention of elements from the making of a catechumen within the rite of infant baptism is perhaps somewhat antiquarian, but such practices as the giving of the white robe or the lighted candle have much to commend them."³³²⁰

BLOTTING, WHITENING, WASHING OF GARMENTS TO PURITY

Anciently, many garments were made out of animal skins.³³²¹ Thus, to have your garment-skins spotted, or blackened, meant you were racking up stains, symbolic of sins, & going down the left hand path towards becoming more & more like the devil & fallen angels. You were being demonified,³³²² if you didn't repent & change your ways. To have your skins washed white, meant purity, perfection & deification = becoming gods!³³²³ You were on the right-hand path towards becoming more like other divine ones, like Christ & God the Father.³³²⁴ Garments and anointing are symbolic in the early Christian mysteries of deification in the after life realms.³³²⁵

In the ancient doctrine of the two ways, the right-hand path & left-hand path, it was anciently known that the feet do the traveling in choosing to go up the right-hand path, or down the left-hand path. While the hands do the good or bad choices that the mind decides to choose from. Thus, the feet & hands are sometimes soiled or stained with the blood of sins, or the soil of walking down the left-hand path. This is why feet washing & hand washing were symbolic of cleansing the person of their sins, or of others' sins & crimes, (Isa.1:16–18, 52:1–11, 59:1–9; Psa.73:13. Matt.27:24). This was also part of washing, anointing, & whitening of garments, in a symbolical way of washing away of sins.³³²⁶ As these ordinances of the Mosaic temple & early Christian mysteries were passed down to later generations of Christianity, so also were some aspects of the hand clasping rites too.³³²⁷ For example, in hand clasping rites of homage ceremonies, where the hands are placed inside those of the other, to swear homage, or receive another. Thus, those taking part in the ceremony, were to do this without deceit, ill intent, or with wicked purposes in mind, or with those whose hands were guilty of shedding innocent blood, & consequently had unclean hands, (Psa.24:3–5, Isa. 59:1–3). The purpose of hand washing was to have clean hands, in ascension settings. Be they ascending to thrones, ascending to higher positions of clerical or civic authority & powers, as in later Christian coronation ceremonies. Or in ascending into heaven, as in the cases with early to later Christian symbolism of the mysteries. This was the symbolism, the precaution of having clean hands, was also like not having on spotted garments, especially ones spotted to blackness. Or in having soiled feet, for in so doing, such things would degrade & contaminate the ceremony of swearing homage, or paying homage.³³²⁸

During the Middle Ages, when a letter from heaven, supposedly hanged in the air for a while, in Rome, in the temple of Paul. A very large group of people, 47,000 in number, were assembled, & overwhelmed with weeping, the day was turned to night, & "...in the presence of this missive [formal letter] the people all put on white garments and purified their hearts. Finally the letter [written on a tablet of ice & that hung in the air] descended upon the mantle of the patriarch himself,..."³³²⁹ Though the story sounds more like a fairy tale, than factual, what is of interest here is the mention of white garments & the mantle. For if this belongs to garment lore, it suggests how that the people of the Middle Ages, thought of white garments put on by the people, as being a part of a purification ritual, in that they also "purified their hearts."

A late 11th century example tells how in 1099, an English monk in Rome, heard Pope Urban II, (reigned 1088–99), repeating the censure of 1095, of the Council of Clermont. During it, a pronounced decision was made against simony, it dealt with the investiture controversy, & how that no bishop or priest should do homage to a king or other laymen. In a speech the Pope, Urban II, is said to have given, concerning the investiture of laymen, & the contamination of the ceremony of homage; he talked about the symbolism of the hands being degraded in homages that shouldn't be done by a bishop or priest to a king or other layman. All those who did were excommunicated, even though of high civic ranks, or laymen, for he said: "The Pope [he says], having excommunicated all laymen who gave investiture of churches, also bound by the same sentence of excommunication all who became the vassals of laymen for ecclesiastical estates, saying that it seemed a horrible thing that hands which had been honoured even above anything permitted to the angels, with power to create by their agency the God who is the Creator of all things to offer Him to God the Father for the redemption and salvation of the whole world— that these hands should be degraded by the ignominy [or causing public disgrace or shame] of being made subject to hands which were

infected by filthy contagions day and night, stained with rapine and accustomed to the shedding of innocent blood....”³³³⁰

Influenced by the styles of 12th century writer, 17th century Sir Walter Scott preserved garment themes, as by way of the staining aspects of those themes, & other types in citing such ones as Peter of Blois, blended with Old Testament biblical type phrases: “Your garments are dyed— but not with the juice of the wine-press; your swords are filled with blood, but not with the blood of goats or lambs; the dust of the desert on which ye stand is made fat with gore, but not with the blood of bullocks, for the Lord hath a sacrifice in Bozrah, and a great slaughter in the land of Idumea....”³³³¹

“And he shall sit as a refiner and purifier of silver: and he shall purify the sons of Levi, and purge them as gold and silver, that they may offer unto the LORD an offering in righteousness.” Old Testament, Malachi 3:3.

White still is but “was once a sacred” color.³³³² White is also symbolic of purity,³³³³ refinement, unblemished, righteousness & heavenly things. Some examples are: Psalm 51:7, which uses the ritualistic types of washing as to purify, being made clean: “Wash me, and I shall be whiter than snow.” New American Standard Bible. How is God going to whiten? By taking some “white out,” like some still do with mistakes made in a typed manuscript and blot out the mistakes? “Hide Your face from my sins and blot out all my iniquities. Create in me a clean heart...” (Psalm 51:7, 9-10).³³³⁴ The blotting out of sins is repeated in ancient scriptures. Black garments, or “skins,” would thus be blotted or cleansed to white garments or skins.

In contrast, the color black is primarily associated with negative aspects of human experience and behavior, including death, diseases, famine & sorrow, resulting from sins. White “is a color of purity and righteousness.”³³³⁵ In contrast, a bright countenance is likened unto happiness, symbolic of even righteousness. Thus we sometimes talk about people “beaming” or having a “radiant smile,” in contrast to those who’s “show of their countenance doth witness against them; and they declare their sin as Sodom, they hide it not.” (Isaiah 3:9).

In ancient times, sins were like spots on white garments, they were so visible that one could not hide the blackness in contrast to the whiteness. This is why Jude warned against ungodly lusts, for on the left hand path, those who “walk after their own ungodly lusts,” aren’t going to be deified, if they continue to add more black spots to their white garments. For by adding more spots, they will eventually add so much that they will become blackened— demonized through habitual un-repenting sins (black spots). Thus, Jude warns & encourages us to “Keep yourselves in the love of God, looking for the mercy of our Lord Jesus Christ unto eternal life. And of some have compassion, making a difference: And others save with fear, pulling them out of the fire; hating even the garment spotted by the flesh. Now unto him that is able to keep you from falling, and to present you faultless before the presence of his glory with exceeding joy...” Glory be to Christ. Jude is suggesting how they’d appear, how they’d be clothed, when presented in the presence of God in a judgment setting. Will they have spotted garments on? Or will they have washed them clean, blotted out the stains of sin, through faith & repentance, thus having blotted out the spots through the cleansing atonement of Christ’s blood, (Jude 6–8, 12, 16–25, Rev. 1:5, 7:14, 19:8, 14). In the third century early Christian writing, The Gospel of Nicodemus, Christ passes through the gates of hell, despite the attempts of the demons & devil to keep him out. They know he’s so bright & powerful that they won’t be able to stop him from liberating the spirit prisoners held there. The legions of devils are struck with horror & cried out how that Christ is “...a man so powerful and

glorious in majesty, so bright as to have no spot, and so pure as to have no crime?” Christ didn’t have spots of sin, & was pure, having no crimes to blacken him, thus he stretches forth his hand, for the hand clasp about to take place, & invites “all ye saints” to come forth.³³³⁶ He’s there as one who has conquered death & the legions of devils, for he is the spotless, or unblemished lamb of prophetic animal sacrificial types foretold would redeem & rescue those once spotted with sins, but now having their sins blotted out through his atoning sacrifice for sins.

Edna Barth notes how that in the Easter traditions of historic Christendom, “White stands for light, purity, and joy.”³³³⁷ The whitening, purification types, or ritualistic washing of animal skins, as types of Christ washing away of sins, is also part of the animal skins color garment symbolism ritualistic settings. Fuller’s soap was a type of the Messiah’s cleansing powers. Fuller’s soap was used to clean woolen clothing before it was made into garments. Malachi 3:2, prophetically says that the Messiah is like a refiner’s fire, and like fullers’ soap. What does soap do, it cleans. In ancient Messiah’s atonement types, what are being cleaned off spotted ritualistic animal skin garments are the spots of sins. Isaiah 1:16-18: “Wash you, make you clean; put away the evil of our doings from before mine eyes; cease to do evil; Learn to do well; seek judgment, relieve the oppressed, judge the fatherless, plead for the widow. Come now, and let us reason together, saith LORD: though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool.” Note the ritualistic washing of animal skins types, with the mention of wool.³³³⁸ As the garment or animal skins of life are put on to cloth the ancients of their nakedness, & as they were worn, they got soiled, stained, spotted as life went on. The hands becoming soiled, or bloody by choices, the blood & stains on the garments— or animal skins, need to be washed away. This is the ritualistic types, that early to later Christian used as illustrations on how they would be cleaned of their sins. There are many art works that show below Christ on the cross, different ones washing their garments or clothing in the stream of Christ’s blood that flows down from Christ crucified.³³³⁹

John Chrysostom, early Christian bishop: “If we wish to understand the power of Christ’s blood, we should go back to the ancient account of its prefiguration in Egypt. “Sacrifice a lamb without blemish,” commanded Moses, “and sprinkle its blood on your doors.” If we were to ask him what he meant, and how the blood of an irrational beast could possibly save men endowed with reason, his answer would be that the saving power lies not in the blood itself, but in the fact that it is a sign of the Lord’s blood. In those days, when the destroying angel saw the blood on the doors he did not dare to enter, so how much less will the devil approach now when he sees, not that figurative blood on the doors, but the true blood on the lips of believers, the doors of the temple of Christ. If you desire further proof of the power of this blood, remember where it came from, how it ran down from the cross, flowing from the Master’s side. The gospel records that when Christ was dead, but still hung on the cross, a soldier came and pierced his side with a lance and immediately there poured out water and blood. Now the water was a symbol of baptism and the blood, of the holy Eucharist. The soldier pierced the Lord’s side, he breached the wall of the sacred temple, and I have found the treasure and made it my own. So also with the lamb: the Jews sacrificed the victim and I have been saved by it. There flowed from his side water and blood.” Beloved, do not pass over this mystery without thought; it has yet another hidden meaning, which I will explain to you. I said that water and blood symbolised baptism and the holy Eucharist. From these two sacraments the Church is born: from baptism, “the cleansing water that gives rebirth and renewal through the Holy Spirit,” and from the holy Eucharist.”³³⁴⁰

Chrysostom also adds how "it is in a tomb that we immerse our heads in the water... then when we lift our heads back the new man comes forth."³³⁴¹ (Rom. 6:1–19, Eph. 4:18–32, 5:1–13, 26–27). The later Whitesunday Easter clothing tradition of giving & receiving new clothing during Easter time, has its roots in these early Christian concepts of the old person of sin set aside to become a new person, cleansed & whitened through changing life styles & old bad habits, like changing old clothing for new righteous life styles, like putting on new clothing.

In an internet article, *Liturgical Vestments*, at "Fisheaters.com," the prayer request for the Lord to be the one to clean the clerics' hands & whiten them; is presented in the Clerics' ritualistic washing of hands & putting on the holy white vestings for their liturgies. It reminds me of having "clean hands" & "a pure heart," mentioned in Psalm 24:3-4: "Give virtue to my hands, O Lord, that being cleansed from all stain I might serve you with purity of mind and body. Latin version: Da, Domine, virtutem manibus meis ad abstergendum omnem maculam ut sine pollutione mentis et corporis valeam tibi servire." The Clerics ritualistically put on the "amice," a rectangular piece of "white linen," which is a type that "recalls the humiliation which was put upon Christ." As they do this they pray in Latin: "Impone, Domine, capiti meo galeam salutis, ad expugnandos diabolicos incursus." Which is: "Place upon, me O Lord, the helmet of salvation, that I may overcome the assaults of the devil." (See also: Ephesians 6:10-19). They were being ritualistically cleansed & whitened to do battle with the forces of darkness. For they then put on the "Alb" a "long white, robe-like vestment worn by all clerics at liturgical celebrations... its color symbolizes purity..." They pray: "Dealba me, Domine, et munda cor meum; ut, in sanguine Agni dealbatus, gaudiis perfruiare sempiternis." Which is: "Purify me, O Lord, and cleanse me heart; that, being made white in the Blood of the Lamb, I may come to eternal joy." They'd then put on the "cincture," at the waist as a symbol of chastity. Other items are put on too, all of which have symbolic meanings & prayers that go along with them.³³⁴²

11th century Christian Crusades' garment-traditions & color symbolism, includes pure white cotton, & the purification ideas of earlier Christian rituals that became more militant, believing that the world bathed in blood, could become clean.³³⁴³ They believed, as taught by militant clerics, that their sufferings, struggles, & the blood spilt for militant causes & Knighthood agendas, done in the name of the militant-Christ, or militant St. Michael the militant arch-angel, that they would be cleansed of their sins, by going on the Crusades.³³⁴⁴ Thus, the people, guilty of all kinds of sins, but who fought and killed "the enemy," could be "as pure as a monk or a hermit" or "made pure as a nun." That all it would take to purify & clean all of Europe, was for the people to go on crusades to take back the land where Jesus walked. Pope Urban II, 1095, commanded that the nonbelievers must be driven out by force of arms: "We must cleanse the Holy Land as thoroughly as a saint who drinks only water purifies himself."³³⁴⁵ These were believed to be "holy wars," which "cleansed Christian fighters of sin and aimed to destroy the True Faith's demonic enemies."³³⁴⁶

15th century, France, Denis the Carthusian, a monk of an austere contemplative order founded by St Bruno in 1084, in his revelations, sees the Church in fully as personal a shape represented in an allegory on the stage. One revelation deals prophetically with the coming future reformation, "...a Church cleansed from the evils that stained it. The spiritual beauty of this purified Church was revealed to his vision in the form of a superb and precious garment, with marvellous colours and ornaments.... The idea of a splendid garment is fully adequate to express

spiritual purity; thought here has resolved itself into an image, just as it can resolve itself into a melody."³³⁴⁷

Though in some cases of clothing symbolism of the Middle Ages, sin & negative vices were personified as figures dressed differently, there are other cases of the Church reminding their people, that sin is not a thing or entity. However, the types of the earlier Christian mysteries, though fragmented, were still retained in the garment themes of these later times. For example, like in the case with the expressions that used soil as being considered as a type of sins, or "...stuff which soils or corrupts, which one should, therefore, wash away or destroy [& this] was strengthened by the extreme systematising of sins, by their figurative representation, and even by the penitentiary technique of the Church itself."³³⁴⁸

The Knight Templars, & Templar clerics wore white gloves while consecrating the bread & wine of the Eucharist, the "...Templars would wear tight sheepskin breeches under their outer clothing as a symbol of their chastity and innocence. Parallels are also drawn between these items of clothing and the white lambskin aprons worn by Freemasons, which are said to symbolize innocence and friendship."³³⁴⁹

A 12th century example is a precaution by the Pope after Urban II, that the clerical offices shouldn't be given through simony, or by one paying for the positions. Moreover, precaution was given about other unworthy means being done in consecrating newly elected bishops. For such things would reduce the symbolism, & "...the Christian religion is dragged through the mud, if we allow the presumption of laymen to stretch out their hands to what we know to be the privilege of priests alone. It is not for the laymen to betray the Church, nor for sons to stain their Mother with adultery."³³⁵⁰ Another example of later fragments of the earlier Christian mysteries, of not defiling ritualistic garments, by soiling them, is seen in the later Christian knights' militant settings. Such as when the Christian knights of the 14th–15th century France & Netherlands, & elsewhere, were to be careful, during jousting tournaments, to not let the symbols, mottos, the emblems of the good & honor for what their family stood for, as displayed on clothing items, to then get soiled by being knocked off their horse during jousting, (a medieval knight contest, in which two opponents on horseback fight with lances, by charging at each other). Or by letting the caparison, or the ornamental covering spread over a horse's saddle or harness, get dragged through the sand, thus: "A nobleman is blamed for having the caparison of his horse ornamented with his armorial bearings, because, if the horse, 'a brute beast', should stumble at the joust, the coat of arms would be dragged through the sand and the whole family dishonoured."³³⁵¹

In 1343, this was also said of Mary, she was pure & had a lot of merits to give to other by proxy, for indulgences, because she was "without stain."³³⁵²

During 15th century Spain, Cardinal Mendoza & Tomas de Torquemada appointed two Dominican friars as Inquisitors to depart for Seville, commissioned with the dark duties as "...the purifiers of the faith as the hotbed of heresy..." to root out insincere Christians, etc. Aspects of clean garments, in perverted forms, are seen in how this was a dark time when, Jews, or those who forced-converted to Christianity under pressure, "conversos," were charged with being "...stained by the same infidelity and heresy..." of being scornful of the Holy Mother Church. Thus, Inquisitors were sent in to "cleanse," those stained, because it was believed that "the earth must be purified" of the stains of apostate heretics, & the land must be rid of Jews, or those not loyal to the Church. The alleged heretics where made to change their clothing and were "dressed in yellow gowns of shame." Moreover, the dark "...process of purification had begun in hellfire of

Seville. The evildoers who defiled and polluted the world were to be liquidated.” Perverted forms of the earlier Christian aspects of purification, being washed clean of sins, or passing symbolically through a refiner’s fire. Plus, of being clothed in the white robes of baptism, so as to not be found stained, spotted with sins, but found spotless before God’s judgment bar. All these now traditional aspects of Last Judgment types & themes were literalized, perverted & acted out by many of the political-religious leaders of the Spanish Inquisition of 15th century Spain. The religious texts to “justify” these horrors in the minds of the corrupted, twisted & murderous Inquisitors was Revelation 20:12-15. Plus, amongst other texts, the 2nd century apocryphal preaching of St. Peter, which tells of those guilty of adultery as “adorned,” or clothed in their sins, “these had adorned themselves for adultery...” other were heated with fire, “...men and women clad in filthy rags rolled upon them in torment.”³³⁵³

1465–1536, Desiderius Erasmus, a respected monk, who pointed out the alleged corrupt & apostate conditions of the popes, cardinals, & bishops, of his era. Also pointed out how their symbolical clerical clothing, symbolic of purity, goodness & spotlessness, white symbolic of being free from sins, etc., didn’t match their alleged misconducts, & elevated pomp, & power hungry simony, & corrupt life styles: “And now for some reflections upon popes, cardinals, and bishops, who in pomp and splendour have almost equaled if not outgone secular princes. Now if any one consider that their upper crotchet of white linen is to signify their unspotted purity and innocence; that their forked mitres, with both divisions tied together by same knot, are to denote the joint knowledge of the Old and New Testament; that their always wearing gloves, represents their keeping their hands clean and undefiled from lucre and covetousness...” Further on he points out that, “...if they did but consider that the church supposes them to succeed in the room of the apostles; that therefore they must behave themselves as their predecessors, and so not be lords, but dispensers of spiritual gifts, of disposal whereof they must one day render a strict account: or if they would but reflect a little on their habit, and thus reason with themselves, what means this white upper garment, but only an unspotted innocence? What signifies my inner purple, but only an ardent love and zeal to God? What imports my outermost pall, so wide and long that it covers the whole mule when I ride, nay, should be big enough to cover a camel, but only a diffusive charity, that should spread itself for a succour and protection to all, by teaching, exhorting, comforting, reproving, admonishing, composing of differences, courageously withstanding wicked princes, and sacrificing for the safety of our flock our life and blood, as well as our wealth and riches; though indeed riches ought not to be at all possessed by such as boast themselves successors to the apostles, who were poor, needy, and destitute: I say, if they did but lay these considerations to heart they would never be so ambitious of being created to this honour, they would willingly resign it when conferred upon them, or at least would be as industrious, watchful and laborious, as the primitive apostles were.”³³⁵⁴ He goes on about the popes with the same types of observations. But we note here the symbolism for white clerical clothing that should have reminded the clergy mentioned to be spotless of negative traits, to be charitable, protective, industrious, not seeking glory, not seeking power, & that they should strip themselves of those negative traits, to be more spotless. The judgment is hinted to in how that they were to give a strict account one day.

16th century Puritans, (those who wanted a “purer” form of doctrine), that incorporated Calvinism. Not satisfied with the Church of England’s 42 Articles, revised into later 39 Articles, they thought that the articles

hadn’t gone far enough than what they wanted to go in splitting from Roman Catholics. They thought that the beliefs, rituals, & practices of the Church of England had retained too much of the Roman Catholic practices & beliefs, consequently they had gone into exile under Queen Mary, & years later, many upon returning to England, became dissatisfied with the Elizabethan Settlement. “The Puritans objected to the ministers wearing vestments; Consider how all countries which have reformed religion have cast away the popish apparel with the Pope, yet we that would be taken for the best are content to keep it for the best are content to keep it for a holy relic.”³³⁵⁵

1614–1687, Henry More, poet, Cambridge Platonist, & Plato blended preexistence themes with later Christian’s versions, also used garment types in his arguments against the creationism, (an alternate belief countering preexistence, which said that God created fresh souls for each individual body. That they were created pure & innocent at same time as the body, no preexistence of souls). Thus, More asked why should God so soon contaminate these fresh new souls? Why are so unspotted beauties as mens spirits thus contaminated by flinging them naked into dunghills here in mortal life? Why soil them with guilt and foul contagion?³³⁵⁶

1795–1881, Thomas Carlyle, Romantic poetry, gives a possible hint to both preexistence themes, blending their garment types: “Man himself, and his whole terrestrial Life” as “but an Emblem; a Clothing or visible Garment for that divine ME of his, cast hither, like a light-particle, down from Heaven.”³³⁵⁷

This symbolical type, that of blotting out sins, is mentioned by the national covenant of Congress, 11-1-1777, proclamation that instructed Americans to join in being penitent of their sins, to be humble so that “...through the merits of Jesus Christ, mercifully to forgive and blot them [their collective sins] out of remembrance.”³³⁵⁸

1854, Pius IX (reigned 1846–70), promulgated the doctrine of the Immaculate Conception of the Most Holy Virgin. Garment theme types are seen in the presenting of the doctrine in proclaiming the purity of the Virgin as being “free from all stain of original sin.”³³⁵⁹ 1343, Mary was pure & “without stain.”³³⁶⁰ 12-8-1854, in the presence of 200 cardinals & bishops & a multitude of the faithful, at the Basilica of the Vatican, Pius IX read the bull *Ineffabilis*, defining the doctrine, that Mary had been preserved & freed from “all contamination of original sin.”³³⁶¹

Later superstitious laundry day traditions that retains fragments of the earlier types, are seen in how in some areas, it is said that “clothes hung on the line then [on Good Friday] will be spotted with blood, in others, that the water itself will turn to blood.”³³⁶²

The Dark Ages, was said to be an “era of ignorance, superstition, or social chaos or repression.”³³⁶³ Where as the “Age of Enlightenment,” was considered by some to be an age when ignorance was dispersed by the light of reason, philosophical learning & better education, with the pursuit of truth.³³⁶⁴

WHITE CLOTHING AS A SYMBOL OF PURITY: In historic Christianity, uncleanness, dirty, filthy, “filthy rags,” washing, cleansed, purified, plus, many other ritual types in many Biblical passages & ancient settings, many relate to ancient ritualistic garment color symbolism. This, sometimes becomes confused & considered literal, from time to time throughout history. Marion P. Ireland notes that “White was the robe for newly baptized Christians in the primitive church”.³³⁶⁵

From time immemorial many have believed that they could “free themselves by ceremonial washing from the spiritual stains of murder and other crimes, and the ritual uncleanness incurred by childbirth, contact with the dead, or the breaking of a tabu.”³³⁶⁶ In the New Testament, Pilate

washed his hands at Christ's trial, symbolic of showing the people that he was innocent of the blood of Christ which the mob sought to take.³³⁶⁷ These ancient washing types were believed to ritualistically purify one of the blood of another during trials, & other biblical situations. Today, the expressions that murderers have "a lot of blood on their hands," or that they are "stained with the blood of the murdered victim," goes back to these types.

When vesting for the liturgy, the Christian cleric washes his hands, praying: "Give virtue to my hands, O Lord, that being cleansed from all stain I might serve you with purity of mind and body."³³⁶⁸ White garments in the churches continued down through the centuries, and according to 11th century chronicler, the world was "clothed in a white garment of churches."³³⁶⁹

Mid-15th century, Spain, it may be that garment color themes faded off into the color symbolism, turning racial & religious discriminations of the Christians against the Jews, & issues with conversos (Jews forced converted into Christians). Tomás de Torquemada, the Dominican prior of the Monastery of Santa Cruz in Segovia, also an Inquisitor, had a vivid hatred of heresy & the Jews, even though his dark secret was that his grandmother was a Jew. "He longed for the "pure blood" of an old Castilian Christian, and believed that Jewish blood was darker in hue as it contaminated the body."³³⁷⁰ Had some aspects of garment themes, faded off into later color symbolism concerning the color of blood being then considered tainted because it was a darker hue, rather than a lighter hue? Were such aspects of garment themes thus becoming more & more blended & faded in the racial issues of the time & place, in that having "pure blood," & a lighter hue, was what this Dominican Inquisitor preferred?

1696–1770, Giovanni Battista Tiepolo, Italian Painter, his *The Triumph of Virtue and Nobility Over Ignorance*, (1740–1750), ceiling painted for the Palazzo Manin, Venice. In the sky, Virtue is dressed in white, with a sun symbol on her breast. Beside her is Nobility, & together they've vanquished Ignorance below them. White, being in this case, a symbol of virtue, while the dark color bats are symbolic of ignorance & evil, compared to the light of hope.³³⁷¹

COLOR SYMBOLISM OF CLOTHING FADES OFF INTO RACIAL SKIN COLORS, & PREJUDICIAL WORLD VIEWS

120—202, Irenæus, wrote *Against Heresies* some time between 182 & 188 A.D., says that Satan gradually darkens³³⁷² the hearts of his followers, and thus gets them to forget the true God, while also seeking their adoration of himself as God.³³⁷³ Barnabas, 118 AD, using color symbolism,³³⁷⁴ the devil is "the Black One."³³⁷⁵ Later Christian apologist, Arnobius of Sicca (died 330), own reservations about different preexistence themes, he had tacitly inclined to the idea that souls were either "sent forth from [God], or [had] fallen from Him" into "the darkness of this body."³³⁷⁶

From these, & later Christian writers, historians, & scholars; it's understood that the darkness, or blackness here made reference to, isn't actual skin color! But is in reference to negative traits, spiritual darkness, spiritual blackness & works of darkness, dark acts, black-thoughts & deeds. This is often contrasted with spiritual light, letting your light so shine, a type of good works, (Matthew 5:16). It was only later, when spiritual darkness of the apostasy, darkened the minds of people during the Dark Ages, that color symbolism began to be thought of as more & more literal. When pre-existence themes of the fallen angels began to be thought of as actual black monstrous beings, with black skins, or other dark colors, black-devils with horns, tails, & animalistic-features. Such as were depicted in thousands of art works, told in

stories, & superstitious tales, & mystery-moral plays, where tanners, who tan animal skins, black, played the part of the fall of Lucifer.³³⁷⁷ When pre-existence themes, such as the post-war in heaven, post-fall of the fallen-angels-demons' activities on earth, started to turn into legends, & superstitious practices & beliefs.³³⁷⁸ When blackness was associated with, & still is, with negative traits, death, evil, & devilish-deeds, criminal thinking & actions.³³⁷⁹ When Whitesunday was reversed to Black Sabbath, & black magic, & with the spread of witchcraft lore, plus actual increases in folk magic & folk remedies.³³⁸⁰ When all these & many other factors came into play, they helped cause black & white color symbolism, & ritualistic clothing types, to be legendized even further in the long retrogression process of the great apostasy. That fable-making, superstitious blending, eventually produced world-views in superstitious minds. Which were that black & white racial features associated with actual racial skin colors, were to be (mis)interpreted as black races were somehow some of the fallen angels, part of the devilish races, & if one saw a black man, he could be the Devil walking towards you, that sort of nonsense.³³⁸¹

While whites were of the pure blood, or purer race that needed to force-Christianize the infidels, like the Moors, & other "sub-human" races.³³⁸² Thus, it was after all these elements and other conditions, that prejudice world views were created through the ever growing ignorance of color racial features superstitiously associated with good or bad traits. So what about good or bad choices? Did they get ignored, excused or not factored into these world views? By these later centuries, the apostasy had retrogressed so many people away from morality, decency & correct Christ like principles & traits, that they had become ignorant, illiterate & superstitious in their perversions of what was right & wrong. Thus, many evils were done in the name of Christ, unthinkable horrors, as we had seen during the Inquisition, for example, & other thought policing periods of time. When superstitious white Europeans began to improve in shipping methods, trade routes & pilgrimage routes, they encounter different races more than they had before. Some of these were the black-Moors, Ethiopians, & the black race heathen tribes of African countries, plus other brown skin races, when they arrived on the Americas. Many of these white Christians sought to force Christianize the dark-skin races, & thought of them to be "savages," during their explorations around the world, & perhaps they were, with their human sacrifices, cannibalism & other "savage" customs.³³⁸³ Still, the forced tortures that Inquisitors were doing in Spain, wasn't any better!

Color symbolism passed down to early to later Christians from the Jews, & other cultures, where black was associated at times with evil, death, & dark "gods," (like in Egyptian religions). These traditional associations were also used in the color symbolism that developed by early to later Christians, & eventually became literalized as racial features, as early Christian ritualistic color garment types, white robes, white strips of cloth, white Easter bonnets, white wedding dresses, white under garments, white bibs for infant baptism, white flags as protection, that armies won't fire upon those waving it. Plus, white curtains around baptismal fonts, & as church veils, etc., many of these were associated with purity, protection, goodness, righteousness, having been cleansed of sin, deification, & angelic clothing worn by angels, Christ, & saints that appear to mortals.³³⁸⁴ Where as black colors of the same types of clothing, were also associated with the negative types, such as black cloaks that the humble penitent monks sometimes wore. Or penitent persons put on to symbolize their repentance process, the humility needed to rid them of being outwardly & visibly marked by their sins. Thus, in seeking to rid their garments of the blackness of their sins, through the prescribed

penitence periods of time, they were thus required to be gowned in coarse penitents' garbs, to identify them as being those in the sometimes long process of making penance for their dark sins.³³⁸⁵

In time, black clothing, black robes, also became associated with the preferred color of clothing that the Devil, demons, evil spirits, ghostly monstrous creatures, & a personified death; were often depicted in art, & described in legends, fables & stories, would sometimes wear. Plus, black & sometimes black & blood red, were the preferred colors, that devil-worshippers & witches sometimes would symbolically & ritualistically put on, & take off to thus be naked during their Black Magic rites & Black Sabbaths, reversing & mocking the white robes & Whitesunday symbolism of early to later Christendom.³³⁸⁶

Eventually Color Symbolism was Thought to be Literal: As the apostasy darkened Christendom with legends, & myths, the ancient garment color symbolism & light & darkness types eventually became to be considered as literal skin colors as evident in later Christian superstitions. For a later example: The DEVIL himself was formerly said to materialize out of choice as a black-skinned man, & up until relatively modern times in some remote areas, people turned themselves right round on meeting a black man, just in case he was the Devil in disguise.³³⁸⁷

The early to later Christians of slavery times, justified it by what they were told from biblical stories.³³⁸⁸ After Noah & those with him survived the flood, one of Noah's sons, Ham, saw Noah sleeping naked, after Noah fell asleep drunk, from drinking too much wine. Shem and Japheth respectfully didn't look, but covered Noah with a cloth. Upon learning about what happened, Noah was so furious and made a terrible oath: "Cursed be Canaan, a servant of servants shall he be unto his brethren."³³⁸⁹

By the 1600s, the Muslims, who read & honored the Bible, followed the later Christians' interpretation of "the curse of Ham," to justify in their minds, the enslaving of 2 to 3 millions from Africa, over the centuries. "Once the Portuguese began trading in Africa, they repeated the biblical explanation for black slavery, which was also used by Muslims. A Portuguese captain from the period wrote about why there were so many slaves available in Africa: "The curse, which, after the Deluge, Noah laid upon his son ... cursing him in this way: that his race should be subject to all the other races of the world."³³⁹⁰

"Noah cursed Canaan, Ham's son, not Ham himself, and a diligent modern scholar who has studied this passage in great detail concluded that the original text does not connect Ham with being African or dark skinned."³³⁹¹ In earliest Christianity, this passage began to be understood in a new way. The name Ham was misread to mean "dark, brown, black." Even though Roman slavery wasn't determined by actual skin color, the early Christians noted that a lot of slaves from Africa were dark in skin color. Thus, they figured that they must be the descendants of Ham. "By the 300s Christians in what is now Syria wrote this version of the Noah story down. The Bible tale explained all the different shades of human beings. Noah had three sons. Ham gave birth to the cursed Africans, Japheth to the "red" people, and Shem to whites. This is not as clear-cut as it seems, since Japheth's children were associated with Europe and Shem's with what we now call the Middle East." Even Christ's disciples, held the false notion that the conditions someone was born into, in John 9:2, case born blind, reflected their pre-mortal sins. Also, another aspect of certain versions of the pre-existence, though it was rejected during this century, still shows up in later art works in later centuries, in which demons are depicted with dark-skinned bodies, and in which Satan and his fallen angels' bodies are changed and darkened³³⁹² during, and after their fall from heaven.³³⁹³

Hence in number four we read that: "If any one says that spiritual beings, in whom divine love grows cold, are covered in grosser bodies like ours and called men, whilst others who reached the summit of evil had received cold and dark bodies, and are called now demons and evil spirits, let him be anathema."³³⁹⁴ Despite such council that rejected this version of the pre-existence, Christendom, for centuries afterwards, continued to depict the devil and his demons in many art works, with dark colored skins, and even black skins.

The color black "is the one most closely associated with evil and death.... The DEVIL himself was formerly said to materialise out of choice as a black-skinned man, and up until relatively modern times in some remote areas people turned themselves right round on meeting a black man, just in case he was the Devil in disguise".³³⁹⁵ Hence, these later superstitions may be one of the reasons why blacks were dehumanized during days of slavery.

"Conventional medieval thinking saw blacks as the descendants of the accursed biblical figure Ham and therefore subject to eternal slavery, and this was melded with the lore of Cain. Medieval observers could recoil at the suffering of blacks at the same time as they rejoiced at the prospect that black souls were being saved from eternal damnation."³³⁹⁶

By the late 1600s into the late 1700s, the age of Enlightenment, was a time when different ones used reason & free inquiry to challenge the old religious prejudices & discard religious intolerance, to a certain extent in different areas of Europe. "In this atmosphere of reason and free inquiry, it was obvious that the Bible story of Noah and his three sons could not account for the variety of peoples Europeans were meeting all over the globe. Figuring out the real logic for human differences was a perfect challenge for Enlightenment thinkers. They could sweep away medieval fables, gather data from throughout the world, and arrive at shining truth."³³⁹⁷

Art works of the time didn't help the matter either, for one drawn 1180-90, shows Jesus driving out dark skinned devils from a man. Both the suffering man, & the demons inside are dark skinned, suggesting in the medieval mind that black skin is evil.³³⁹⁸ During the 12th-13th centuries, as the white garments & baptismal themes became more distorted, literalized, & crossed over into other areas of world views & became part of religious intolerance prejudices. So also did the color symbolism of earlier centuries become lost in how different ones viewed others, according to their appearances: "Although secondary to the religious and social themes, racism reinforced hostility. As in Islam, racist concepts abounded, and color and appearance were much commented on. Blond, white and blue-eyed are the usual heroes and heroines of medieval literature. What appear like black Carthaginians made the final attack on the martyr Roland, and even so open a man as Marco Polo, [1254-1324] who was entranced by Chinese women, described black Africans as demonic-looking. Caesarius of Heisterbach's book for novices in the Cistercian order several times refers to the Jewish 'stench', which, however, can be washed away by baptism."³³⁹⁹

By the 13th century, as also earlier & later times, negative spiritual traits, & evil deeds, or bad unlucky events, superstitious stories of post-fall from heaven activities of the fallen angels, the Devil & demons. Plus, different sins, personified death, conceit, greed, lust, murder, theft, heresy, evil omens, extreme diseases, & minor illnesses, bad weather, crop failures, & other negative events. Many of these were often associated with, & illustrated with dark colors, black, for devilish traits, & death, red for blood, murder, diseases, & unclean traits. Black or brown for bad, cunning & mischievous underworld creatures, & fallen-angels. But also white for cleansing away of evil, & for purity, purification, & later

fragmented versions of earlier Christian protective garment lore, turned further into superstitious versions of protection. White, was still also being associated with good-angelic protection & guidance into the after life realms, but not in every case.³⁴⁰⁰ The reasons being, are how that the different later Christian fables of different areas of aged Christendom had spread to, had also been changed, & retrogressed by the consequences of their fore-parents' apostasy. These were the natural results of spiritual darkness of the long night of the Dark Ages, the spiritual darkening that took place when there were no real spiritual gifts, except amongst those who did try to live saintly lives. But because there were no more real scriptural producing prophets, & apostles to lighten the spiritual way, & what scriptures the church had were often spoken in the language that the common folk didn't understand, or were able to read, if they could even be allowed to read, the scriptures in many areas being suppressed. Because of these spiritual darkening aspects, the peoples' understandings about the world around them & the negative events that happened to them were interpreted through glass darkly, (1 Cor. 13). Their intellect had been darkened, because their fore-parents' apostasy had caused the ripple effects that got the whole legendization-process going. Ripples of earlier choices & sins done that had turns truths, & sound doctrines into fables. Turned color symbolism of spiritual darkness to be mistakenly associated with racial skin colors, were those with darker skin tones were misjudged as some how being demonic & devilish, just because of their actual skin color. These were the later consequences of those earlier centuries' layers upon layers of spiritual darkening, that caused only more spiritual blindness & darkening in the superstitious minds of later generations that inherited darkened consequences of the retrogression caused by their fore-parents' apostasy. The consequences heaped upon earlier consequences, as each generation continues to with more retrogression away from spiritual light & truths. Thus, in later fables, color symbolism often gets mix up with & contains other faded reminders of earlier beliefs, & fragments of detectable bits of doctrines, blended in with other cultural contaminations, symbolism, lore & customs, when later generations, (like their fore-parents'), understanding was "darkened, being alienated from the life of God through the ignorance that is in them, because of blindness of their heart: who being past feeling... have not learned Christ" (Eph. 4:10-20), because they'd inherited a legendized version of Christ, & were living in an age of spiritual darkness & the following types of superstitions that blended in fragments of later apostate Christendom, in with paganism & other cultural lore & other later nations' superstitions. Thus, during the 13th century, Cæsarius von Heisterbach (died 1245), *Dialogus Miraculorum*, has a lot of post-fall from heaven activities of the fallen angels, but in superstitious formats. The devil, sometimes called Old Nick, appears sometimes as a negro. While, in the hour of death, the infidels are tortured by black men.³⁴⁰¹

1265–1321, Dante Alighieri, *The Divine Comedy*: Fallen angels. Uses color symbolism to present evil demons as dark & blackened fallen angels. Shades as spirits of the underworld levels. Darkness & dark areas as bad, evil places to be in the underworld, limbo, in contrast to the white, bright, radiant places & angelic host of paradise.

Many Christian crusaders associated white with purity, while black was associated with sin. The "Ethiopians" with their dark-skinned Africans, were thus vilified as being sinful in nature. "Blackness was associated with sin in the medieval mind, and dark skin suggested that these were particularly demonic people. Some scholars think that this negative view lingered long

after the Middle Ages and is one reason why Europeans were later so willing to hold Africans as slaves."³⁴⁰²

During the 14th century, earlier & later, fear over black dogs, with red glowing eyes, were often associated with death omens, or proceeding a personified black cloaked death. In other stories, Death was also disguised as a tall woman, hooded in black. In the north of England, a black shaggy dog, with red eyes, called Skirker, was a forerunner of Death. In Germany, Scandinavia, Scotland, Wales & England, a personified Death, rode black horses, dressed in black, & sometimes was said in lore to be seen riding across the night sky, followed by wild troops of black dogs, or the black hounds of hell.³⁴⁰³

These color symbolism, with black being associated to ill omens, negative traits, dangerous demonic creatures, evil, death, doom, & gloom. Plus, with suspicious animals' activities, & superstitious beliefs about black color animals, all were passed down to later centuries in legends, spooky stories, & later Christian lore. Folklore like the Black Annis, cave in the Dane Hills in Leicestershire, where a cannibal hag, with a monstrous cat lived. The custom lasted for a while until about the end of the 18th century. In English lore, stories about black dogs, generally dangerous, are found all over the country. Some stories, such as the ones about Church Grim, say that the black dog is a guard dog type, that guards the churchyards against the Devil & witches. In some lore, a black dog is buried in the north part of the churchyard, its spirit said to guard against the Devil. Thus, black dogs aren't always evil, but associated with evil, even if protecting against evil. But in other lore, & fairy-tales, the Devil also has his own black dogs, as diabolical packs. Thus, the devil sends out his hell-hounds too, to hunt down those attempting to escape fulfilling the devil-pact they made with him. In such English lore, the Devil is black, has horns, & a tail, & holds a long hunting pole. All these can be seen as pre-existence theme turned unto fables, as to the post-fall from heaven devilish activities of the fallen angels. Black dogs were sometimes taken over by the Devil were he haunts with YETH HOUNDS or the Devil's Dandy dogs, & bogey-beast dogs. Other black dogs, in other lore, were thought to be the Devil himself.³⁴⁰⁴

With color symbolism & ritualistic garments of the early Christian mysteries fading out into racial skin colors, the later slave trades produced whole new levels of prejudices, & distorted views of the enslaved, that tainted many cultures, be they Islamic kings, Jewish traders, or later Christian planters, politicians, merchants, priests, preachers, & bible thumping fanatics. Many attempted to justify their world views through misinterpreting the bible, even though there's nothing in it to suggest that actual human dark skin is a sign of inferiority. Nor that people from Africa are destined to become slaves. "In fact, Zipporah, Moses's wife, was certainly not Jewish and is described in terms that may suggest that she was a dark-skinned African. But a misreading of a passage in Genesis made the Bible a crucial justification for African slavery."³⁴⁰⁵

About the 15th century, or at least the setting for the story seems to be about during that time. In Scotland, murder is associated with darkness, such as in the story *Song of the Sorrowing Harp*. On the east coast of Scotland, in a castle, by the North Sea, lived a lord who had two daughters. The elder one, dark, the younger fair. The dark sister, jealous of the attention a young lord, who came courting, gave to her fair sister, ends up murdering her by pushing her into the raging waves of the sea. The fair sister's body wasn't found until later, after the body drifted far along the Scottish coast out of the lands of her lord-father, to be found months later by a miller. Mean while, the dark sister had won the affection of the young lord after they all had mourned the loss of the fair sister. A famous wandering harp player, a minstrel or a medieval

singer or musician, was staying with the miller & he helped give the fair blond haired sister a burial. Moved by her beauty, he cut three strands of hair & strung his harp with them. Eventually he left the miller & continued on his way wandering about Scotland, from castle to castle & ended up at the castle where the dark sister was. He was welcomed in & they began to feast, but before the minstrel could play, the golden strings shimmered in the firelight, on their own. Thus, the harp began an eerie song, as the voice of the murdered fair sister sang through the golden threats of her hair, to the horror of the dark sister & others there, & sang farewell to her father, and lady mother, & after a pause, it wailed: "And woe to my sister, who murdered me."³⁴⁰⁶

15th century color symbolism, with black as a color, was associated with death, murder, & ill-omens, was spread widely, such as in the case with the observance of Innocents' Day, in France & the Netherlands, & other places. It was derived after the beliefs that December 28 was the day of the massacre of the innocent infants at Bethlehem, & thus was taken to be ill-omened. Thus, it was considered as "...a black-letter day, all the year through, the day of the week on which the preceding Innocents' Day fell. Consequently, there was one day in every week on which people abstained from setting out upon a journey and beginning a new task..."³⁴⁰⁷ Eustache Deschamps mentions a 15th century song that uses color symbolism in clothing, green for amorous passion, blue for fidelity, black for "great sorrow" – "Pour son grant duel s'en vest de noir." Which seems to be consistent for black to be associated, in many places, with negative situations, negative superstitions, etc., but not in every cases, as pointed out too that blue, in other cases was a symbol opposite in meaning in other cases, for instead of being for fidelity, in Holland the blue cloak designated an adulterous woman, & blue was the color of fools, or jesters or clowns during the Middle-Ages.³⁴⁰⁸

"As the fifteenth century began, the furthest point on the African coast known to Europe was Cape Bojador (in what is today southern Morocco). Common lore suggested that any white man who ventured beyond the Rio de Oro in Cape Bojador would be changed into a black man, as God's punishment for impious prying."³⁴⁰⁹ As it turned out, in 1445, some mariners passed Cape Bojador, and "...maintained their skin color, and discovered Cape Verde and Senegal."³⁴¹⁰

1480, that black clothing was sometimes associated with negative aspects of life & associated with death, terror, & in some settings, intended to cause feelings of horror in the minds of those in negative settings & situations, is suggested by this: During the horrors of the Spanish Inquisition, the underground torture dungeons, lit with flickering torches, that caused the shadows to dance on the walls, must have been set up for psychological effects on the intended victims. To get forced confessions of "heresies," believed in, the executioners used all kinds of tactics, intimidations, threats, & even clothing color-symbolism, especially black. Describing a typical torture chamber: "It was illuminated only by flickering torches, and to increase the horror of the scene, the executioner was clothed in black, his head completely covered with a black cowl, his eyes glittering through the eyeholes."³⁴¹¹

During times of torture, tormentors, & religious intolerance of 15th century Spain.³⁴¹² Torquemada, had a "dirty little secret," his grandmother had been a Jew, but despite this, he still had a dark hatred of the them and Christians with Jewish heritage: "He longed for the "pure blood" of an old Castilian Christian, and believed that Jewish blood was darker in hue as it contaminated the body."³⁴¹³

Early 16th century, Bartoleme de Las Casas, a priest, who defended tolerance, & although he wasn't prejudice, his ideologies were shaped by medieval thinking,

concerning races. Thus, attempting to justify enslaving black Africans, while defending the rights of the Indians, the conflict with in him grew during these days of forced Christianizations of different areas that militant Christianity was spreading to. "Las Casas may have been inclined to think of enslaving Africans because of the "curse of Ham," a misreading of the Bible that was current at the time. According to that legend, Africans were meant to be slaves."³⁴¹⁴

1608–1674, John Milton, *Paradise Lost*: War in heaven, fallen angels.³⁴¹⁵ Milton also uses color symbolism, black symbolic of evil & fallen conditions, brightness as symbolic of good angelic paradisaical conditions.

1627, *Druten-Zeitung*, illustrates some devils as black hairy creatures, with horns on their head, a tail, but without wings on his back.³⁴¹⁶

1757–1827, William Blake: Satan and his followers' fall into hell. Blake also used light & dark as symbolical & literal conditions of heaven in contrast to hell.

1775, Johann Friedrich Blumenbach, a German scientist, believed that "the various groupings of peoples were constantly changing, evolving, and that under proper conditions, dark-skinned people could become white."³⁴¹⁷

In later pre-existence themes & lore, the blackened fallen angels' post-fall from heaven activities are found in folklore stories, legends, & art works that often depict their devilish mischiefs & dark plots in action. Some, like in 18th–19th century depictions, shows their legendized shapes as later traditions have morphed them into black skinned beings, with horns on their heads & wings on their backs, & pointed tails. Some of the devils are described as being stupid, others are clever & cause a lot of havoc. Often depicted naked, they sometimes confront & battle saints, keeping the post-war in heaven going on earth, after their fall. Color symbolism also is seen in different stories like, the Legend of St. Cuthbert, as Thomas Ingoldsby tells us, when: "The Devil came with his devilish company and all the folk of Sir Guy fled, leaving the little heir behind, who was at once seized by Black Jim, the leader of the fiendish company." There's an art work of them eating & drinking at tables, & being a nuisance to St. Cuthbert. Another legend by Ingoldsby is of the saintly courage of St. Medard, who was by the shores of the Red Sea in Egypt, when he saw the black devil, called "Old Nick," same description given earlier, carrying off a bag of lost sinners. Taking compassion on them, the Saint took out a sharp blade & slit an opening in the bag & out escaped the prisoners. "Old Nick is a black-looking fellow at best..."³⁴¹⁸

James Sloan, Presbyterian minister, 1857: "All Ham's posterity are either black or dark colored, and thus bear upon their countenance the mark of inferiority which God put on their progenitor."³⁴¹⁹

As Christianity entered the later centuries, the color symbolism, metaphorical types & other aspects eventually started to become blended with actual racial skin colors issues. The numerous early to later Christian art works that depicted the demons as dark skinned³⁴²⁰ monstrous looking creatures, eventually influenced how different races with dark skins were looked upon by white Christians. Which ultimately influences how darker skin races were mistreated, looked upon & superstitiously assumed to be evil. Plus, seen as subhuman, had no rights, who would degrade societies. But also it was claimed by White Southerners in the USA, that the "inferior races," muddled the "pure" white races with "inferior blood lines" through mixed marriages. Or the forced prostitution of black slaves with white slave owners, who produced a mixture of the two races.³⁴²¹

In later centuries, Europeans had created a demonology in which the black man is equated with either

gross ignorance or unmitigated evil and is to be kept at bay.³⁴²²

How these later garment color symbolism, when literalized into racial skin colors, how these views effected a lot of later Christians' world views concerning the black race is a sad tale. One that shows the retrogression process that corrupted further the later apostate conditions of later Christendom. We see this in their ill-treatment of blacks during the days of slavery. This is illustrated by a former slave in these words: In the *Narrative of the Life of Frederick Douglass, An American Slave*, (Boston, New York: Bedford Books, 1993). A black slave, Frederick Douglass describes the conditions in apostate Christendom. He noted some of the worst things professing Christians were doing under slavery. The dehumanization that had set in force the ideology that justified, in the minds of the "Christian" white Masters the beatings, whippings, murders, man-stealings, cradle-plunderings, family breakings, and the adulterous breedings of the black race they had enslaved. They felt justified in doing these terrible deeds because, after all, the blacks, according to this dehumanizing thinking they adopted, weren't real human beings, but rather, they were sub-human brutes to be treated like any other cattle or personal property.³⁴²³ The sad part about this whole mess is that the dehumanization tactic is an age-old one that has slaughtered and enslaved millions of members of the human family. The most shocking jolt that Douglass gave to his readers & listeners were to jolt them back to the reality and the hypocritical state that slave holding "Christianity" was in during his time. After learning to read and write, he did exactly what the Masters feared members of the black race would do.³⁴²⁴ Hence, they feared that if their slaves, or the black race should expand their mental horizons through learning to read and write, they would soon endanger the whole hypocritical system of slavery. And this is exactly what happened, Douglass awakened within himself new horizons of knowledge that had been forcibly suppressed by his Masters who sought to keep him, and his fellow slaves in the darkness of ignorance, for "literacy was power."³⁴²⁵ It was a ray of hope in the darkness, showing the way to freedom! It was a candle in the window of a friend of a friend. Consequently, as Douglass increased his skills in reading, writing, and speaking, his words were added to the fuel that fired the light that exposed the truth about the horrors and dehumanization effects of slavery. Moreover, especially as it was being practiced & justified by so-called "Christian" whites of the American land.

Furthermore, Douglass wrote: "What I have said respecting and against religion, I mean strictly to apply to the slaveholding religion of this land, and with no possible reference to Christianity proper; for, between the Christianity of this land, and the Christianity of Christ, I recognize the widest possible difference--so wide, that to receive the one as good, pure, and holy, is of necessity to reject the other as bad, corrupt, and wicked. To be the friend of the one, is of necessity to be the enemy of the other. I love the pure, peaceable, and impartial Christianity of Christ: I therefore hate the corrupt, slaveholding, women-whipping, cradle-plundering, partial and hypocritical Christianity of this land. Indeed, I can see no reason, but the most deceitful one, for calling the religion of this land Christianity. I look upon it as the climax of all misnomers, the boldest of all frauds, and the grossest of all libels. Never was there a clearer case of "stealing the livery of the court of heaven to serve the devil in." I am filled with unutterable loathing when I contemplate the religious pomp and show, together with the horrible inconsistencies, which every where surround me. We have men-stealers for ministers, women-whippers for missionaries, and cradle-plunderers for church members. The man who wields the blood-clotted cowskin

during the week fills the pulpit on Sunday, and claims to be a minister of the meek and lowly Jesus. The man who robs me of my earnings at the end of each week meets me as a class-leader on Sunday morning, to show me the way of life, and the path of salvation. He who sells my sister, for purposes of prostitution, stands forth as the pious advocate of purity. He who proclaims it a religious duty to read the Bible denies me the right to learning to read the name of the God who made me. He who is the religious advocate of marriage robs whole millions of its sacred influence, and leaves them to the ravages of wholesale pollution. The warm defender of the sacredness of the family relation is the same that scatters whole families--sundering husbands and wives, parents and children, sisters and brothers,--leaving the hut vacant, and the hearth desolate. We see the thief preaching against theft, and the adulterer against adultery. We have men sold to build churches, women sold to support the gospel, and babes sold to purchase of Bibles for the poor heathen! all for the glory of God and the good of souls! The slave auctioneer's bell and the church-going bell chime in with each other, and the bitter cries of the heart-broken slave are drowned in the religious shouts of his pious master. Revivals of religion and revivals in slave-trade go hand in hand together. The slave prison and the church stand near each other. The clanking of fetters and the rattling of chains in the prison, and the pious psalm and solemn prayer in the church, may be heard at the same time. The dealers in the bodies and souls of men erect their stand in the presence of the pulpit, and they mutually help each other. The dealer gives his blood-stained gold to support the pulpit, in return, covers his infernal business with the garb of Christianity. Here we have religion and robbery the allies of each other--devils dressed in angels' robes, and hell presenting the semblance of paradise." [After citing from Matthew 23; Luke 11:39-52, about Christ's bold comments to and about the hypocritical practices of the ancient scribes and Pharisees, Douglass continues:] "Dark and terrible as is this picture, I hold it to be strictly true of the overwhelming mass of professed Christians in America. . . . They would be shocked at the proposition of fellowshipping a sheep-stealer; and at the same time they hug to their communion a man-stealer, and brand me with being an infidel, if I find fault with them for it. . . . They love the heathen on the other side of the globe. They can pray for him, pay money to have the Bible put into his hand, and missionaries to instruct him; while they despise and totally neglect the heathen at their own doors." (Frederick Douglass, Lynn, Mass., April 28, 1845).³⁴²⁶

Slavery, notes Douglass, is hostile to family life. This was one of the dehumanizing effects that slavery had upon people, the splitting up of families, many of which were products of different Masters who had sex with their own female slaves. The "product" of such unions were children still considered "sub-human" slaves, even though their lineage was part of the so-called "superior" white race. Hence, it was shocking for me to learn that the Masters were abusing, beating, thrashing, and working to death, their own children! Furthermore, that they sold their own children like "cattle." This was the type of world that Douglass was born into. Watching, helplessly, as different families were split up, sold, or moved from place to place, according to the desires of the Masters.

Where were human law and equal rights under God, as promised by the Constitution? The "sub-humans" didn't have human rights, according to the thinking of many of the colonists, for in as much as the Blacks, the Indians, and the poor were considered "sub-humans" or not even "human" at all, there were no equal rights for them. Hence, this is what Douglass and others began to fight for, once they realized through the written word, that which was being suppressed from their minds they began to fight against this dehumanizing ideology with the ideology

that blacks, Indians, and others were humans too. And if humans, entitled to the same rights as the rest of humanity. After he learned to read, a whole new world opened up for him. And as noted in the book, some of the anti-slave writings began to shape is thinking. Literacy was the power that helped shape his skills to relate, in talks, what he and other slaves had experienced. Hence, the more well read he became, the more he was able to articulate the horrors of slavery.³⁴²⁷

I have often asked myself: How did many of the early white Colonists justify rebelling, & fighting for their rights against the British, could turn around and reasonably justify slavery? It was saddening to learn that the same thing that had happened in early American history was the same type of thing that later happened in Nazi Germany, that of the dehumanization of those races which another race wanted to control and enslave.³⁴²⁸ Slavery was the dehumanization of humans, and Douglas knew this, that's why he wanted to humanize blacks³⁴²⁹ so that the rest of humanity would see that they were humans with histories too! The dehumanization of different races has been the justification behind those seeking to enslave, slaughter, and take away the rights of the "sub-humans." We see this all throughout history on up even to our own day in time with the ethnic cleansing programs of some of the wicked leaders in Asia Minor.

A good case in point, which parallels the slavery issue, was the dehumanization of different races under Adolf Hitler's New Order. Hitler and many of his early followers derived a lot of their ideology from the earlier militant Knighthood Orders, and from other occult Orders.³⁴³⁰ The "New Order" in Germany also derived its concepts of the "Aryan" super-human white race from the occult teachings and works of Madame Helena Petrovna Blavatsky (1831-1891). In Germany, they blended in her concepts with many others found in secret German Orders. Her works: *Isis Unveiled*, and *The Secret Doctrine*³⁴³¹ were accepted by many German mystics and occultists before, and during World Wars 1 & 2.³⁴³²

Blavatsky's writings influenced the occult militant writings of the Jorg Lanz von Liebenfels. His racialist, and occult Ariosophical movement, the esoteric Order of New Templars, in turn, influenced Hitler's world views. Hence, his Ostara impressed and influenced Hitler, Heinrich Himmler, Rudolf Hess,³⁴³³ and many other early Nazi leaders.³⁴³⁴ In Ostara, Lanz presents world history as being a struggle between the white races and the darker skin races. The Jews, he wrote, were considered to be sub-human, hence, they were, he demanded, to be exterminated. The darker skin races were also dehumanized too, thus, the Nazi felt justified in mass murdering and enslaving these "sub-human" races.³⁴³⁵

Furthermore, it is the same tactic that the Romans used to slaughter³⁴³⁶ and enslave the early Christians.³⁴³⁷ Just as it was the same type of tactic that later Christian Knights and Crusaders used to justify going to war against the "infidels" among the Moors, and other Islamic invaders.³⁴³⁸ Which in turn, was the same type of dehumanization which fanatical extremist among the Islamic race have used to justify terrorism!³⁴³⁹ It may have been the same type of justification that Romans used to expose their children to the elements³⁴⁴⁰ until they died too!³⁴⁴¹

However, why hadn't the "Christian" whites among the colonists remembered what had happened in historic Christendom? How that the early Christians were hunted, enslaved, slaughtered, thrashed, burned, and eaten by lions, as thousands of Romans watched?³⁴⁴²

GARMENT COLOR SYMBOLISM FADES OFF INTO SYMBOLIC CLOTHING COLORS, SYMBOLS ON CLOTHES, & OTHER MARKINGS,

AS STATUS SYMBOLS IN LATER CHRISTIAN SOCIETIES

Christ said to the scribes & Pharisees that they were like unto whited sepulchres, that appear to be beautiful outwardly, but were unclean inwardly, because of their hypocrisy (Matthew 23:27-28). Christ, in a parable about the wedding of a King's son, said to those not properly dressed in a wedding garment, were to be cast into outer darkness, (Matt. 22:11-14). Thus, not clothed in righteousness, (white clothing symbolic of righteousness, Rev. 19:7-9, 14), they were marked as being unworthy. While the Saints at Sardis, "they shall walk with me in white: for they are worthy" (Rev.3:2, 4). For they needed to have clothes that were without spots, or wrinkles, holy clothing, without blemishes, by putting on the whole protective armor of God, clothed & thus armed with truth, righteousness, peace, faith, salvation, the word of God, prayer, & perseverance, (Ephesians 5:26-27, 6:10-19). Cause they didn't want to be clothed in the spotted garments (Jude 12, 23-24). They needed to be profitable servants, doing the works of righteousness, feeding the hungry, clothing the naked, etc., for though they might be dressed in purple, & fine linen, (purple being a royal color clothing symbol),³⁴⁴³ like the rich man, in another parable. If they didn't feed the poor, & do their Christian duties, they would find themselves in hell, when they died, (Matthew 25:29-46, Luke 16:19-26). They could be stripped or have taken away from them what talents they had, & cast into outer darkness (Matthew 25:14-30).

30-100, Clement of Rome, Apostolic Father, cites an unknown, or perhaps now lost passage attributed to Ezekiel: "Repent, O house of Israel, from your sins from the earth to heaven, and though they be red like scarlet and black as ashes, and you turn to me with your whole souls and say; Father, hearken to us as to the holy people."³⁴⁴⁴ (See also: Isa. 1:15-20, 59:1-4, 61:1-3, 10).

160 A.D., The Shepherd of Hermas, at one time canonical & believed to be scripture by many early Christians, has this passage: "Here now, said he, the name of those women, which were clothed with the black garment. Of these, four are the principle: the first Perfidiousness; [literary deceitfulness; untrustworthiness] the second, Incontinence; [lacking self-restraint, uncontrolled] the third, Infidelity; [sexually unfaithful, or lack of religious faith] the fourth, Pleasure." (Similitude IX:144). Other negative traits, associated with women clothed in black garments are Sadness, Malice, Lust, Anger, Lying, Foolishness, Pride, and Hatred, those clothed in such blackness would not enter the kingdom of God, (verse 145).³⁴⁴⁵ In later centuries, about the 13th century, one of the negative traits for the Devil was believed to be self-conceit. A depiction of the devil of conceit on the tail end of a dress, as it drags along the floor, behind a haughty conceited woman, is seen by a clergyman, who sees it on the dress of a fashionable lady, (Isa.3:16-26, Proverbs 16:2, 5, 18).³⁴⁴⁶

A summation of Hermas on color garment symbolism: 12 angels, or maidens dressed in white linen garments, carry various color stones through a gate, & that became white. For no stone is to be used if not whitened. The type is that the stones represent the sons & daughters of God, & those unworthy are rejected & not allowed through the gate. They, however could be cleansed through repentance, or discarded through entrenched wickedness. 12 seductive maidens, dressed in black, carry away the rejected ones. Those who are accepted are clothed in white linen garments, by the maidens dressed in white linen, that represent purity. Those not dressed in white, could not enter into the Kingdom of God. To do so, they have to be in possession of different attributes of purity. The white linen garments represent also God's power & authority, which must be received, along with "the name." Some, that go through the gate through Christ, & are clothed in white, are later seduced by the

maidens dressed in black, & thus put off the white linen garments & power. While those who endure to the end, & resist the black dressed maidens, & don't give into their beauty, & are not deceived by them, remain in the tower, or in the Kingdom of God. But those who repent & reject the black dressed maidens, may reenter. There are four maidens that represent the positive traits of their whiteness: Faith, Temperance, Power, & Longsuffering. Eight others: Simplicity, Guilelessness, Holiness, Joyfulness, Truth, Understanding, Concord, & Love. The black dressed ones: Unbelief, Impurity, Disobedience, and Deceit. Eight others: Grief, Wickedness, Licentiousness, Bitterness, Lying, Foolishness, Evil speaking, & Hate. There is also hope for those who were the righteous before the Christian era. Their spirits are preached to, by those who went down to them, to minister, & preached to them. They go down into the water with them, & gave them the seal, or water baptism, (baptism for the dead). Plus, they also are supplied the white linen garments by the maidens dressed in white. Hermas lists the qualities, that all must have to become like the Master, to be deified, & expounds on the symbolism of the "white linen garments."³⁴⁴⁷

In light of this old 2nd century scripture, the Shepherd of Hermas, it's interesting to note that in the movie, Legend, (1985), starring Tom Cruise, as Jack, & Mia Sara, as Princess Lily. That the 'Lord of Darkness,' (starring Tim Curry), tempts the Princess with flashy jewelry, & other temptations. At first, Lily is dressed in a white dress, perhaps symbolic of her 'innocence.' But, because during her encounter with white unicorns, (that represent "absolute purity," that shouldn't even be looked at, and especially not touched, which was her "sin," she reached out & touched one). Thus, her 'sin' starts to change her, & the world around her, as it grew darker & starts an ice age. The change upon her, could be symbolized by her being changed from being in a white dress, to a ragged gray dress. The Lord of Darkness seeks to demonize her even further, "make her one of us," as suggested by one his advisors in the darkness. Thus, they tempt her, with shiny jewelry, seeing if she will fall for other temptations. Of which if she gives into, will add to her earlier "sin," and take her down towards further blackness. This, as they continue to attempt to bring about her eventual complete blackening to demonification. This is perhaps symbolized by her further shading from grey to being clothed in a black gown, that she is changed into, with black-lip-stick on her lips. She is being changed into becoming like those of the darkness, so that she will become the bride of darkness, to the Lord of Darkness. Thus, during her descent towards becoming blackened, or as the advisor says again in the darkness: "Make her one of us." This process seems to be symbolized by her watching, while dressed in her ragged gray dress, a dancer, dressed in black. They both start to dance together, & eventually she is changed into the black dressed dancer, which is no longer visible. As though she had become the black dressed dancer herself. Perhaps this is a legendized reminders of these earlier ritualistic garment color symbolism, that eventually became legends.³⁴⁴⁸ Those of the darkness, thus wanted to change her into becoming like unto the blackened "demons" & creatures, that the legendary Lord of Darkness liked to surround himself with & command. Such as a goblin "demon" with a "black heart," "black as pitch." They sought her demonification, the reversal of deification, perhaps represented here as her change from white clothing, to gray, then black. But because she resists the Lord of Darkness, & betrays him, & as the good little folks, team up, to reflect sun light down into his domain. The sun light, that the Lord of Darkness admits will destroy him, shines on him, & her sins are being countered. Jack cuts off the hand of Lord of Darkness, he falls into the stars, & at last, becomes as if shooting stars.³⁴⁴⁹ This might be symbolic of the falling angels, as stars falling, as often seen in early to later Christian art too. The Lord of Darkness being the chief of

the fallen angels, was blackened during his & their fall.³⁴⁵⁰ Thus, the sun light, he seeks to hid himself from, like in also Walt Disney's Fantasia, (1941): For when the light of the morning sun starts to light up the darkness of the night, the Lord of Darkness cringes. Then, as the light increases, the darkness leaves, & all the ghostly & underworld creatures of the night, go back to their different haunts in grave yards, & under water, etc.³⁴⁵¹

In lore, was this one way to blacken one's clothing, if not symbolically, that of letting black demons, hitch rides on the back of them, as they dragged along in the dirt? Is this why in much later centuries, flags weren't to touch the ground? For also in soiling a flag, such as a white one, & or trampling on it, with dirty soiled feet, or shoes. Was this like how one might have soiled their feet, & thus symbolically "soiled" their souls, by going down the left-hand path towards the darkness of demonization? Being blackened by unrepentant bad habitual sinful life styles, on the path that goes down towards the black & dark colored demons? Thus also becoming like them, developing their negative traits in one's self? Whatever might have been the symbolical carry over, if at all. By letting the flag drag along the dirty ground, this was symbolic of desecrating it, & the group, or nation it represented.³⁴⁵²

200, or later, Gnostic Christian text, perhaps in Greek, translated into Coptic, anonymous treatise, Exegesis on the Soul, ("Expository Treatise on the Soul"), from The Nag Hammadi Library. A summation of those types is as follows. In it, a number of garment types are presented according to ancient Christian ritualistic clothing imagery & metaphorical illustrations. Presented in Gnostic terminology, & although thought to be heretical by other early Christians. It still contains good illustrations that encourages the reader to repent & live a good moral life, & avoid polluting & staining one's soul (garments), with habitual unrepentant sins. It's the story of a female spirit that descends from the Gnostic version of a pre-existence to fall into a mortal body. The garment types used are common to other early Christian sects, & are to teach the concepts about what happens to the spirit, clothed in a mortal body. How it passing through the temptations of life, becoming filthy or polluted through sins, but being repentant, is rescued from its fallen state, by the First Born, (Christ in the pre-existence was the First Born). And, like dirty laundry needs to be washed, the once adulterous but repentant women, who had defiled herself like a prostitute, upon repenting, she is cleansed by baptism & restored to her former state of glory. Or, returns to glory, going back to where she came from, to then be raised, perhaps by hand & wrist clasps, (as in other accounts & art works), or draw up into heaven to return back to the Father & be deified again. Thus, the concept of her being stripped naked, symbolic of being stripped of her prostitution-negative traits, returning to the naked innocence like on the day she was born. Her spirit having been clothed in a mortal body, had gone the ways of those who'd given her the negative traits, seemingly symbolized by what she'd taken in exchange for being their prostitute: "It was they who gave me my bread and my water and my garments and my clothes and my wine and my oil and everything I needed." (Like Ezekiel 16, from which this treatise seems inspired from, in part, in which Jerusalem is likened unto a prostitute that has broken her marriage oath & covenant. Doing so even, after being once found polluted & bloody, but then helped by the Lord: Washed, anointed with oil, found naked & thus clothed upon in fine linen, symbolic of being perfected, adorned in comeliness, & adorned in beautifully righteousness, again. But then (Jerusalem, like other wicked cities), had fallen back to put on the negative traits again, symbolic of the garments of a harlot. Therefore, after being shamed & stripped of these negative traits, or polluted garments, there was still the hope & chance that she, (Jerusalem), like others, will

return to their former state, & not continue on being a marriage oath & covenant breaker, (Ezek. 16). In like manners, the female soul had become defiled in the flesh, (Gnostic anti-matter concept). Been dressed in the negative traits like a harlot, & thought that she needs all the external nonsense surrounding the body, the wine, oil, clothing, seemingly symbolic of the negative traits of being trapped, or clothed in a body, then falling for the sins of the world. Even though her spirit had once come from the divine realm of the Father. This treatise being a type of what happens in general to spirits that fall from the pre-existence into each their own defiled bodies, also offers the traditional way back. But not without repentance, and the garment type cleansing process. A purification of the soul, a realization of shame, weeping before the Father for him to help her by sending the First Born, the rescue her & for helping her with sincere repentance. Not appearing to repent, to then go back defiling herself by going back to her sinful adulterous ways, or the black garments of sin. But of getting back on the straits, the right path, that's the way back. Being baptized to cleanse the external pollution, like garments, when dirty are put into water & turned about until their dirt is removed, they become clean. So like this cleansing of the garments, is also the cleansing of the soul, for it too regains the newness of her former nature and to turn her back again. That is baptism. Thus, through repentance and this purification ritual, this treatise teaches, that her soul will be able to return to the Father, and so like wise will all those too, who repent. The promise is given that even if your sins extend from earth to heaven, and if they become red like scarlet and blacker than sackcloth, still, despite this, if you return to the Lord with all your soul, meaning that if you are willing to repent & do all you can to not go back to wearing the black clothing of sins. But will say to the Father, 'I will heed you as a holy people.' Then you will be saved.³⁴⁵³

So their garments needed to be whitened & washed, made white in the atonement blood of Christ, the sacrificial Lamb, (Rev. 7:14). The shame of their nakedness gone, because they were anointed & clothed in white raiment, (Rev. 3:18, 1:5, 13-14, 5:9, 6:11, 19:8, 14, 22:11-12). Note the black color garment symbolism has negative traits, in contrast to white unspotted garments. Such garment types as these set the stages for later Christian clothing symbolism in the early to later Christian mysteries, that passed into vestments for clerical & royal rankings, & status levels in early to later Christian communities.

Unspotted, the concept continued on into 20th century masses for the living & the dead. The idea of the forgiveness of sin is expressed as follows: "Accept, O Holy Father, Almighty and Eternal God, this unspotted Host, which I, thy unworthy servant, offer unto Thee,... [for] all faithful Christians, both living and dead; that it may avail both me and them unto life everlasting...."³⁴⁵⁴

Isaiah 61:1-3, 10, (KJV), mentions the anointing oil, liberation of the captives, and the opening of the prison to them that are bound, & "...the oil of joy for mourning, the garment of praise for the spirit of heaviness..." Then in verse 10: "I will greatly rejoice in the LORD, my souls shall be joyful in my God; for he hath clothed me with the garments of salvation, he hath covered me with the robe of righteousness, as a bridegroom decketh himself with ornaments, and as a bride adorneth herself with her jewels." Rev. 19:7-9, 14.

Thascius Cyprian, 200-258, the bishop of Carthage, wrote: "Let us, then, who in baptism have both died and been buried in respect of the carnal sins of the old man, who have risen again with Christ in the heavenly regeneration, both think upon and do the things which are Christ's." (ANF, 5:495). The imagery & types of baptism as being symbolic of putting off, like old clothing, the old man of sin, or

separating from (symbolically dying as to the old ways of sin). Plus, becoming alive again, (symbolic of a new life of righteousness, like putting on the white pure spotless robes in baptism), was all part of the whole baptismal ritualistic drama & ordinance.

During the 4th century, different types of garment imagery, types, & deification themes & symbols were blended in with the baptismal rites. New converts were decorated with a crown, & a white robe. (Crowns were often symbolical of deification, but in these cases they were indicative of their victory over the world and their lusts, & the white robe, represented their acquired innocence). In other cases, & customs, in the mouth of those baptized was put salt. Probably white salt, a symbol of purity, & in this case wisdom too. Plus, "everywhere a double anointing was administered" The baptismal initiates returned home, adorned with crowns and arrayed in white garments.³⁴⁵⁵

315-386, Cyril of Jerusalem, Archbishop, Procathechesis, or, Prologue to the Catechetical Lectures of our holy father, Cyril, Archbishop of Jerusalem, verses 3-6. (See: Matthew 22:1-13, Rev. 19:7-9, 14, Eph. 4:22-24, 5:27, Rom. 13:12, Psa. 132:9, Isa. 1:15-19, 11:5, 61:1-3, 10). Cyril uses the parable of Jesus in Matthew 22:1-13, to point out the symbolism of the ritualistic white garment in the early Christian mysteries he starts to lecture on. How that different types of garments, their conditions, types, colors, fashions, were types of being either worthy or unworthy, to either be let in the kingdom of God, or not let in & even cast in to outer darkness, for not being worthy, but still stained with sins. (Some italics added, some in original): Cyril: 3: "A certain man in the Gospels once prired into the marriage feasts, and took an unbecoming garment, and came in, sat down, and ate: for the bridegroom permitted it. But when he saw them all clad in white, he ought to have assumed a garment of the same kind himself: whereas he partook of the like food, but was unlike them in fashion and in purpose. The bridegroom, however, though bountiful, was not undiscerning: and in going round to each of the guests and observing them (for his care was not for their eating, but for their seemly behavior), he saw a stranger not having on a wedding garment, and said to him, Friend, how camest thou in hither? In what a color! With what a conscience! What though the door-keeper forbade thee not, because of the bountifulness of the entertainer? what though thou weft ignorant in what fashion thou shouldst come in to the banquet?—thou didst come in, and didst see the glittering fashions of the guests: shouldst thou not have been taught even by what was before thine eyes? Shouldst thou not have retired in good season, that thou mightest enter in good season again? But now thou hast come in unseasonably, to be unseasonably cast out. So he commands the servants, Bind his feet, which daringly intruded: bind his hands, which knew not how to put a bright garment around him: and cast him into the outer darkness; for he is unworthy of the wedding torches. Thou seest what happened to that man: make thine own condition safe. 4. For we, the ministers of Christ, have admitted every one, and occupying, as it were, the place of door-keepers we left the door open: and possibly thou didst enter with thy soul bemired with sins, and with a will defiled.... If the fashion of thy soul is avarice, put on another fashion and come in. Put off thy former fashion, cloak it not up. Put off, I pray thee, fornication and uncleanness, and put on the brightest robe of chastity. This charge I give thee, before Jesus the Bridegroom of souls come in and see their fashions. A long notice is allowed thee; thou hast forty days for repentance: thou hast full opportunity both to put off, and wash, and to put on and enter. But if thou persist in an evil purpose, the speaker is blameless, but thou must not look for the grace: for the water will receive, but the Spirit will not accept thee. If any one is conscious of his wound, let him take the salve;

if any has fallen, let him arise. Let there be no Simon [Acts 8:5–24] among you, no hypocrisy....” [Cyril urges them not to go into learning the mysteries with idle curiosity, or other ill reasons, or with an evil purpose. They were to put off sin, & evil intent, even symbolically & ritually “die” or separate themselves from sin.] “...For thou hast heard the Apostle say, Dead indeed unto sin, but living unto righteousness. Die to thy sins, and live to righteousness, live from this very day....” [The white garment of righteousness, is also a symbol deification, which is included in Cyril’s lectures on the Mysteries, for further on he lectured:] “...though a miserable man, thou receivest one of God’s titles.... the Psalmist, [Psa.82] because men are to receive a title of God, spoke thus in the person of God: I said, Ye are Gods, and are all sons of the Most High. But beware lest thou have the title of “faithful,” but the will of the faithless.... Were it thy wedding-day before thee, wouldest thou not have disregarded all else, and set about the preparation for the feast?...³⁴⁴⁵ Did they live righteously or not, to be clothed in whiteness of righteousness, or blackness of sin & other negative traits? Such was the point of Cyril’s symbolical color garment types.

641, September, in the ambo of St. Sophia, ‘the Great Church,’ Constans II was crowned by Patriarch of Constantinople, as co-emperor, with his uncle Heraklonas, who had him crowned. As was the religious-state garment customs, & coronation ceremonies in the Byzantine era, as earlier, & later. It was on church-state occasions, that great attention was paid to the symbolical & ceremonial use of clothing, to the insignia of office, & to symbolical color & gesture: “Robing and disrobing ceremonies opened and closed all processions. The imperial crown, orb, sceptre, and akakia, the ‘pouch of dust’ symbolizing mortality, were always given prominence. The wearing of the purple was reserved for the Emperor and, in iconography, for Christ and the Virgin Mary, Byzantine body language stressed the idea of agalma or ‘statuesque calm’.”³⁴⁵⁷

In some cases, in later centuries, Holy men were forbidden to wear silk or colorful decorations, which were believed to distract them from their focus to advance towards spiritual Christian moral perfection. Other temptations were believed could be used by dark demons to distract them in their spiritual callings & duties. However, the rules of their holy order also didn’t stop radicals, & renegades, who in the name of holiness, & being invested & dressed in the garb of holy orders, continued to take advantage of their status to cloak their quest for power, mischiefousness, & wicked sometimes hidden life styles.³⁴⁵⁸

In later Christian plays, with biblical themes, and knights’ tales, a Lady has her Knight put on a dark monstrous horned head costume, to guise himself as “evil,” in order to rescue his horse from devils.³⁴⁵⁹ Dark clothing, during the different plays of the middle ages, and later, were sometimes symbolic of evil, of villains and demons.³⁴⁶⁰

Symbols on garments, robes, sashes, & their colors, were reminders, in ancient times, of oaths taken to do good, to obey God & religious, or civic leaders, depending on the historical settings. There were also insignias in clothing as symbols of ranks: Ranks of royalty; ranks in the military, rank symbolism to distinguish clerical positions of power & authority. Thus, the passing on of a clothing item, in some cases more ceremonial, with a symbol of the rank of the office, was the passing on of “the mantle of authority,” (the passing of Elijah’s cloak (his mantle) to Elisha (2 Kings 2:13). Or the stripping of Aaron’s garment to be passed on to Eleazar, (Numbers 20:26–28, Exod. 28:2, 29:29). In military traditions, a person can be “stripped of rank,” with the removing of their cloth rank symbol, or can be

promoted, by the removing of the old rank, with the new rank insignia sowed in, or otherwise added. This also happened in the early Christian mysteries, as noted, that of taking off old clothing to have new white clothing added, or being clothed upon.³⁴⁶¹

800 c., in a Mosaic, as if suggesting the mantle of authority or investment to power passed from St. Peter to Pope Leo III (Clerical powers), & Charles the Great, (Civic), St Peter confers the pallium (a long white cloth sash with red cross symbols along it), by handing it down with his right hand to Pope Leo III, and the Roman standard, is handed down with his left hand to Charles the Great. Peter clothing is white, he has a sash with a cross symbol visible, and robes on with a L symbol down near his lower white robe section by his right leg. He is sitting, as if on a throne. The Latin reads under the scene: BEATE-PETRE- DONAS VITA-LEON-PP-E-BICTORIA-CARVLO-REG-DONAS.³⁴⁶²

968, Liudprand, an ambassador from Italy, for King Otto I (the Great, reigned 961–73), went to Constantinople, & in attempting to get some Byzantine Greek purple (reserved color for royalty), silk through their ancient version of “customs,” he tried to use his status as an Ambassador to retain the material. He was told that he was forbidden to take such a distinction of dress out, to which Liudprand complained that in Italy, their lowest prostitutes and fortune-tellers wear the color purple. To Otto I, he wrote how the Byzantines had judged all Italians, & others as “...unworthy to go about clothed in this way.” He complained & vilified the Byzantines as liars, idlers, & “effeminate,” (or of a man, having characteristics regarded as typical of a woman), “...should go about in purple, while our heroes, strong men trained to war, full of faith and charity, servants of God, filled with all virtues, many not! If this is not an insult, what is?”³⁴⁶³

1031, in the Liber Vitae of New Minster, a white cloth, or robe is about to be give to Queen Ælghyfu (Emma), from an angel, while Canute the Great is being crowned by an angel, as if to symbolize their advancing in royal rank & their coronation. This is depicted happening, while they both place a golden cross on the altar of Winchester Abbey.³⁴⁶⁴

On 11th century Christian Crusades’ pure white cotton shirts were cloth crosses, symbolic of how they’d devoted themselves to the struggle to cleanse, & rid the holy land of the “enemies” of Christendom. These “enemies,” the Muslim-Moors, in order to justify in the Crusaders’ minds their blood spilt & killed, were sometimes depicted as dark skinned horned-devils. Thus, color symbolism associated with demons depicted as black skinned monstrous creatures, was used in art works & manuscripts to vilify the Moors, in order to “justify” warring against them, just as St. Michael, (popular with Knighthood themes), warred against the fallen angels, blackened during their fall from heaven. Other Crusaders weren’t content with cross cloth symbols on their clothing & branded or tattooed themselves with the symbol of the ir mission.³⁴⁶⁵

1215, a battery of laws, more thought policing, prohibited relations between the Jews and Christians, employment of Christian servants & the building of new synagogues was prohibited, as were Jews from holding public office. “Imitating Islam on this point, they [the Jews] were also to be visible: ‘Jews and Saracens [or Muslims] of either sex ... should wear clothing to distinguish them from Christians, and not go out in public on Easter.’ ”³⁴⁶⁶ With Easter often being the day for Whitesunday, the tradition that kept alive the wearing of white garments, or white baptismal robes,³⁴⁶⁷ we might ask these questions! Why & how did the later Christians of this time & area also not keep in mind more of the charitable aspects of these traditions? How that the white garments or white baptismal robes, were reminders to do

good, to keep their baptismal vows, to be clean from sins? Certainly having love & charity for all, was part of that earlier Christian training & that physical reminder in these later clothing symbolism. Unfortunately, as with other good things of earlier Christianity, such good symbolism must have gotten lost in later centuries as the literalizing of color symbolism became racial, & when it faded off & got perverted in later apostate versions of these types of theocratic laws of intolerant clothing symbolism & marks of identifications of these later types.

14th century France developed their own color garment symbolism, that included different colors to signify different ranks in societies & separated the people accordingly. Green was the privilege color of queens and princesses, whereas white had been in previous ages. "Through all the ranks of society a severe hierarchy of material and colour kept classes apart, and gave to each estate or rank an outward distinction, which preserved and exalted the feeling of dignity."³⁴⁶⁸

During 15th century France, during the first years of the war between the Armagnacs and the Burgundians, (1415–22), a diversity of outward signs, badges, colors, & party cries included such things as how in Paris, a purple hood with the cross of Saint Andrews was worn. Also, white hoods, then violet ones were worn. Even the priests, women & children wore these distinctive signs, and others, & the images of saints were decorated with them. Such things, plus more, were to signify their party sentiments and of fidelity towards their side of the political-religious issues of the day.³⁴⁶⁹

About the mid to later 15th c., Spain, there was a Christian regulation that required Jews & Muslims to wear an insignia of their persuasion on their clothing.³⁴⁷⁰ As religious intolerance infested Spain, the Catholic Christians there came up with laws like the Laws of Valladolid, 1412, that, among other harsh laws, forced the Jews to wear red badges identifying their lineage. They were also to wear the badge on their shoulder during the day time. During the Cortes or gathering, in Toledo, 1480, they thought that these laws should be enforced. The same requirement was forced on the Jews, plus worse, in Nazi Germany, 1930s–1945.³⁴⁷¹

1669, until that year, Jews were not allowed to live in Berlin, Germany at all, they couldn't work in a long list of occupations, except for medicine, & they were made to wear a yellow star on their clothing. By 1709, only the rich Jews could buy their way into not having to wear the yellow stars to identify themselves as Jews, for it cost them an equivalent of a modern amount of about \$160,000 each, to be able to take off the yellow star. However, in 1740, when Frederick II, became the ruler of Prussia, he announced that "all religions must be tolerated".³⁴⁷²

SYMBOLS ON GARMENTS & CLOTHING: REMINDERS TO DO GOOD – MARKS & SYMBOLS FOR ALLEGED CRIMES

Early Christian clothing, sometimes have different symbols on them that are reminders of different concepts in historic Christianity. The symbols said something good about the person, or marked them as someone to watch out for, which might be where we get the later expressions "he's a marked man." Some symbols were reminders to do good, to keep the oaths & vows of initiations in the early to later Christian mysteries, or baptismal covenants & vows made. Other symbols were ones of criminality, accomplishments, ranks, clerical & political authority, trade-guilds, & warnings about diseased infested ones to keep away from. While other symbols in clothing said that one had gone on, or was going on a pilgrimage, such as the cross symbols for pilgrimages to the holy land, or crusades, & the

cockleshells for returning from a pilgrimage from Santiago Spain, during the pilgrimages of the Middle Ages. As noted earlier, during Christ's world wide trek as the Messenger of the Covenant, the teacher of the mysteries, Christ is sometime depicted as a pilgrim with the cockleshell on his pouch, symbolic in some cases, of having gone over seas, or over water.³⁴⁷³

About the 11th century, those inspired by the sermons of different religious leaders to go on crusades, some would take snippets of red cloth, that were crossed and pinned on the breasts of the many who vowed to "take the cross."³⁴⁷⁴ This was one of the symbols for the crusaders. During the middle ages, "the released heretic, [on his clothing to mark his identity] a double cross."³⁴⁷⁵

1215, before this time & onwards, garment themes turning legendized, Christians' discriminations against Jews, Muslims, heretics, & "sinners," & others, had become "legal" for them to use clothing symbolism to discriminate in areas where laws were set up against them. Laws designed to separate Christians from others grew more severe. As clothing in early Christian rituals had become symbolic for good or bad, depending on what color, & if they were new, soiled, or washed, etc. This symbolism carried over into the unfortunate ways that later Christians looked upon outsiders, as if they were bad, just for being non-Christians. Thus, as with "sinners," Christians insisted that Jews & Muslims should also wear distinctive clothing that identified who they were.³⁴⁷⁶

The Knight Templars wore tight sheepskin breeches under their outer clothing as a symbol of their chastity & innocence.³⁴⁷⁷

During the Middle ages, into 1300s, & later, different church throughout Christendom made it so that those accused of crimes could have a sanctuary to stay in, while they sorted out their case, or tried to make things right, if they could. For example, at the north country sanctuaries, Durham and Beverley, the person claiming sanctuary raised the ring knocker, and sounded it to obtain admission to the church. A bell was tolled to let known the fact that a person had claimed & taken sanctuary. A detailed account of crimes committed had to be given, & it was to include details of their nature, dates, names of persons, & places, etc., of what was done, & who the crimes were done to. "In cases of murder and manslaughter, the weapon employed had to be mentioned. A gown of black cloth, having on its left shoulder a cross, known as "the cross of St. Cuthbert," was given him to wear. The badge was, we are told, "to the intent that everyone might see that there was such a freelege granted by God unto St. Cuthbert's shrine, for every such offender to flee for succour and safeguard of their lives."³⁴⁷⁸

14th–15th century France & Netherlands, works like *Le Parement et Triumphe des Dames* of Olivier de la Marche, shows the symbolism on garments still in use, in some areas of Christendom. For "...each article of female costume symbolises a virtue – a theme also developed by Coquillart."³⁴⁷⁹ 15th century Christian garment symbolism & lore, seemingly evolved into allegorical tales, personified good virtues or negative vices, draped in fantastical and unreal apparel. Where allegorical figures were dressed up, as were saints, in costumes of the time, with new personages for each thought that was expressed in clothing types, were thus created to tell moral tales.³⁴⁸⁰ Consequently, we might ask, to what extent did the earlier Christians' ritualistic covenants, oaths, or vows, with their symbolical reminders, as by way of symbols in their clothing, robes & garments, were passed down to later Christians? If so, when & where were such concepts & moral principles' symbolism, or the basic practices of having moral mottos, as by way of symbolism on garments, were known in later centuries? Clothing symbolism that could thus be derived from earlier Christian mysteries' garment symbolism.³⁴⁸¹ We might

also ask if in 14th–15th century France & the Netherlands, as in other places, the later Christians there, & else where, could have thus retained such symbolism in their motto symbols on their wardrobes? "...To adopt a motto is, so to say, to choose a text for the sermon of one's life. The motto is a symbol and a token. Marked in golden letters on every article of the wardrobe and of the equipment, it must have exercised a suggestive influence of no mean importance. The moral tone of these mottoes is mostly that of resignation, like that of the proverbs, or that of hope. The motto should be mysterious. ... The greater number refer to love.... When of such a nature they were worn on armour and caparisons."³⁴⁸² Or, an ornamental covering spread over a horse's saddle or harness.

15th century Spanish Inquisition perversion of color garment symbolism, as noted earlier, made the "guilty heretics" dress in "yellow gowns of shame," while others were adorned in filthy rags, & other markings to symbolize their adulterous ways, or other sins.³⁴⁸³ In other cases, after being tortured to get a confession, a man or woman thus "convicted," of "heresy" or some other "sin" or "crime," were made to wear a cloth that draped over their shoulders, with a hole at the top for their head to go through. The cloth hanged shoulder levels on both back & front sides, down about their knee levels, & on them displayed large different symbols, \ or an X, & in other case other symbols with them to mark their "guilt".³⁴⁸⁴ Thus, During the Spanish Inquisition, 15th century, the clothing was marked according to the alleged heretical "crime" a person was said to be guilty of.³⁴⁸⁵

After 1487, privileged clergy, who earlier had some type of immunity from getting in trouble with the civil authorities for alleged minor offenses, or in the case with a second offense, "...to prevent a second claim it was the practice to brand murderers with the letter M upon the brawn of the left thumb, and other felons with the Tyburn T. Ben Jonson, was, in 1598, so marked for manslaughter. An ordained priest could appeal to his Church again."³⁴⁸⁶

While in 17th century America, The scarlet letter A for adultery, for example, during the Puritan Christian days, marked sinners to identify & shame, or shun the adulterous women in their society.

During 1790s America, "...because the definition of being white was linked with the capacity to be a good citizen, politicians, lawyers, and finally the Supreme Court all wrangled over the meaning of "whiteness."³⁴⁸⁷

Later traditions, customs & symbolism of garments and robes, have been passed down in the robe wearing customs of important leadership positions in historic Christian societies, as with other cultures. Certain types of robes are symbolic of important positions in society, such as robes of clergy, the judiciaries,³⁴⁸⁸ like the judge who wears a dark color robe; and university professors who do also. Larry Abraham was concerned that conspiratorial groups would try to capture these positions in order mold public minds. Thus, he calls it, "capturing the robes."³⁴⁸⁹

18th century to present Freemasonry's color symbolism is also a big part of their blend of mystery religious concepts, including those of early to later Christianity's garment color symbolism, thrown into the mix. The white lamb skin aprons for purity, the moral character required qualities needed to join their orders, for they "must be without criminal convictions and be observed to be of good moral character." If they aren't, & it's known to some who are in on the secret ballot of the lodge to which they are attempting to gain entry, the candidate could be blackballed. Black being symbolic of the person being judged as not having a good moral character. Thus, during the voting, traditionally, black & white balls, sometimes cubes, are used for voting in, or keeping out individuals. White for yes, black for no, thus: "Blackballing" someone, usually in connection with

membership of an organization, is thought to derive from this Masonic process."³⁴⁹⁰

The black & white color symbolism in Freemasonry also includes wearing black suits & white shirts. Like the black & white checkered floors in their lodges, they were symbolic of their ritualistically & actual oath bound commitments of moving from a state of darkness towards the light. If some of them failed to dress accordingly, they were deemed to be improperly attired and will be barred from attending lodge meetings.³⁴⁹¹

VESTING OR STRIPPED OF POWERS & RANKS: Anciently, to signify mourning, anguish, repentance, punishment, humiliation & submission, etc., different ones tear or "rent" their clothing, & put on sackcloth & ashes, such as in Old & New Testament settings. Garments could signify truth, thus, a rent or torn garment, was to signify bad news, or even the loss of truth, or to show the non acceptance of something said, thus the rejection of a witness statement as non-truth.³⁴⁹² While, the taking off, or stripping down, or putting on of different types of garments, or cloth insignias put on, or torn off in symbolic ceremonies, can signify, if torn off, the reduction in status in society, reduction in military ranks, & ecclesiastical reduction or loss of all priestly powers & authorities. In other cases, being stripped of their cloth rank insignias, their priestly robes, or all of their clothes, was done to shame, humiliate, for forced humbleness, & forced or self penance. In the early centuries, while some penances were secret, for minor sins, the penance for apostasy, murder, & adultery, or other notorious sins, became a sort of public reparation for having shamed & scandalized the community. Some penance could be stretched over a life time, like in later versions of penance in the courts of today, with life-sentences. After the prescribed penance was accomplished, they were absolved, declare free from guilt or responsibility. "Public penance included fasts, prayers, special clothing [hair shirts or rough clothing] ..."³⁴⁹³ So the persons doing penances would be stripped of their clothing (that sometimes showed their clerical ranks, or civic ranks, etc.), to then be clothed in the special clothing to show that they were amongst the Penitents class in the religious societies of Christendom.³⁴⁹⁴

In some cases, the taking off, or stripping of clothing is done to show the former rank being added upon with new clothing, added authority, added responsibilities being entrusted, & represents advancements in ranks. In the early to later Christian mysteries, the taking off of old clothing, being naked, was a type of what happened to Christ. How he was stripped, humiliated, mocked, shamed, reduced from King of the Jews, Son of God, to being, in eyes of those who crucified him, just a man who couldn't save himself from the cross, (Matt. 27:40, 42). But after these tests, trials, sufferings, & death, he ultimately became victorious over all his foes, when his dead body was reunited with his now glorious resurrected body, after so much suffering, (Heb. 2:7–11, 1 Pet. 3:14–22, 4:1–19, 1 Cor. 15:20–28, Eph. 4:22–24). Thus, in baptism, the early Christian mysteries, so likewise were they passing through ritualistic symbolic suffering, humiliation, shame, crucifixions, death, the descent, & resurrection, where their nakedness was "clothed upon," as they put on new white garments, symbolic of deification, being clothed in the likeness of Christ's resurrected body.³⁴⁹⁵ A good example of this is the Jewish Christian work, first–third centuries, Odes of Solomon, that has baptismal garment symbolism: "I stripped off sin and cast it from me, and the Lord renewed me in his raiment." (Ode 11.9–10). "I put off darkness and clothed myself with light" (Ode 21.2). "I have put on incorruption through His Name, I have put off corruption by his grace" (Ode 15.6).³⁴⁹⁶ As the negative traits are being put off, or in ritualistic garment types, stripped off, the positive traits, the new white garment in ritualistic types, should be put on, like the Christ like traits

of love, etc.! “Grace is for the elect ones. And who will receive it but they who trusted in it from the beginning? Love is for the elect ones. And who will put it on, but those who possessed it from the beginning.” (Odes 8:13-14, 23:2-3).³⁴⁹⁷ Here we have a blend of pre-existence themes, blended with garment types, & deification garment themes also. In Colossians 2:12, 3:1-14, these same types of baptismal resurrection deification garment types are also presented, for different negative traits are to be put off, while the positive, put on: “But now ye also put off all these; [different negative traits mentioned earlier, (verse 5), &] anger, wrath, malice, blasphemy, filthy communication out of your mouth. Lie not one to another, seeing that ye have put off the old man with his deeds; And put on the new man, which is renewed in knowledge after the image of him that created him.... Put on therefore, as the elect of God, holy and beloved, bowels of mercies, kindness, humbleness of mind, meekness, longsuffering; Forbearing one another, and forgiving one another, if any man have a quarrel against any: even as Christ forgave you, so also do ye. And above all these things put on charity, which is the bond of perfectness.” (Col.3:8-10, 12-14).

The stripping of ranks, in later centuries seem to have been passed down from these ancient garment themes & ritualistic types. The loss of the holy garment or robes, the ordeal, tests, sufferings, & quests to find the lost garment, to have it restored, are also part of the garment lore, & ritualistic quests for the naked souls to be clothed again in positive traits, after having been stripped of negative traits. This is one of the themes that we find in The Conflict of Adam & Eve with Satan, where Adam & Eve learns that they had lost their bright nature, & thus seeks to get it back. Satan comes, & tries to give them a counterfeit version of the mysteries, promises them things he can't really give them. His dark nature, as a fallen angel is exposed, they get to see him for whom he really is, and then the pre-mortal Christ promises to rescue them from death & resurrect them, where their former state of glory, often-times, symbolized by a white garment, will be restored to them again.³⁴⁹⁸

First cent., about 50–70 A.D., said to be a Gnostic work, The Pearl, or The Hymn of the Pearl, in the Syriac, Acts of St. Thomas, this & other ancient texts also present the stripping of the garment of light, or the loss of it, & the quest to get it back again. In the story, a young prince left his Father's kingdom, symbolic of how the soul has left its heavenly home, the pre-existence, to be clothed in a body. He's leaving behind in heaven, his royal robe. His soul, stripped of that royal robe, is now on earth life, for he is now wearing flesh. He meets messengers, or sent ones, “...who deliver to him the royal garments he had left behind in the home of his Father. The robe had become greatly enriched by the young man's own triumphs, and his seemingly unhappy experiences— while the prince was wallowing in the muck of this world, the robe had grown so it would still fit him when he returned. His experiences were the source of his growth. As the robe is returned to him, he finds that the garment has become a perfect expression of his newly enhanced Self.” The symbols embroidered on it represent how the prince's had become like God. This garment of light, as it has been called, is thus a symbol of having been stripped down, the naked soul soiled by the sins of mortal life, the tests, harsh trials as tests of character. But because the soul sometimes gets dirty by bad choices, needs to be cleansed by washing & anointing. Having learned from the hard lessons of life, the soul ascends cleansed, & thus returns back to heaven to be clothed in the garment of light, rewarded with deification, as the soul, represented as the prince, passes through a heavenly coronation ceremony, is crowned, & given the garment of light in being deified like his Father.³⁴⁹⁹

315–386, Cyril of Jerusalem, lectured on the Christian mysteries of his city: The taking off of the old clothing was a type of putting off the garment of sorrow, & the putting on of the new garment was putting on the garment of Christ. A white-garment that they should keep spotless white. This was not to say that they were to go walking around their communities dressed in white all the time. They were to be dressed, symbolically in righteous whiteness, & thus should keep their garments spotless. Having been clothed in the white robes of salvation & clothing of rejoicing. The white robes were symbolic of how they'd put on spiritual white to resemble the Son of God.³⁵⁰⁰

330–395, Gregory of Nyssa, On the Baptism of Christ: A summation & highlights, of this lengthy presentation is this: Gregory reminds those who have been initiated into the early Christian mysteries about the different lessons & types there in. That they are for their purification, which purges out from soul and body even that sin which is hard to cleanse away. And which brings them back to that fairness of their first estate. For baptism is to cleanse them who were defiled, & exalts us to heaven. So that they who had fallen might be raised, while Satan, who had cast them down might be put to shame. Baptism, then, is a purification from sins, a remission of trespasses. Baptism is not a literal changing of the old man into a child, but is likened to the bringing back, by royal grace, them who bear the scars of sin, and has grown old in evil habits, back to the innocence of babes. (Compare: Eph. 4:22–32, 5:1–13, 26–27, 6:11–19). The type is in how water serves to express the cleansing, just like it does in washing the body clean when it is soiled by dirt or mud. The dirt & mud, probably representing sins, & evil habits. The garment imagery, presented by Gregory, is also seen in the mantle of one of the prophets, though it was but a goat's skin, made Elisha renowned in the whole world. Gregory mentions three immersions in baptism & of Christ's descent, which baptism is a type of, (compare 1 Peter 3:14–22). For Christ, for our sakes, went beneath the earth, that He might raise life from thence. While those receiving Baptism, are in imitation, being taught & guided through the likeness, but are not indeed buried in the earth. For the three times buried in the water represent the grace of the Resurrection in three days, plus the three Sacred Persons on Whom they believed. Ezekiel & others are cited: And I will sprinkle clean water upon you, and you shall be cleansed: from all your filthiness, and from all your idols, will I cleanse you. A new heart also will I give you, and a new spirit will I give you: and I will take away the stony heart out of your flesh, and I will give you an heart of flesh, and my Spirit will I put within you. (See: Ezek. 36:25–27). Gregory makes reference to Zechariah who prophesied of Joshua, who was clothed with the filthy garment (to wit, the flesh of a servant, even ours), and stripping him of his ill-favored raiment, then adorns him with the clean and fair apparel, (Zech. 3:1–5). This was teaching us by the figurative illustration that verily in the Baptism of Jesus all we, putting off our sins. Here Gregory again presents the garment types, the stripping away of sin imagery. Thus, this putting off of sin is like some poor and patched garment, that is set aside for they are then clothed in the holy and most fair garment of regeneration. Gregory later gives the types of taking off the old man of sin, for the new man of righteousness. Thus, they may recognize the new-born man, discerning by clear tokens the new from the old. In changing their evil ways for good, they had become something different from their former self, bearing in it no token by which the old self was recognized. They had made a transformation from the type of person they'd been before baptism. For the persons they were before baptism was wanton, covetous, grasping at the goods of others, a reviler, a liar, a slanderer, and all that are kindred with these things. But now they'd become

orderly, sober, content with their own possessions, and imparting from them to those in poverty, truthful, courteous, affable & were following every laudable, or deserving praise and commendation course of conduct. For as darkness is dispelled by light, and black disappears as whiteness is spread over it, so the old man also disappears when adorned with the works of righteousness. In other words, Gregory is saying they had been stripped of their evil bad habits, like a black garment, & had been adorned or clothed in righteousness, like a white garment. He goes on further: Such ought you to be in your regeneration: so ought you to blot out your habits that tend to sin. More garment imagery is in being fashioned in loving kindness towards their kindred, after the likeness of the Father's goodness. The protective garment is also hinted to in how the devil plots more vehemently against us, when he beholds the beauty of the new-born man, earnestly tending towards that heavenly city, from which he fell. How he raises up against us fiery temptations, seeking earnestly to despoil us of that second adornment, as he did of our former array, or the elaborate or beautiful clothing. But when we are aware of his attacks, we ought to repeat to ourselves the apostolic words, As many of us as were baptized into Christ were baptized into His death (Romans 6:3). Now if we have been conformed to His death, sin henceforth in us is surely a corpse, pierced through by the javelin of Baptism. In this Gregory hints to the symbolical dying, as to sin, & sin being likened unto a dead corpse. Plus, the symbolical killing or separation away of different sins, like how the fornicator was thrust through by the zealous Phinehas, (Numbers 25:7-8). They had died symbolically & stripped themselves symbolically of the dead body of greedy wealth, slandering no more, lying no more, no longer coveting, reviling not. Gregory might have known that these types of negative traits were often depicted as black garments. But, wrote Gregory, their way of living is regulated for another life. They had changed, like one would change their dirty clothing for cleansed new ones. Gregory then sums up the mystery of baptism with more garment themes: "...You [God] banished us from Paradise, and recalled us; You stripped off the fig-tree leaves, an unseemly covering, and put upon us a costly garment; You opened the prison, and released the condemned; You sprinkled us with clean water, and cleanse us from our filthiness.... for He has clothed me with a garment of salvation, and has put upon me a robe of gladness: as on a bridegroom He has set a mitre upon me, and as a bride has He adorned me with fair array. And verily the Adorner of the bride is Christ, Who is, and was, and shall be, blessed now and for evermore. Amen."³⁵⁰¹ (Compare, Rev. 19:7-9, 14, Rom. 14:8-14, Psa. 132:9, Isa. 61:1-3, 10).

354-430, St. Augustine, Bishop of Hippo, *De Doctrina Christiana*, written about 397, he used these garment-baptismal types, the stripping away of negative traits & the washing away of the sins of those traits: "Why is there less pleasure in hearing that the saints are men, by whose life and example the Church of Christ strips those who come to her of false doctrines, and receives into her body those who imitate their virtues, and that these faithful and true servants of God, laying aside the weight of secular affairs, come to the cleansing of baptism and arise thence informed by the Holy Spirit to bring forth the fruit of a twofold charity towards God and their neighbor..."³⁵⁰² Augustine goes on with garment & baptismal types in an allegory about sheep being stripped or shorn, which is like unto the stripping off of false doctrines, errors, & secular burdens, or affairs. He then mentions the washing, or coming up from the dip, which is baptism. Of them producing twins, or two lambs, which are symbolic of the double law of charity, none being sterile among them. In other words, they are stripped

down, or newly shorn sheep, or people stripped of errors, false doctrines, secular burdens, & are washed through baptism to be clothed in charity, producing other good traits. This seems to be the baptismal types used as by way of what happens with sheep, how they are shorn, are washed, & reproduce off spring.

483-492 (reign of) Pope (bishop of Rome in the West), Felix III, when his delegates from Rome notified Acacius, (Patriarch of Constantinople in the East), of his excommunication by Rome, they used the Acemete monks, & got some of them to pin the act of excommunication to the mantle of Acacius while he was performing church services. The mantle being symbolic of the authority, rank & of being an officer in the Church, if it should be degraded & defiled through acts of impurity, habitual sins, or by habitual offenses, this could mean the divesting, or disrobing of the person in a position of power. Consequently, they are considered, or judged by others, to no longer be worthy, qualified, or authorized to continue on with the duties, or performances of their office. Thus, excommunication was one way to reduce in rank, a high-ranking cleric, from their seat of power, or unseat them, divest them of everything. Going back to the symbolical "spotting" of white garments, with dirt, blood, black spots, dusty garments that need the shaking off of the dust, (symbolic of ones' own sins, or the sins of others that need to be shaken off, rid of). Plus, the taking off torn garments. All these clothing types, in religious ritualistic settings, when white garments get marks on them, or has a mark of ill identification put on them, or gets stained with blood, dirt, dust, spots, or symbolical ill-symbols, (like a scarlet letter A for Adultery), or sowed or pinned on them. Or their symbol of rank torn from their clothing. All these signified the reduction of rank in civic or militant settings. Or in religious settings, the defilement of their garments, or the mantle, of those who had been initiated, coronated & trusted with, & invested with a mantle of power & authority, to perform the duties of their particular rank. Signifies their failure to keep their covenants in righteousness according to the religious order they belong to, & according to their particular calling there in. Thus, in the case with the Acemete monks act of pinning the act of excommunication on the mantle of a high ranking cleric, that of the mantle of Acacius, Patriarch of Constantinople, while he was performing the church services. It was symbolic of him being removed from all rights, privileges, powers & authority of his high clerical rank, & signified him being deposed or remove from office suddenly and forcefully. That Acacius, perhaps wasn't worthy, wasn't righteous to wear the mantle that symbolized his high rank as Patriarch, is evident by the fact that those who did the pinning, paid for their audacity with their lives."³⁵⁰³

527-565, during Emperor of the East, Justinian's reign, the Empress Theodora attempted to get Vigilius, a Roman occupying a position in the court system, to be installed as a Pope. However, "Vigilius was duly dispatched to Rome, but as there was no way of getting rid of Silverius except by deposition Belisarius summoned him, had him stripped of his papal robes and ordered the Romans to elect a new pope."³⁵⁰⁴

1046-1085, it had been earlier, & by another Synod, (1075), had become an issue again, for who could do the investiture coronation ceremonies in selecting popes, princes, kings, Queens & Emperors. The Investiture Controversy, had been a continual issue now for centuries, but peaked during this time, as both political & clerical rivals tugged on each side of the mantle, in a sort of tug of war for supreme power of choice. Both sides claiming investiture rights over the other. Both sides claiming the rights to depose, or divest each other. (Divest: Old French *desvestir*, from Latin *vestire* 'clothe'). Both sides seeking the supreme powers to cloth upon (invest) their choice of the person to be invested with certain ranks of power. Or

to strip, take off, depose (Old French *deposer*, from Latin *deponere* 'put down'), the mantles of authority of ones they didn't like. Thus, stripping, or divesting Civic Officers & Clerics of their ranks, symbolically done by taking off their mantles, or their royal or clerical robes & symbolical clothing of authority, sometimes done ceremonially in private, or public. This was done to show that the person had been stripped of their high position of clerical or civic offices, & no longer held their former high rank. Thus, garment themes got caught in these tugs of wars between the two powers again over investiture rights. Consequently, Hildebrand, (born about 1020), he became a monk, & from Cluny, in 1049, he went to Rome to reform, with his friends, the manner of choosing popes. Ordained a sub-deacon by Leo IX, he eventually became a chief-policy maker & power behind the throne, & continued to reform the way that popes were selected. He & his friends thus made it harder for the on going political tactics of imperial appointments, by coming up with a new papal decree in 1059, & eventually the Sacred College of Cardinals, where Cardinals would cast their votes for selecting the new Popes. Because Hildebrand & his friends argued that imperial selections should cease, so that clerics only should be the ones to invest Popes. These efforts must have been why he eventually became pope & took the new name of Gregory VII, (his influences on the papacy 1046–1085). At a Synod in 1075, he continued decreeing his "divine" policies when he issued a general prohibition of lay-investiture, how that: "The penalty was deposition for the one who received the investiture and excommunication for the investing prince." To this, King Henry IV thought Gregory had gone crazy, but the Pope didn't hesitate to use threats to excommunicate him, if he didn't immediately promote the papal program. Henry countered by calling a council of German bishops to depose Gregory, to which he countered by excommunicating Henry & declared him divested, deposed. He also freed all of Henry's subjects of their oath of allegiance to Henry. The divesting of Henry began as the princes of Germany proposed to meet in Augsburg in February 1077. Henry, admitting defeat, & at Gregory's orders, stripped himself of his royal vestments, symbolically put on the gown of coarse penitent's garb, to show his humiliation, shame, & repentance. He was made to stand in the snow, said to be barefoot, for 3 days & 2 nights, outside the closed gates & the ruin walls of the castle of Canossa, up the Mount of Purgatory, not far from Parma. Thus, stripped of all his regalia, the insignia of royalty, especially the crown and other ornaments used at a coronation, & the distinctive clothing and trappings of high office, worn at formal occasions. Henry divesting & penance was done until Gregory deemed that the emperor had suffered enough penance to be sufficient for going against him. The gates were opened, & Henry was admitted & allowed to kiss the papal toe & beg for forgiveness, which was granted. But the investiture controversy continued on with more political & clerical counters. When Gregory excommunicated Henry again, he marched on Rome with his armies, & only the papal fortress of Castel Sant' Angelo held out. Henry summoned Gregory to invest & crown him as Roman Emperor, but Gregory refused, & perhaps fearful for his life, offered to lower the crown from a rope. Henry then appointed an anti-pope to anoint, invest & crown him properly. Gregory made the mistake of appealing to Robert Guiscard, the Norman ruler of southern Italy, & he, with his army, drove Henry out of Rome, but then subjected the city to pillaging, & selling of thousands of Romans to slavery. Gregory, abandoned by most of his cardinals & execrated or upon the people of Rome that were left in expressing great loathing for him, he left Rome together with the Norman army & promptly died a

broken hearted man, dying in exile. Thus, sums up this chapter in the investiture controversy.³⁵⁰⁵

1122, the quarrel over investitures continued, with new champions, for the issue was to be settled by the Concordate of Worms. The emperor surrendered his right to invest bishops with ring & staff, but he retained his privilege of pointing to the future bishop with his scepter before the pope would confer the sacred symbols, & continues with vesting the new bishop. Thus, was this compromise reached between civil & clerical powers, to a certain extent.³⁵⁰⁶

1155–56, under polemical settings, Gerhoh, Provost of the Augustinian chapter of Reichersberg, uses the type of the stripping off of the ritualistic garment, as a loss in judgment settings, such as: "...Jesus standing before Pontius Pilate clad in both the white robe of the priesthood and imperial purple. He then sadly observed: 'It would indeed please me if Caesar's things could be rendered to Caesar and God's things to God, but with this caution, that the Church be not ravaged or stripped of its white robe if the purple is taken off too rashly.'" ³⁵⁰⁷

Garment types & terminology are mentioned by Boncompagno da Signa, (also Boncompagnus or Boncompagni, (1165/1175 – after 1240), an Italian scholar, grammarian, historian, & philosopher. In a manual of love letters, one addressed to a nun, he tells her how she had "...decided to put off the honour of this world and receive the monastic garb to live a cloistered life..." ³⁵⁰⁸

Late 12th century, Peter of Blois, used the garment stripping themes & types in describing how he had put off, for a while God & the church, sought riches, & other ambitions in the royal court. But later, he broke off his connections with that life style: "In being scourged by the Lord, I received the grace of fatherly correction. I communed with my heart in the night season and searched out my spirit, and I decided to leave this way of life, as Joseph his garment, Matthew his receipt of custom, John his linen cloth..." ³⁵⁰⁹ He had put off the old man of sin, like the old garment, or stripped off the negative traits to return to God.

The stripping of protective garments, in early to later Christianity, is also seen in the way that souls in baptism, the type of being in the spirit prison, hades, limbo, purgatory, the jaws of hell; were often naked, because they are not clothed upon, yet. They were shamed, humiliated, tortured, purged by fire of their sins, to then be resurrected by Christ, angels, St. Mary, prophets & other saints, like John the Baptists, who all descend & liberate, preach the gospel & liberates the naked souls during the harrowing of hell. Their naked souls, once stripped, will soon be clothed in white garments, like in baptism. Like in the naked souls riding up on blankets, with angels, thus their nakedness is in the process of being covered by ascension robes, or blankets, often white in color.³⁵¹⁰

13th c., in many areas of Europe, 'Criminals' "were normally run naked through the streets of towns before expulsion."³⁵¹¹ An early 14th century, shaming traditions, that might go back to these concepts of the wicked being naked in hell without the protective garment, & thus were being purged of their sins. This theme seems to be preserved in what was done in southern France, & elsewhere, for "adulterers were often forced to 'run the town', nude amid the howling crowd."³⁵¹² Thus, public nakedness was a form of shaming those who had been stripped of their honor, respect, ranks, & other positive qualities that they were judged as having fallen from. As noted already, clothing colors, & visible symbols on them, often symbolized, or marked persons with different types of good or bad marks of identification: That the person was a condemned criminal, alleged heretic, or a virgin, or clerical leader, or held a certain military rank, or was of a particular class, or of nobility, royalty, religious order, or was held judicial ranks, or educational status, or there were

symbols & art works on the clothing to remind the wearer to be charitable, etc.³⁵¹³ The symbolical meaning of being found naked before judgment settings, was also like in numerous art works of Christ as judge, & in The Last Judgment themes in writings, etc. Many of these were carried over into later theocratic ritualistic Christian judicial systems. Where those judged as heretics, criminals, sinners, or not conforming to forced Christianization, in times & places of militant Christian theocracies. They could be stripped naked to shame them, or stripped of every clothing item, properties, & other insignias of class or ranks, & to shame them as naked before all. While in other cases, just a loin cloth, or private parts underwear coverings were on them during their public executions. They were punished according to the judicial judgment setting they were under. Thus, also, in art works of Christ's Last Judgment, those on the left-hand side of Christ's judgment, those who don't have the protective garments or robes of righteousness on, as they are often depicted naked, are also being punished by demons poking their sharp, & in many cases, hot irons at them. While those on Christ's right hand are often depicted being clothed in white, symbolic of them being judged cleansed of sins, & worthy to enter paradise.³⁵¹⁴

1369-1414, July 6, John Hus, a Czech theologian, Roman Catholic priest, philosopher, master, dean & rector of the Charles University in Prague, & church reformer, was stripped of his clerical clothing. Condemned as a "heretic," at the end of his trial period, he was dressed in priestly vestments and again asked to recant his teachings, but he refused again. With curses, Hus' ornaments, rank, his priestly tonsure were stripped from him & destroyed. Thus, curses didn't involve changing of actual skin color, but of symbolically stripping off of garments. The sentence of the church was pronounced, stripping him of all rights. He was also condemned to hell, by Cardinal Anthony. Thus, he was symbolically naked like the souls depicted in art that are naked & suffering in the flames of hell. Hus, in like manner, was so looked upon as destined for the flames, & was turned over to the secular authorities. A tall paper hat, that said "Haeresiarcha" symbolic of him being a leader of a heretical movement, & with art work of a devilish creature in flames, on this hat, was placed on his head. When executed by burning, the executioner undressed Hus & bound him with robes & chains to the stake to be burned, alive for his beliefs, & attempt to reform the corruption he seen in the church. Other art works & a movie about Hus, show him in a white robe while being burned, rather than naked.³⁵¹⁵

1867-1939, Walter Leslie Wilmhurst, on The Meaning of Masonry, tells of the symbolical stripping to nakedness, of souls that are being stripped down of all black negative traits of demonization to put on whiteness, symbolic of purity, white garments, white gloves, white lamb skin aprons, to walk in the light towards divinization of the soul advancing degree by degree toward moral perfection: "For to all of us such initial cleansing and purifying is necessary. As has been beautifully written by a fellow-worker in the Craft:— "Tis scarcely true that souls come naked down

To take abode up in this earthly town
Or naked pass, of all they wear denied
We enter slipshod and with clothes awry,
And we take with us much that by-and-by
May prove no easy task to put aside.

Cleanse, therefore, that which round about us clings;
We pray Thee, Master, ere Thy sacred halls
We enter. Strip us of redundant things,
And meetly clothe us in pontificals."³⁵¹⁶
(A. E. Waite, Strange Houses of Sleep).

Other earlier cases of this, is in the clothing of a former higher ranked person, stepping down to let

someone else take their place, sometimes done with honors, while in order cases done with shame, for some charge of guilt proven, or alleged in some cases. These types of symbolism were part of the early to later Christian mysteries, & was an Old Testament concept too, with the passing on of the clothes or mantles, showing an important role or responsibility that passes from one person to another. A case in point is the passing of Elijah's cloak (his mantle) to Elisha (2 Kings 2:13). Or the stripping of Aaron's garment to be passed on to Eleazar, (Numbers 20:26-28, Exod. 28:2, 29:29).

In the case with Christ, he was mockingly crowned with thorns, as King of the Jews, & with inscriptions in three different languages, Greek, Latin & Hebrew read: "The King of the Jews," & this title was put on the cross, (Matt. 27:37, Mark 15:26, Luke 23:38, John 19:29). To further humiliate Christ, as he suffered on the cross, the mocking coronation ceremony done earlier, was then reversed, symbolically reducing him of his rank, status, titles, & divesting him of his vestments of power & authority, by having him stripped of his garments & coat, (John 19:19-24). In the early Christian mysteries, those who are about to be baptized, are stripped of all their clothing, symbolic of being stripped of negative traits, the old man of sin, as they'd say, then to later be clothed in white new garments. This, was a type of Christ being stripped, then clothed in the resurrection, which baptism was a type of. The ancient clothing was often made of wool, animal skins, & so the prophetic type of Christ was in how he was like unto the sheep that is sheared of their wool clothing, (Psa. 22:18, Isa. 53:7, Acts 8:32, Isa., 1:16-19). Thus, in the case with Christ, as with the newly baptized Christians, though it was actual humiliation for Christ, it was also triumphant for him when he rose from the dead in his same body, but now glorified. So also with the early Christians, they were humbled, stripped of pride & other negative traits to be clothed in righteousness, & a glorious body, for the white garment was a symbol of their rising up from the font, resurrected & deified, thus rising in rank, after having been stripped of their former sinful rank. These types of symbolical garment themes passed down to later centuries in the dressing down of those charged with heresies.

In early to later garment traditions, customs & color-garment symbolism, the ceremonial VESTING of people to higher ranks & statuses, became part of the religious-state theocracies' ceremonies during the Middle Ages & later. Thus, the types of clothing put on such people so endowed, became symbols of their power, authority, rank, or status. These vestings were often done by ceremonial clerical taking off of symbolical clothing, & putting on the new clothing, suitable to their new rank, status, authority, or religious, or state powers & ranks to signify the type of offices or positions they held in their particular areas of later Christian societies. As a person could be clothed upon, they could also be stripped of their ranks too, like in royal, religious, & military settings.

Spring 1075, Pope Gregory VII, opposed & forbade the Emperor Henry IV to control the investing & appointment of bishops. Gregory issued a decree "abolishing lay investiture— the formal appointment of a bishop or abbot by a lay ruler, who ceremoniously hands him his ring of office and crosier, [a hooked staff carried by a bishop] or pastoral staff.... Many regarded the investiture as clear proof of the monarch's right to choose and appoint prelates."³⁵¹⁷ The struggle of powers to invest bishops, in this case, also has the stripping of powers, symbolically & literally done with the removal of clothing that signified rank. Both the Emperor, & the Pope used their invested powers to try to strip each other of their powers. Gregory threatened Henry with deposition & excommunication, while Henry called a council of German bishops to vote Gregory to be deposed of his holy office.

Gregory followed through with his threats and stripped Henry of his powers by excommunicating him, to which Henry responded by going to the castle of Canossa, near Parma, on a mountain top. The gates were closed to Henry, & at Gregory's order Henry to be made to stand out side, despite the January snows of 1077. Symbolic of acknowledging being stripped of his powers, Henry stood barefoot, "gowned in coarse penitent's garb, and stripped of all his regalia."³⁵¹⁸ Or the distinctive clothing and trappings of high office, worn at formal occasions. Like in the earlier Christian mysteries, Henry had been stripped of his pride, which was like how Satan was stripped of his pride that caused his fall from being a highly ranked angel of God, during his fall from heaven, for he too was humbled. Plus, like how souls in hell, purgatory, & limbo, were humiliated & often stripped of their protective garb, often depicted naked in the purifying fires of the infernal regions. Which nakedness was covered in ascension robes, like in the mysteries, when they were rescued during the harrowing of hell, the descent, the resurrection or Anastasis, as in also baptism, the descent's ritualistic type.³⁵¹⁹ These are the symbolical garment theme types that were surviving in these later centuries during this investiture quarrel. After 3 days & 2 nights, Gregory finally opens the gate & lets the humiliated & humbled penitent Henry in, forgives him & he is thus re-invested. However, this didn't stop the quarrel of investitures, for it continued with other power plays on investing bishops, though it was supposedly an issue that was settled by the Concordat of Worms in 1122. The king continued to choose & vest prelates as landholders and administrators, investing them with the insignia of temporal rule.³⁵²⁰

July 6, 1415, John Huss, (1369 Southern Bohemia – July 6, 1415, Constance), a Reformer, who was inspired by John Wycliff, was later excommunicated in 1411. He was put through a mock trial, & not allow to talk effectively in his own defense. The Inquisition had already decided that he was heretical, & wanted to pressure him to recant. He refused to be forced into doing so, thus at his trial, 6 bishops took off his priestly vestments, put a cap on his head with pictures of the devil, perhaps symbolic of his demonification. Then they condemned his soul to the devil. He was chained & burned at the stake.³⁵²¹

In many cases, the protective-garments symbolism of earlier centuries was also thus faded off into the stripping to nakedness of the person being thus shamed for whatever they might have done, or alleged to have done, to thus be reduced in rank & status. The shaming could also include being "stripped" of their property, rights, & other things of value, including their life. A case in point is what happened in a royal setting with Enrique IV, September 1464, when a group of rebel nobles circulated a petition declaring him unfit to rule, & claimed him guilty of all kinds of perverse activities, such as homosexuality, etc. Later, in Ávila, a ceremonial dethronement took place near the cathedral. A mannequin dressed as the king in mourning clothes was set up on a mock throne to be divested & mocked, as archbishop of Toledo, Alfonso Carrillo de Acuña, loudly proclaimed a litany of grievances. The mannequin had the symbols of royalty & protection removed, the scepter, a sword, & finally the royal raiments, until the naked effigy was kicked to the ground.³⁵²²

During the Inquisition era, the humiliation of alleged "heretics," included stripping them naked: "The stripping is performed without regard to humanity or honour, not only to men, but to women and virgins, the most virtuous and chaste of whom they have sometimes in the prisons. For they cause them to be stripped, even to their very shifts, which they afterwards take off, forgive the expression, even to the pudenda, [a person's external

genitals, especially a woman's] and then put on their strait linen drawers."³⁵²³

In other cases, their clothing wasn't stripped, perhaps to add to the effects of the spectacle & let the viewers know that the great Lords & nobles, signified by their clothing, couldn't escape "justice" too. During the 15th century, in France, during the Burgundian terror in Paris, as a case in point, even criminals, though great lords, were punished, by not having their noble clothing removed, as in other cases. Thus, the common people had the satisfaction of seeing the clothing that signified the Lords' high rank, & knew that rigid justice was about to be done, even to criminal lords. For the magistrate had the condemned conducted to the scaffold, dressed in the garb of their high estate.³⁵²⁴

During the late 15th and early 16th centuries, in England and Scotland, out door carnival type dramas included Robin Hood plays. During the spring, in on the May Day, the play extended over the eight days of the Whitsun fair. Robin Hood is said to cut off the head of his opponent, and "...puts on his opponent's 'clothes'". The symbolism was both seasonal– the Knight representing winter– and social– Robin becoming a mock lord.³⁵²⁵ This was symbolic of the overturning of authority, in that those in authority were signified by their clothing. Thus, the putting on of their clothing, as done in these plays during the Whitsun May Days, was done to symbolize the taking over their positions for a short time.

There are also cases where people have tried to dress in clothing that are not according to their rank or status in later Christian societies. Or their clothing didn't match their life styles & actions, in that they were dressed in the garb of a holy religious order, but didn't live up to the teachings. In some cases, they are like the wolves in sheep's clothing, appearing to be good, but are being deceptive as to what's underneath their animal skin garments, their true nature, clothing their true intentions to do harm others, by acts clothed in kindness (Matt. 7:15).

As early Christian garment themes turned into later Christian legends, & fables, a number of stories developed. 15th century: "In the feudal society gentlemen and ladies formed a kind of club, the members recognizable by dress and speech.... The Clothing of gentlefolk was partly utilitarian, partly symbolic of class, status, and wealth, as all clothing is bound to be."³⁵²⁶ A case in point is that of a noble girl reduced in rank to be a servant in her own father's estate in 16th century France. Like in the case with the 1998 film version of Cinderella, starring Drew Barrymore & Dougray Scott, *Ever After: A Cinderella Story*. After her Baron father died, & her step mother took over the place, she was made to slave away for her in law sisters, & the cruel step mother Baroness. However, eventually, Danielle (Cinderella), has an encounter with Prince Henry, who ends up falling in love with her. A servant is sold & she goes to the aid of that servant Maurice, to buy him back, by dressing up in clothing to make her look to be a noblewoman. Because she dressed above her status, she is later exposed by the Baroness in front of Prince Henry, before Danielle could come clean, by telling the Prince about her true identity and servant status. Later, love wins out & she ends up becoming Henry's bride & confronts her cruel in-laws, as she is introduced to them, dressed in royalty.³⁵²⁷

1867–1939, Walter Leslie Wilmhurst, on *The Meaning of Masonry*, points out that the meaning of the white lamb skin aprons, the white gloves, & white garments worn in Masonry were reminders to the initiates that they had to be worthy to go through with the mysteries of Freemasonry. How that they had stripped away from their character the black negative traits of greed, unclean thoughts, impurity, & other negative traits that demonize the soul. Thus, symbolically dying to the blackness of the dark side, the west, (the black & white checkered flooring,

symbolic of the two ways), to walk towards the east, in the light, being resurrected out of the symbolical grave by hand clasps to receive the secret knowledge of the other emblems & symbols of purification of character. Having been washed pure & white, dressed in white as a symbol of purity, self-perfection, self discipline, as they'd been advancing towards moral perfection & deification. The tools of masonry being emblems of building the inner character, where rough materials, symbolic of the roughness of a character that needed to be built up. Also symbolic of an unpolished character of the soul, which through the tools of the trade, is thus stripped, chipped & fashioned to built an incorruptible, regenerated, purified & cleansed or whitened man. Having stripped off the old man of sin, stripped away the blackness & other demonic traits through symbolical washing, self-cleansing, & purification, to put on, like white clothing, symbolic of purity, the raised soul of purity, cleanliness, moral perfection, in this fraternalized process of the mystery of divinization, & perfection of the human soul.³⁵²⁸

Orthodox America, The Symbolism of Vestments, Reader Phillip Blyth, From a talk given at the St. Herman Winter Pilgrimage, Redding, California, 1983: "The spiritual significance of all the various liturgical vestments is underlined by the special prayers read during the process of vesting: When the priest or deacon puts on the sticharon, he says: "My soul shall rejoice in the Lord, for He hath clothed me in the garment of salvation and with the vesture of gladness hath He covered me. (Is. 61:10)... Over every thing the priest puts on the phelonion or chasuble a long, circular and sleeveless garment, shorter in front to allow the hands freedom of movement. It is symbolic of the robe Christ wore during His Passion; the ribbons which decorate it are reminders of the flow of blood on Christ's garments. The phelonion is also a token that the priest is "clothed with righteousness" (Ps. 131:9) and thus hedged off from all iniquities. For centuries it was also worn by bishops until it became customary for them to wear the saccos, a garment like a short tunic with half-sleeves, fashioned in all likelihood after the vestment of the Byzantine emperor; as such is a sign of special distinction and honor. Symbolically it serves as a reminder that the bishop must rise to holiness of life. The term "saccos" means a "sackcloth garment" or "garment of humility". "...Although in the early Church the preferred color for vestments was white – as was mentioned above – it was not long before a wide array of colors was used. While there are no set rules as to when to use what colors, certain colors have come by tradition to be connected to particular feasts. White vestments, for example, are associated with the Paschal period (although in some churches the tradition for Paschas is to use red), as the brightest and most radiant celebration of the vanquishing of death. It is a visual reminder that, "He that overcometh, the same shall be clothed in white raiment" (Rev. 3:5)."

1965, a military version of stripping of rank, also called dressing down, or cashiering, is in the TV series, Branded. The main character, is Jason McCord, played by Chuck Connors, who was stripped of his military rank for allegedly being "a coward." The opening title credits of each episode in the series, features McCord's cashiering, or dressing down: his hat is pulled off, his epaulets are torn from his uniform, his buttons are pulled off, and his saber is broken, while a drum plays. He then walks out of the fort, shamed, humiliated, punished for something he didn't do.³⁵²⁹

Some fictional legendized case examples of this faded protective garment themes, the stripping of the old rank for a higher rank, symbolized by changing of clothing, are like in The Lord of the Ring series, The Two Towers. This is when the Wizard Gandolf the grey, (dress in a grey cloak & robe), becomes Gandolf the White,

(dressed in glowing white cloak & robe). This stripping of his old rank to putting on higher rank, was only after a harsh test of his character, only after a battle with evil! His victory over a very powerful demon from the deep underworld. Perhaps also, reminding us of the Virgin Mary's protective cloak, that often has souls underneath it, or Michael the Arch-angel's cloak that souls clinging to it for protection. (Examples, mentioned already in this study).

Such things might have passed on down to later heroic imagery & themes, like in the case with the much later comic book themes of super powered action-heroes, or heroines, persons of superhuman qualities, ones that also often are given or accept the missions of protecting & saving themselves, loved ones, & complete strangers, from evil villains, & other types of dangers, & demonic foes. Such as in the case with Superman, an alien human like, but also god-like male hero, sometimes even called a savior of the world. A Kryptonian, who took on a new name, Clark Kent, who was sent to earth as a sort of savior figure. However, he often finds out that he has limited powers, & thus admits that he's not "a god," & can't be everywhere at once, & can't save everyone, or is meant to. However, as he advances in learning, wisdom & his training, & learns more abilities, & realizes his mission, his costume changes. In this case, the comic book cloaks often worn by the protective heroes & heroines, is only hinted to at times in this TV series, Smallville. In the 9th season of that series, the main hero, Superman, is depicted as advancing in rank, as he matures more, is trained more & defeats more bad guys. Thus, these types of advancements, seem to be symbolized by adding a black rain coat & visible insignia, a white S to his black shirt.³⁵³⁰

WHITE BAPTISMAL ROBES LEGENDIZED INTO WHITE SUNDAY & WHITSUNTIDE TRADITIONS & CUSTOMS

"From the earliest years of the church, Easter was the favorite time for baptism. This, too, represented new life in its spiritual meaning as an awakening of the soul of the Christian into new life with Christ. Those who were baptized always wore white garments for the ceremony, and thus white became the color most closely associated with Easter.... In some area of later Christianity, other traditions included the lighting of ... the large Paschal candle, and then at midnight the consecration of the waters of the baptismal font. Then followed the baptism of the men, women, and children, in that order. In those days, those who were baptized were anointed with holy oil. Then they donned their white robes."³⁵³¹

"In the days of the early Christians, Easter was the time when new members of the church were baptized. Afterward they put on new white clothes as a sign of their joy. Now everyone likes to wear something new on Easter Sunday."³⁵³²

"...Eastertide abounds with superstitions, perhaps appropriately since this festival was anciently associated with the spring equinox and sun worship. To wear new clothes on Easter Day, the time of renewal, brings luck throughout the year."³⁵³³

4th century Archbishop of Jerusalem, Cyril, lecturing on the mysteries, explains the symbolical meanings of a baptismal ceremony on Easter. The taking off of their clothing, to then be anointed, baptized, anointed again, and clothed in a white garment.³⁵³⁴

7th or 8th century, Easter baptisms in the baptistry of the Lateran Church at Rome, includes, amongst other ceremonial activities, the completely disrobed candidates post-baptismal anointing, with oil, on the person's head, & them being dressed in white.³⁵³⁵

768–814, the Emperor Charles, (800), king of the Franks, (768), known also as Charlemagne, (reigned

768–814), was said to have regulated, among other events, Whit-Sunday. Especially what the clergy was to be wearing, the surplices, (a loose white linen robe worn over a cassock by clergy and choristers at Christian church services on Sundays, & Feast Days). Plus the wearing of black copes, (a long, loose cloak worn by a priest or bishop on ceremonial occasions).³⁵³⁶ Thus, white robes on Whit-Sunday, kept in memory the white robes of earlier Christian baptismal garments.

In 1490, the year of Guild of Smiths at Coventry, color symbolism in costumes, during Whitsun in Easter week, was part of the drama. Those who played tormentors, had costumes that were “jackets of black buckram...”³⁵³⁷

As white garments were a symbol for new life, the light of the resurrection, & were often worn on Easter Sunday, or Whitesunday. In contrast, black was a symbolical color for death, mourning, gloominess, sadness, & still is used today for mourning the death of loved ones, as modern funeral clothing colors often include the mourners garbed in black clothing. An earlier example of this was when king of France, Charles VII (1422–61), died. The cortège of all the court dignitaries were dressed in the deepest mourning, out of great sorrow for the death of their master. The people throughout the town saw six pages of the king mounted on horses covered with black velvet.³⁵³⁸

Earlier, & during the Middle Ages, & up to our day in time, ritualistic color garment types became part of manners of speaking, in describing moods, thoughts, deeds, the weather, places, events, or peoples’ characters, all along the ranges of white colors, through to gray on to pitch black. There are many cases in point of this type of use: Monks, for example, may turn to “black boredom, to melancholia.” And: “During the long dark times....” of the Middle Ages. For good, such as peace, the 11th century is described as, the “white robe of churches” that covered Europe is still our wonder and delight.” While images of the Black Death, such as a 15th century art work, shows death as a dark skin personification, cloaked in white, holding a coffin & a weapon the other hand. The white cloak is like a funerary shroud draped over the coffin in death’s left hand.³⁵³⁹ Thus, color garment symbolism continued down through the ages.

14th century France, the language of mourning, sombre melancholy included color garment symbolism, in that “...the moral state of the nobles points to a sentimental need of enrobing their souls with the garb of woe.” For it was a time of the misery caused by wars & death, as noted by Georges Chastellain, the historiographer of the dukes of Burgundy & chief of the Burgundian rhetorical school: ‘I, man of sadness, born in an eclipse of darkness, and thick fog of lamentation.’³⁵⁴⁰ 14th century France, as in other places, experienced the blend of pagan & later Christian symbolism that had turned early Christian garment color symbolism into ceremonial spectacles, especially in the cases of births, marriage & deaths. The death of a king, noble or other person of high political-religious ranks could mean the displaying & carrying of thousands of black vanes. Or black standards, banners seven yards long. Carriages were painted black for the occasion, long black velvet mantles were worn, while on horses, & the people of Royal courts were dressed in black for long periods of mourning. While in other cases, such as in 1393, the Parisians had the surprise of a pompous funeral, not in black, but all white, for the king of Armenia, Léon de Lusignan, who died in exile.³⁵⁴¹

In contrast to black horses rode, & black cloth materials they were clothed in, for riders, during funeral parades of high societies, as done in other areas of Christendom. During 15th century Spain, the ceremonies of coronating Christian Kings & Popes included

fragments of the earlier Christian mysteries, anointing & putting on royal robes & garments. They were “invested” during papal ceremonies that retained only hints to their former rituals, but in some cases had been corrupted with too much pomp & political influences, in that positions of authority sometimes came with a price. The investitures of religious-political leaders might include processions, where candidates might ride a snow white horse,³⁵⁴² a symbolic reminder of the white vestments worn by those “cleansed” of their sins through baptism.

In other superstitious color symbolism, green was the favored color to the fairy-race of later Christian mythology, where the wearer of such is believed to be within their power. In such lore, the wearing of a green blouse to an old lady, was bad luck, for she, so the superstitious believed, could fall dead! Thus, the old saying: “If you wear green your relatives will soon wear black.”³⁵⁴³ Black being a common symbol related to death,³⁵⁴⁴ which is why at many later Christian funerals, the relatives wear black clothing. An example in many earlier cases of this, is how during the 15th century, in Paris, France, the late Laurent Guernier, hanged by mistake in 1478, his corpse “was placed on a cart draped in black to take it to Provins to be buried.”³⁵⁴⁵

“Traditionally, red, white and blue are happy colors, while black, yellow, purple and orange are notoriously bad-luck bringers.”³⁵⁴⁶ In other superstitious lore, magpies, being black and white in color, symbolize how “...a messenger from the gods it conveys good news (white) and evil portents (black).”³⁵⁴⁷ In another superstitious custom, related to bees, the superstitious would tie a “piece of black crepe to the hive” that’s been abandoned. While in other cases, words were uttered to the hive & bees that “your master’s dead.” Thus, the color black is still often associated with death, a custom that’s been handed down from the old days. In other cases, black beetles were linked with weather magic, and many children once believed that killing a black beetle brings rain. “Blackness in sympathetic magic is suggestive of rain-clouds.”³⁵⁴⁸ In Ireland, old time color symbolism in tree-worship and in fairy trees, uses black and white colors too, such as with black-thorn, or white-thorn. While blackthorn is believed to have ominous properties in the British Isles, and in the Welsh border country, thus, “...bringing its blossoming branch into the house means a death in the family.”³⁵⁴⁹

A popular color amongst modern young adults, known as Goths, or Gothics, is to see them dress in black, symbolic of death, their dark moody rock music & dark rebellious attitudes about life & death.

1549, Book of Common Prayer, the sacrament of Baptism was suggested should take place at Easter & Whitsuntide. It further said that the baptism of infants should remind every man present, of their own profession to God in his baptism. That baptisms should be ministered in the English language.³⁵⁵⁰

“THE CUSTOM of wearing new clothes at Easter probably dates back to the time when the New Year started in March and new clothes were worn to signify a new beginning. Some people trace it to the early Church era when white robes were conferred on the recently baptized. According to this theory, the regular members of the Church wore new attire in memory of their own earlier baptisms. The putting on of new garments was soon followed by superstitions about the custom. One of the more widely known rhymes is as follows: At Easter let your clothes be new, or else be sure you will it rue. An American belief is that good luck can be ensured for the year by wearing three new things on Easter Day.... The baptism of converts was preformed at Pentecost, and it still is second only to Easter Eve as a popular time for baptism. The white robes worn by the candidates for baptism prompted the English to call Pentecost “Whitsunday” (white Sunday). This remains the common name of the

observance in Anglican churches. Today in the Roman and Anglican Churches the color of the liturgical vestments is red, symbolizing the tongues of fire in which the Holy Spirit appeared."³⁵⁵¹

"New clothing, representing a new beginning, has its own distinctive superstitions New clothing is worn at Easter to synchronize with the season of spring and renewal."³⁵⁵² "An American variant of the Old World custom of heralding the spring by buying new clothes as Eastertide is the belief that to be lucky an American woman must wear new things on Easter Day."³⁵⁵³

"The joyful custom of wearing new clothes on Easter was kept by the early Christians. Easter Week was once called "White Week" or "Week of New Garments." Easter was a popular time for baptisms. People who were baptized wore new white clothes as a sign of their new life. There were other reasons for new clothes. People wanted to be as beautiful as the earth with her fresh leaves and flowers. Also, a common superstition said that anyone who wore old clothes would have bad luck: At Easter let your clothes be new Or else be sure you will it rue! People who were too poor to buy new clothes wore a new ribbon, scarf, tie, or even new shoelaces."³⁵⁵⁴

"Whit-Sunday, the seventh Sunday after Easter, observed as a festival of the Christian Church in commemoration of the descent of the Holy Spirit on the day of Pentecost. Whit is for white, and is generally taken to refer to the ancient custom of the wearing of white baptismal robes by the newly baptized at the feast of Pentecost (from which our word 'candidate' is derived)."³⁵⁵⁵

"Whitsunday. In Christian ritual, English name for the feast of Pentecost, ranking in importance with Christmas and Easter. Whitsunday commemorates the descent of the Holy Spirit on the Apostles and disciples, the founding of the Church, the gifts of the Holy Spirit, and the mission to bring the Christian faith to all people throughout the world. The name Pentecost comes from the Greek word for 50 and refers to the 50 days after the Jewish Passover, which the ancient Jews celebrated as Shavuoth, a festival of thanksgiving for the year's harvest (Exodus 23:16).... The Early Church adopted the Greek name from the Jewish feast. When the feast is called Whitsunday, as in The Book of Common Prayer, it refers to the custom in Northern European countries of conferring baptism during the time. The candidates for baptism were dressed in white, thus White-Sunday, or Whitsunday. Since it was too cold in many Northern European countries to baptize during the great Easter vigil, many of the customs were transferred to Pentecost."³⁵⁵⁶

As white protective garment themes faded off into fables, infant baptism & the white vestments for the child, are sometimes mentioned, or hinted to. A possible case in point is in the fables of Iceland, Northern Islands. The Neck, or water spirit that seeks salvation, is among other water spirit lore, the Mermaids that comb their hair and bleach here their shining white clothes. Torfæus, who wrote in the latter end of the 17th century, in his preface to Hrolf Krakas Saga, the opinion of Icelandic pastor, Einar Gudmund, concerning Dwarfs (small underground people), is that they are creatures of God, consisting of a body and rational spirit. Some of their women have children by men that they were anxious to have them dipped in the sacred font, and initiated into Christianity. However, they, in general though they sought infant baptism of their offspring, found that seeking this rite was in vain. On the lands of Haga a nobleman, Sigvard Fostre, who had a child by a Hill-woman, promised her faithfully that he would take care to have the child infant baptized. In due time when the Hill-woman came with her child and laid it on the churchyard wall, and along with it a gilded cup and a holy robe, which were presents she intended to

give to the church for the baptism. The pastor wanted to know who the father was. But Sigvard, perhaps out of shame, didn't confess he was the father. The clerk asked if the child should be baptized or not. "No," said Sigvard, fearful of being found out to be the father of a Hill-child. "The infant then was left where it was, untouched and unbaptised. The mother, filled with rage, snatched up her babe and the cup, but left the vestment, the remains of which may still be seen in Haga." Sigvard's shame of having a child from the Hill-woman dwarf is how that they are sometimes looked upon as being part of the fallen angel demon folk, mischievous types at times. As it turns out, the Hill-woman, upon seeing that her hill-child was thus not baptized, she caused sickness to come upon Sigvard & his later posterity.³⁵⁵⁷ Was the holy robe gift intended to be the baptismal robe for the hill-child? The cup to be used to pour the baptismal water on the child?

"Whitsunday: The English word "Whitsunday" (White Sunday) originated in the custom of newly baptized persons presenting themselves for service all dressed in white. Whitsunday derives its meaning and associations from the Jewish feast of Pentecost. Originally it lasted seven days but was limited, in 1094, to three days; Tuesday was abolished in 1711, and, by order of Pope Pius X in 1911, Monday was excepted as a day of holy obligation. Nevertheless, most European countries still observe the Monday following Whitsunday as a legal holiday...."³⁵⁵⁸

By 1881, with the full mediaeval rituals said to be continued by the Roman Catholic Church, the Directions for the Use of Atar Societies and Architects, 1881, under the aegis of Cardinal Vaughan, on the basis of St. Charles Borromeo, mentions the required aumbry for the holy oils, vessels for the salt & for pouring the water, "white garments," plus other things.³⁵⁵⁹

"Whit Sunday...In the Christian Church it commemorates the descent of the Holy Spirit. The name means 'white Sunday', thought to be an allusion to the white baptismal garments once worn on this day...."³⁵⁶⁰

"The British call Pentecost Whitsunday. The reason for this was that new Christians were often baptized during Pentecost. They wore white robes during the ceremony, giving the holiday the name White Sunday. In time, this became shortened to Whitsunday. All Christian churches celebrate Holy Communion and Confirmation on this occasion."³⁵⁶¹

Whitsun, is special in England, for at the times of baptism "the candidates always wore white robes. Candidate means 'robed in white.'"³⁵⁶²

In later centuries, Baptism for the dead themes retained garment themes, though in legendized forms. The times to expect the appearing of water nymphs called the Navky & Rusalky were around Whitsunday, the time when the dead were honored, or appeased with different gifts, & it was a time for remembering the unfortunate dead. At Bueil in France, 1508, the children were undressed of their swathe, which is wrap that things are sometimes wrapped up in, or in several layers of fabric, or a strip of material in which something is wrapped in. Like how the swathed soul is passed on into the hands of angels. Earlier, it was the disrobing of adults, then later it was changed to disrobing or unswathed infant baptisms, to have them robed again, or swathed (desmailloter et mailloter).³⁵⁶³

The Navky & Rusalky appear, they cover their beautiful bodies with green leaves, or a white shirt without a belt, and during Whitsuntide they sit on trees, asking women for a frock, which could be a girl's dress, or a loose outer garment, in particular a long gown with flowing sleeves worn by monks, priests, or clergy. Or they'd ask girls for a shirt, thus women hanged on branches strips of linen, or tore strips of clothing from their dresses to appease them. The Rusalky could be released, baptized, by a simple prayer-formulas, & these

strips of clothing seem to appease their wants & pleas to be baptized & perhaps give them the clothing that sets them free from haunting the rivers, wooded areas, lakes & small streams.³⁵⁶⁴

In Joanne Rowling's Harry Potter series, when a clothing item, a sock, is given, to Dobby, the house elf, from his master, unaware, it sets the house elf free.³⁵⁶⁵ As noted, legendized baptismal garments themes became the festival of "Whitsuntide," Whit Sunday, or "White Sunday,"³⁵⁶⁶ retaining fragments of baptism for the dead themes. This is because of the water spirit traditions, the Navky & Rusalky & Spunkies spirits, etc., that are believed require a baptismal prayer formulas, etc., to christen them, (or baptize them). So as with other doctrinal themes turned fables, they sometimes get blended in the mix, over time. Whitsunday, & its later Easter traditions, of giving new clothing to each other, (white garment themes), were still passed down into blends of pagan-Christian fairy tales & fables of later centuries. The giving of clothing to a fairy, elf, naked water-spirit, brownies, or other traditional characters of later lore, retain some aspects of said doctrinal themes, but also because other traditions say these different characters, such as the fairies, etc., were amongst the fallen angels,³⁵⁶⁷ pre-existence themes were also thrown into the legendization blender.

As legendized garment themes goes, the act of giving new clothing, or strips of cloths, etc., was said to have all kinds of variable effects, such as: Help them be christened, calm them, make them happy, banish them, scare them off, even set them free, or set the giver free from being bothered by these mythical creatures. For example, fathers would lay their trousers (or an outer garment covering the body from the waist to the ankles), over a new born baby's cradle, before christening, & in so doing, this was believed to protect the child, (protective garment themes), & keeps him or her safe from being carried off by fairies, in some lore, evil water spirits. If someone gets led astray off a path by pixies, that person was to turn his coat, thus: "TURNING CLOTHES, may have been thought to act as a change of identity, for gamblers often turned their coat to break a run of bad luck."³⁵⁶⁸ Was the legendary King Arthur coronated & crowned king on Whitsun because coronation ceremonies include being clothed upon in royal robes, like Whitsun is a reminder of too?³⁵⁶⁹

The modern "...ceremony of infant baptism, as practiced in the great church of the world. The priest who performs it is directed to wear a white surplice, & two 'stoles,' or regalia; first one violet colored, to denote the sinfulness of the candidate, & then, after the evil spirit has been driven out, a white one, the symbol of purity & innocence. After the officiating clergyman had learned the name from the godfather, he gently breathes three times upon the child, to drive away the devil, and says: 'Depart from him, thou unclean spirit, & give place to the Holy Ghost the Paraclete.' Then he makes the sign of the cross on the forehead & the breast, & says a prayer. Next he lays his hands on the head of the infant, to signify that he takes possession in the name of the Lord, & utters another prayer...." Later during this ceremony, The clergyman "...puts a little spittle on his thumb & touches the ears & nostrils of the child, saying: 'Epheta, that is to say, Be opened;' &, 'For a sweet savor.' Again the devil is commanded to be gone. The ceremony of the spittle is regarded as 'deeply significative.' Man is, we are told, in his natural state, spiritually deaf & dumb. Hence the ceremony of opening the ears & nostrils to 'signify the necessity of having the senses of the soul open to the truth & grace of God.'" "Next a promise is taken in behalf of the infant that it will renounce Satan, & all his works, whereupon it is anointed with oil upon the breast & between the shoulders, in the form of a cross. (Here the violet regalia are changed for the white.) The infant is now asked whether it believes in the Trinity, & the sponsor says, Yes. It is then asked whether it will be baptized, & the sponsor again says.

Yes. Then water is poured 3 times upon its head, in the form of a cross,..." [In the name of the Father, Son & Holy Ghost]. "...After the water the infant is anointed on the head with chrism consisting of oil & balsam. A white linen cloth is also placed on its head, a reminder of the white garment in which the Christians in ancient days were clothed after baptism."³⁵⁷⁰

In later centuries of Christianity, the mysteries³⁵⁷¹ passed on into the hands of monks, priests, kings, and filtered down into Knight Orders. As time went by, different fragments were preserved, though in apostate forms, among the masonic Orders.

Garment Color Symbolism Fades Off into Superstitions: In later superstitious traditions, it was considered unlucky to gather blackberries after October 11, Old Michaelmas Day, because tradition said that "Satan cursed the fruit because, when he was cast out of Heaven on the first Michaelmas Day, he fell into a blackberry bush."³⁵⁷² Also, Scottish seers are said to sometimes use the blade-bone of "a black sheep in divination."³⁵⁷³

"A black cat venturing inside the house means bad luck and must be chased away and the floor swept clean. A white, yellow or multicoloured cat is good luck-bringer."³⁵⁷⁴

In later centuries, colored symbolism was still used to mean negative things, for example, in 1895, Right Rev. Charles Joseph Hefele, D.D., in his *A History of the Councils of the Church*, mentions how The Emperor Theodosius II had issued an edict that the peace of the church should be maintained, and that it "should not be allowed that men who had died in the communion of the Catholic Church should be blackened".³⁵⁷⁵

SYMBOLS OF DEIFICATION: ROBES, GARMENTS & CROWNS: In historic Christianity, the saints halos or nimbus, become bright circular lights & light color rings that represented their repentance & return to godly behavior. Their saintly ranks which were earned by changing from a life of sin, to having done good deeds beyond the common person. In many cases, a person's good or bad behavior, determined if they got a halo or not. Thus, like in the case with iconography in the Eastern Christian Orthodox church, there are art works, where Judas, who betrayed Christ, is depicted without a halo.³⁵⁷⁶

A number of art works show different saints, &, or martyrs obtaining crowns, robes & garments of glory for having suffered for the cause of Christ.³⁵⁷⁷ "In the symbolical language of the earlier mystical literature the 'garment of glory' or 'garment of light' represents the higher celestial, angelic-spiritual nature. The garment of glory in these writings [Enoch-Metatron,] is attributed as well to angels as to the righteous spirits ascending into heaven. The difference between men and angels in such connections is only one of degree of perfection."³⁵⁷⁸

Many artworks of The Last Judgment, the virgin Mary acts as a guide and intercessor, pleading the cases to her Son, the great heavenly Judge. Hence, for souls devoted to her, she represents a prime source of hope for individuals possibility to ascend to bliss where they are clothed with white radiant robes, & get to walk among the angels. Coronations rites were types of the heavenly coronation rites of passage, with assumptions or ascensions, anointings, being invested in royal robes and garments, being crowned, enthroned, glorified, and eventually deified.³⁵⁷⁹ All throughout historic Christianity, the Virgin Mary is seen passing through an after life coronation ceremony in heaven,³⁵⁸⁰ where she is crowned³⁵⁸¹ by the Father, or by Christ,³⁵⁸² to then sit with the other members of the Godhead, enthroned as the Queen of heaven.³⁵⁸³ In addition to the Virgin Mary, and the Christ Child,³⁵⁸⁴ other saints are depicted crowned and enthroned³⁵⁸⁵ too.

During ascension depictions, angels often cloth the ascending soul in garments. In some cases, garments were also a symbolical type of that which was to come in the

resurrection, when the resurrected would be clothed in a garment of light and glory just as their spirits had been clothed in a glorious perfected resurrected body. Thus, garments of glory were often mentioned in the different stories, & art works depicting the soul's return to glory.³⁵⁸⁶

Cyril of Jerusalem 315-385, likened the white garments or robes of their mysteries as being types of whitening their actions to resemble Christ like traits. For having put off old garments, they must continue to develop those attributes "that are truly white and shining and spiritual." For they had put on Christ like a garment, & so long as they keep them spotless white, they will "come to resemble (symmorphoi gegonate) the Son of God."³⁵⁸⁷ Thus, more whitening deification-garment types.

Inasmuch as the New Testament abounds in examples of "the crown of life used as an image of the Christian's eternal reward, and symbolic coronation of the saints and martyrs,"³⁵⁸⁸ it also became a popular theme in early Christian art. The crown represented how that the saints had been rewarded with deification, having endured sufferings for the cause of Christ, and having won the fight against the forces of darkness, and vices of the world, during the struggles towards moral Christian perfection.³⁵⁸⁹

For example, on the Troyes cathedral, 12th century, the twelve virtues are crowned for their victory over their adversaries, hence, they "wear their victors' crowns as they trample their adversaries under foot," the same is also true of the 13th century Psychomachia maiden virtues carved at Strasburg north portal.³⁵⁹⁰ Having fought the good fight against the devil, his wicked angels, and servants, and upon having progressed toward higher virtues and overcoming vices, "the Christian is promised that after he has suffered a while, he will assuredly be called to eternal glory through Jesus Christ and receive the incorruptible crown, therefore he can cast all his cares on the Redeemer. These crown of life references then, describe the virtues of perseverance and hope."³⁵⁹¹

Some of the traditions that seem to have kept alive being clothed in robes and garments, especially during the early Christian mysteries, and the later liturgical dramas, are the ways in which Christian artists show what happened to the soul in the after life. And inasmuch as these mysteries and liturgical dramas where ritualistic types of what to expect at the moments of death and during the after life journey. It is not surprising to see depictions of the moments after death, also depicting fragmental reminders of the same types of things that took place in their ritualistic counterparts.

In later centuries, the white robes of deification were passed down in George Washington's time. The Apotheosis of Washington, has a part that depicts Washington dressed in white robes, ascending on a cloud to heaven, the title apotheosis means "elevation to the status of a god," thus George Washington is depicted as receiving his exaltation, becoming like his Heavenly Father.³⁵⁹²

As the early Christian mysteries became fraternalized amongst the later Christian Knight Orders, & later Freemasonry, the color symbolism of white & black, & white lamb skin aprons, & white shirts & black suit coats, plus white garment themes were preserved in the mysteries of Freemasons. Walter Leslie Wilmschurst, 1867-1939, explains the garment themes & black & white color symbolism, & Freemasonry's version of deification, perfection & purity, in his *The Meaning of Masonry*, how that: "The true candidate must indeed needs be, as the word candidus implies, a "white man," white within as symbolically he is white-vestured without, so that no inward stain or soilure may obstruct the dawn within his soul of that Light which he professes to be the predominant which of his heart on asking for

admission...."³⁵⁹³ In other words, the candidate for the initiation ceremonies of Freemasonry should strive to be worthy, & white in his character, not so much skin color, for white is symbolic of purity in Masonry, not racial skin color. The whitening of the character was the path of self-perfecting. The white lambskin apron was an emblem of purity & innocence which is associated with the lamb and with the new born child. Now days, when people talk of family members that have strayed from the right path, they often call them the "black sheep of the family." In masonry, the white is the opposite of this, for it's a quest towards putting on purity, thus white shirts, white-apron, white garments, also symbolic of advancing towards moral perfection & deification. Other garment themes are in how the Mason was to strip themselves of all negative traits & put on the new man, or innocence of a new born child. They were going through a purification process, & were being whitened so as to be stainless in their character that was being cleansed by self discipline, self purification, & stripping down of all things that would defile them. Thus, they should symbolically have clean hands & a pure heart, thus the wearing of white gloves, & other color symbolism that was symbolic of the two ways, the black symbolic of demonization, white, east, light of deification.³⁵⁹⁴

In later Christian, Muslim, & other cultures that do pilgrimages to their sacred sites, white is a popular color of clothing worn, or changed into. A token of having gone on a pilgrimage could also include also getting special clothing.³⁵⁹⁵

Protective Garments in Historic Christianity: As noted, in the early Christian mysteries, those initiated were naked, having taken off their old clothing to eventually to be clothed in robes, or white garments. Their nakedness was a type of the nakedness of souls who had descended naked, or were thrust down to hell, humiliated & tortured by demons, because they were naked³⁵⁹⁶ & didn't have on the protective garments. But the initiated, having been anointed as if "Christs" & having "put on" Christ, which was their protective garment was a type of, they were ready to do battle against the demonic forces. Plus, to help free the captives souls held there, just as Christ, angels, prophets, saints, & other worthy warriors for Christ had done. They'd come up out of the baptismal font, just as Christ had ascended out of the infernal regions, liberating & harrowing hell, etc. This is why the liberated souls are often depicted naked, when they first ascend with Christ, for they will, like in the ritualistic types, be clothed in ascension robes. However, because it was believed that the demons also infested the air, the naked soul is often clothed in a protective blanket, robe, or some other type of clothing, so as to protect the ascending soul from the fiery darts of the devil & demons. For they were seeking to stop such souls, often surrounded by Guardian Angels, from ascending by grasping hold of them to pull them down back to hell. Meanwhile the Guardian Angelic guides are pulling the souls up on the protective garment, blanket or large burial type shroud, often white in color. This is where the garment themes of the earlier Christian mysteries were becoming legendized in the art works & in traditions.³⁵⁹⁷

In: *The Forgotten Books of Eden*, Christ (who was then a spirit), says to Adam & Eve that satan wants to take away and destroy their earthly garment which God had clothed them. This garment helps protect Adam & Eve against the powers of the devil & his fallen angels. Christ asks them: What is satan's beauty that you should listen to him? The narrative says how Adam & Eve made fig-leaves and covered themselves because they realized that they were stripped of their "bright nature".³⁵⁹⁸

Later Christian art-works show a tug of wars between angels of God & demons. The demons attempt to cause the "fall" of those who are on their way towards the heavenly realms, & moral perfection. Angels clasp their arms,

hands, or wrists, in order to help them and to pull them up towards the heavens. While demons attempt to hold them back, or pull them down, thus helping in their fall.³⁵⁹⁹

In some cases, early to later Christian artists³⁶⁰⁰ depict those who make it all the way up the right hand path. For St. Peter is there to greet them with a hand clasp at the door to paradise.³⁶⁰¹

During the Middle Ages, some Knights would, for “a fee he could be buried in a monk’s robe.”³⁶⁰² Was this because he thought the robe, being that of a monk’s, thought it would protect his dead body, or was it for his soul?

7th century mosaic in the cathedral of Monreale, Sicily, depicting the Temptation of Christ, shows a dark color winged devil, confronting a white Christ. While telling the devil to leave, two angels descend down with white protective garments in their arms.³⁶⁰³

10th c., an angel descends with a robe or cloth to wrap the soul of Mary in, who has just passed over into the hands of Christ, who in turn has passed her on into the arms of an angel, who takes her into heaven.³⁶⁰⁴

10th century, in offering prayers & solicit the same charity for their own dead, the following is in the entry made in the Benedictine monastery of Grasse, in the diocese of Carcassonne. It tells of a scroll that announced the deaths of “Wifred and others of your Fathers. Which when we heard, we prayed the One and Trinal God, that he would give them now a heavenly robe...” etc.³⁶⁰⁵

1154, a Bishop of Meissen, when founding a new town, might have hinted to protective animal skins with religious significant & meanings: For the tabernacle of the covenant & the ark of the Lord’s witness would not shine with such brilliance were they not protected from storm & rain with goat’s hair & rams’ skins dyed red & blue. Whence the Church of God is not only to provide the Lord’s flock with a good teacher in things spiritual & eternal, but also sagaciously, or having or showing good judgement, to succor it as a provident shepherd in things carnal and temporal.³⁶⁰⁶

1160, in the Winchester Psalter, Christ and the apostles are at Mary’s death bed. Christ passes her soul into the hands of an angel who is about to cloth her soul in a robe, while another angel also descends with another garment too. Up above, the hand of God extends out of heaven to bless this moment.³⁶⁰⁷

Romanesque art is the art of Europe from approximately 1000 AD to the rise of the Gothic style in the 13th century, shows souls wrapped up in a protective blanket, sitting in Abraham’s Bosom, symbolic of the 3 souls that are in paradise. The Bosom of Abraham, Romanesque capital from the former Priory of Alspach, Alsace. (Unterlinden Museum, Colmar).³⁶⁰⁸

The Story of Lazarus & Dives. Lazarus and the rich man are shown during life in the top register, in the middle is Lazarus in the Bosom of Abraham, and at the bottom Dives is suffering in Hades. Illuminated manuscript, Codex Aureus of Echternach, c. 1035–1040. (Germanisches Nationalmuseum, Nürnberg. Black demons grasp the soul of the dying Rich man, right out of his mouth, when he died on his death bed. Then scene over shows the souls being carried towards the fires of hades. Above this scene, the poor man’s soul, exiting out of the mouth, is being clothed in a white protective blanket by two angels.³⁶⁰⁹

1211–1275, Notre-Dame de Reims (Our Lady of Reims) is the seat of the Archdiocese of Reims Cathedral stone work. Abraham holding little figures of souls in a cloth, representing the “bosom”, as angels bring additional figures.³⁶¹⁰

12th century, in an art work of Lucy, the foundress and first prioress of Castle Hedingham, it shows Lucy’s soul being carried to heaven, riding up on a large cloth or

vestment. The two angels are grasping, with both their hands, each side of the vestment.³⁶¹¹

Mid-12th century, in a miniature in the Shaftesbury Psalter, showing the ascension of souls into heaven, “the archangel Michael with his feet on a cloud holds up a napkin containing several souls” some of which are nude.³⁶¹²

12th century, the life of Guthlac, A.D. 667—714, the hermit saint of Crowland, is illustrated in ink drawings, one of which shows angels greeting his soul, at the moment of his death. One angel is his hand clasping guide to heaven, while the other hold the robe he is to be clothed in during his ascension into heaven.³⁶¹³

Perhaps from the 12th century, an ivory carving of the death of Thomas Becket, appointed bishop of Canterbury, England, shows him being martyred by King Henry II, knights. Above this is his soul, ascending into heaven on a shroud, or blanket, with two figures, or angels on each side, pulling him up.³⁶¹⁴

1280, another depiction shows two angels lifting up a soul on a garment toward heaven.³⁶¹⁵ In another one, the souls are safely taken into heaven to Abraham’s bosom, in other cases, it is the Father to which the souls are taken, for some works show the Father holding one or more souls in the napkin in his lap.³⁶¹⁶ Hence: “As the soul leaves the body—in later depictions in the arts, as in the wall painting at Vrå, Denmark, the soul is shown as a doll-like figure coming out of the mouth of the person —the guardian angels receive it and promise to carry it to “a place which thou never knewest.” Thereafter the soul will be taken to the presence of God where, among St. Michael and all the host of heaven, he is judged worthy and welcomed with music and rejoicing into the heavenly court.” The soul being taken off to heaven immediately after death is often depicted as a nude of diminutive stature within a napkin being carried up by an angel.³⁶¹⁷ 13th–16 centuries (?), a German Picture-Bible, the naked “Dives” is burning in hell, without the protective garment, while three angels wrap a large white protective blanket around the naked Lazarus, seated in the bosom of a clothed Abraham.³⁶¹⁸

1320, the arms of God extend out of heaven over a wedding ceremony, in which the person, perhaps Christ, is grasping the wrist of the bride to bring the hands of the couple together to make the traditional hand grips of marriage. Above this, an angel holds what could be a vest or garment too.³⁶¹⁹

1332, in a miniature, by Michiel van der Borch, Christ stands in the river Jordan that flows up to almost his hip level, to our right is an angelic being extending out of heaven with the baptismal robe.³⁶²⁰ In another part of this source, numerous souls are depicted riding in a shroud into heaven.³⁶²¹ In addition to this, another depiction of Christ being baptized shows just one angel holding the baptismal robe, instead of the usual two or three angels.³⁶²² Furthermore, in one showing different events, one of them is the death of a woman whose soul is riding up into heaven on a cloth.³⁶²³

1470, in a carving in the central roof of the choir of All Saints, North Street, in York, an angel is lifting up a soul on a napkin, while a similar scene in the north choir aisle depicts an unidentified soul being raised up in same type of way.³⁶²⁴

15th century, another depiction of a saint being martyred is on a box said to contain the mortal remains St. Laurent, Musee des Beaux-Arts, Moulins. A portion shows an angel anointing the wounds of the body of the saint. Also, the spirit of the saint is in the very act of ascending with an angel while riding up on a garment.³⁶²⁵

The Martyrdom of San Cugat, painted by Alfonso de Baena, now in the Museum of Barcelona, about 15th century(?), shows the martyr’s soul riding a blanket to heaven, while ascending with the two angels holding each end of it.³⁶²⁶ In a wall painting at Starston, Norfolk, it

shows “a pair of angels lifting the upright and nude soul, who is standing in a napkin, up to the clouds.”³⁶²⁷

1526–30, Jean Bellegambe, *Paradise*, part of The Last Judgment panel, in one area, before the lighted circular cloud like tunnel, a number of angels holding a white blanket, that naked souls ride up on, help them in their ascensions towards higher areas of paradise.³⁶²⁸

CLOTHING ITEMS & TRANSPORTING LORE:

As superstitions and little black-devils, black-animal creatures & demonic black-cats lore goes, during the 17th century & later centuries. We might ask: Were white sheets in bedding, once seen as protective white blankets, that kids would traditionally cover their head with, when spooked by the dark dancing shadows of the night, in their flickering candle lit bed rooms? Were such white sheets once believed would help protect children & adults from being carried away by black demons, or evil black garbed kid-napping witches?³⁶²⁹ Thus, the traditional kid prayer, before going to bed: ‘Now I lay me down to sleep, I pray, the Lord my soul to Keep. But, if I die before I wake, I pray the Lord, my soul to take.’!

1652, Mary Parsons, born Mary Bliss, in England about 1628, & who was later in New England, & married Joseph Parsons in 1646, & lived along the Connecticut River, near Springfield, Massachusetts. She became the victim of superstitious paranoid attitudes of the times & place that were looking for reasons to blame witchcraft on every seemingly natural occurrence & misfortune. Possible protective garment lore is in how she was said to have told of a time when she was harassed by encounters with “spirits.” “Once she had been accosted “as she was washing her clothes at the brook ... [when] they appeared ... like poppets.” [British word: informal, an endearingly sweet or pretty child.] On another occasion they entered her house, “and she threw the bedstaff at them and her bed-clothes and the pillow, and yet they would not be gone.”³⁶³⁰ Were the clothing, & bedding items believed to have protective powers?

November 1655, with demons said to counterfeit the things of God, like God’s miracles, but in with magical powers. Could also the Christian lore about white blankets, or sheets, associated with protection & travel, have also been counterfeited, or at least in witch lore? At any rate, during the witch hunting days of the American Colonists, in the village of Northampton, Massachusetts, the story of an accused witch, a female Mary Parsons, who was seen with “a white sheet bound to her head” & accused of witch-lore kid napping, “suddenly the woman vanished away.”³⁶³¹ Was the white sheet bound to her head, some kind of magic carpet type transporter? Like the protective white blankets that help transport, or lift souls up to heaven on, with angels on each end of them, & with the soul(s) in the middle. With all these examples of traveling on sheets, & protective garment lore, could these similar basic concepts been legendized further in stories about later clothing items, used to transport with?

In English & Scottish legends, boggarts are fairy type shape-shifting creatures that like dark places. They can either be helpful or hostile, depending on if they get offended, or not. The boggart of Yorkshire, is said to be a brownie, & if offended, can be destructive. “To get rid of a boggart, offer a suit of clothes. It will then don the clothes and simply vanish. You are sure never to see it again.”³⁶³²

Like the hand & wrist grasping angelic guides through different realms they descend or ascend to,³⁶³³ in A Christmas Carol, by Charles Dickens, 19th c., Ebenezer Scrooge is visited by 3 spirits that guide him through scenes of Christmases of the past, present & future. The Ghost of Christmas Past takes Scrooge by his arm, then later has him touch his hand to transport him to scenes of his life in earlier Christmas times. The Ghost of Christmas Present has Scrooge touch his robe, & as he does, holding on tight, they are transported to a different place. Garment

lore also seems to be hinted to in how that the Ghost of Jacob Marley, who, when alive, had been Scrooge’s business partner, was the first to appear to Scrooge. When he does, he tells him of the 3 spirits that will visit him during Christmas Eve. Marley is clothed in a long chain, wound about him, clasped in his mid section, & made of cash-boxes, keys, padlocks, ledgers, deeds, & heavy purses wrought in steel. Marley explained the symbolical meanings to this unusual garb. How that it is required of every man, that the spirit within him should walk abroad among his fellow-men, & travel far & wide, to see how they could have helped others, the poor, etc., by un-vesting themselves of the chains of their wealth, if they have it, & invest in humanity. But because he didn’t, like these other spirits, were doomed to witness what they cannot share, but might have shared on earth, and turned to happiness! Thus, Marley explains: “I wear the chain I forged in life, ... I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it....” Marley goes on to warn Scrooge that he has on even a longer chain, which Scrooge couldn’t see, upon looking, but it was there, even though Scrooge could see it, & it was ever growing as time went by. Later on, Scrooge tried to compliment Marley on being a good man of business, to which Marley cried: “Business!... Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business. The dealings of trade were but a drop of water in the comprehensive ocean of my business!”³⁶³⁴ Marley holds up his chain at arm’s length, as if the cause of his unavailing grief, and flung it heavily upon the ground again. He regrets again, not having helped the poor with his riches. Of ignoring them, as he walked by, while walking amongst the living. In this possible garment type lore, Marley’s sum of all his choices of focusing on gathering wealth, & ignoring the poor all around him, all had added up into clothing him in his bad choices. The chain of wealth had become like the dress of the fashionable lady, upon which rides the devil of conceit.³⁶³⁵ It had become like he had put on negative traits, when he should have put on positive Christ like traits, such as charity, etc., (Col.3:1-14). It was like he had walk about “in the vanity” & been blind to others’ needs, “because of the blindness of his heart,” & thus had put on more negative traits, when he should have put them off & put on the new man, righteousness & true holiness, (Eph.4:17-32, 5:26-27, 6:10-19, Rev.19:8, Rom. 13:12, Psa.132:9). He could have, had he chosen, been clothed in fine linen, clean & white, for the fine linen is the righteousness of the saints, (Rev.19:8). But instead, the things his soul had lusted after, his great riches, had also come to nought, like other merchants, & the vanity they had clothed themselves in, was no more (Rev.18:11-24, Psa.109:18-31, Isa.3:16-26). He could have been clothed in the white sheets that other ghosts floated about in, according to the traditions of the times, but instead was clothed in the chain of wealth his spirit could no longer spend. But Marley was there to warn & give Scrooge a chance to repent! To put off the garb of the chain that he had on, & be changed to putting on charity, & other positive traits, so that he wouldn’t have to suffer the same fate, (Psa. 103:26, Col.3:14, Proverbs 31:9-26, Eccles. 5:7-20, 9:5-10, Isa.1:16-20, 52:1-3, 59:1-9, 17, 61:1-3, 10). Marley had Scrooge look out his window, when he left, to see like chained souls, clothed in the same negative traits, for: “The air was filled with phantoms, wandering hither and thither in restless haste, and moaning as they went. Every one of them wore chains like Marley’s Ghost; some few (they might be guilty governments) were linked together; none were free.... [Scrooge recalls knowing] one old ghost, in a white waistcoat, with a monstrous iron safe attached to its ankle, who cried piteously at being unable to assist a wretched woman with an infant, whom it saw below, upon a

doorstep. The misery with them all was, clearly, that they sought to interfere, for good, in human matters, and had lost the power forever."³⁶³⁶

Centuries earlier, 4-5th c., the early Christians, the Coptic sect in North Africa, some of the burial customs includes how the dead are dressed in the clothes they had worn in life, women often had their heads covered with a veil or kerchief, men wore a cap, in this case, probably a white cap. Thus, they believed they were in the proper clothing that they felt would get them ready to meet God.³⁶³⁷

An Irish legend, or the story: "Barney's Tale of the Wee Red Cap," published in 1916. Barney tells David of a story told back in the Old Country of Ireland, generally after St. Stephen's Day, and sometimes on the Eve of St. Stephen's day, it was a custom for them to tell stories, such as the one about his great-uncle Teig of Inneskillen. With all the miraculous modes of travel, that goes on in Christmas lore, of the blond hair, winged fairy female, Christkindl, that wings herself all over the world. It's seems fitting for this Christmas tale to also have miraculous modes of travel, with the help of a wee red cap, again, a clothing item. Teig had some of "the good people," knock on his door & he lets them in to get ready for a feast. During which, some of them sang a fairy rhyme about wishing they had their wee red cap, which would drop down, when it appears, & is put on, the one wearing it is transported to wherever they wish. Teig got involved with these fairy folk, in putting on a cap to transport to different areas of the world, such as Spain, Holland, France, Belgium, & the great hall of the King of England's palace. They also use it as a protective clothing item, for when they got in trouble with the King, at the palace, it transported them out of there.³⁶³⁸

Another clothing item with magical transporting & protective powers, is in the fairy tale lore, *The Wizard of Oz*, (1939, movie). Further on, red ruby slippers, on the feet of 'the wicked witch of the east,' once dead, get magically transported to the feet of a teenaged girl, Dorothy. She finds out later, from a white-magical witch, a beautiful "good" witch, Linda, the good witch from the North, that the slippers can transport her back home. Linda is dressed in a light sparkling peach-white colored dress, while the wicked witch of the west, was in a black hat & black dress. (Color symbolism for good & bad, still in use. Also, in earlier Christian baptismal ceremonies, the catechumen would face the west, symbolic of darkness, & thus, would renounce Satan, & all his pomp & evil works).³⁶³⁹ After the witch later confronts Dorothy, another time, always seeking to remove her slippers from her feet. As she reaches out for them, they shock her hands, thus, they are protective clothing items. But also, they have transporting powers, for by clicking the heels 3 times, with them on, & repeating the words: "There's no place like home," Dorothy is transported home.³⁶⁴⁰

Walt Disney's, *Dumbo*, (cartoon about 1941, 70th anniversary reissue, 2011), shows storks flying through harsh rainy weather, to deliver different animals' babies, wrapped up in a white cloth. More fragments of protective clothing items & transporting lore?

A similar clothing item is also used in the Harry Potter series, a Harry Potter and the Goblet of Fire, (4th movie 2005), in which a boot is a "port-key," (boots, after all, are for walking). But in this magical lore setting, it's a transporting clothing item that transports the group to where they want to go, when the group touches the boot. Thus, how much of the later Christian protective garments, used as protective sheets or blankets, in realm traveling for souls riding up on them into heaven. How much of this, if any, might have passed down & become legendized in fairy tales about witches' & wizards,' use of clothing items, & Christmas lore clothing item as magical transporters too? In Harry Potter and the Half-Blood Prince, (movie 2009 Warner Brothers), the Headmaster of

Hogwarts, a school of magic, Professor Albus Dumbledore, with long sleeve clothing on, has Harry "take hold" of his left arm near the wrist, and as soon as he touches his clothed arm, they are transported away. This wizard has Harry grasp his left arm on his clothing again, & off they go.³⁶⁴¹

MORE 17TH CENTURY GARMENT LORE:

About 1692, during the Salem Massachusetts witch hunts & trials, Ann Putnam Sr., claimed to have seen the ghosts of "six children in winding sheets," whom, when they were alive, were allegedly murdered by witches. More wild accusations made against the alleged witches, have some testify seeing the spirits of victims, called spectral sightings. Thus, the accusers claim to have seen ghosts "in winding sheets and [with] napkins about their heads," who then told their victims' stories.³⁶⁴² What is of interest here in this study are the ghostly sheets they were allegedly seen, clothed in. Thus, were the white sheets that souls are depicted wrapped in, as seen in numerous earlier Christian art works, derived from earlier white ascension robes for spirits, being passed on into the hands of God, from angels? If so, could the much later traditional ways to depict ghosts in white sheets be later legendized traditions & lore of these earlier garment lore themes? If so, could then the much later Halloween costumes, that of white sheets for ghosts, & the spooky glow in the dark art works of white sheeted ghosts, all be further legendizations of these earlier types of legendary ghost stories, & traditions, & alleged 'spectral sightings'?

1693, a stone monument to Lady Warburton, by Edward Pierce, shows a skeleton holding a shroud: "The monument was probably begun in or soon after 1693, when Lady Warburton died, and finished after Pierce's death by the Flemish sculptor John Nost. The dramatic motif of a skeleton holding up a shroud was probably inspired by French tombs. (Church of St John the Baptist, Chester)."³⁶⁴³ Shrouds, blankets, robes, & garments, all seem to be associated with death & the ascension of the soul.

The Virgin Mary is often depicted with souls under her arms, being surrounded with her robes, symbolic of being under her protective care.³⁶⁴⁴ In earlier centuries, the "Intercession of Mary and the Saints," is part of this protective lore: "Communicating with and honoring in the first place the memory of the ever-glorious Virgin Mary, Mother of our Lord and God Jesus Christ; [& by the merits of saints, Etc.,] ...through whose merits and prayers grant that we may be always defended by the help of Thy protection...."³⁶⁴⁵ In some of these art works, Mary's robes, or cape opens up like wings, which goes back to the ancient symbol of being gathered together under protective open wings, & open wings of healing, which historic Christendom has also used as a type of Christ's open wings of protection & healing, (Psalms 91:4, Malachi 4:2, John 3:14, Numbers 21:6-9, Matthew 23:37).³⁶⁴⁶ Protective garment lore also became part of later relic lore, the beliefs of many, that protective powers of the saints came from different saints, including the holy Virgin Mary. Some collections of relics were thus said to contain three pieces of her cloak,³⁶⁴⁷ which, as noted, it was under her cloak that souls are often seen in other art works, as wrapped up in, or under her arms spread out, with the cloak hanging down around them, thus "enfolded" in her saintly protection.³⁶⁴⁸

As veneration of the saints became popular in many places of later Christendom, Virgin Mary 'miracle' stories, often included different ways & examples of different persons, or souls, she was said to have protected, oftentimes from evil, from demons, or even from the Devil himself. In the Eastern Church, one story of Greek origin gained acceptance in the Western Latin Church, in the 9th century. It was the story of a clerk, Theophilus, who sold his soul to the Devil, but was saved in the moment of death

by the intervention of the Virgin. By the 11th century in the Latin west, large numbers of miracle stories of the Virgin, began to appear. Their sources of origin became cloaked in blends of lore, a few stories were taken from ancient Latin sources, a 6th century book of miracles of Gregory of Tours; others from Greek origin, & in time, these stories took on a life of their own. For as the patronage of different saints, including the Blessed Virgin became more popular, so also did they become more legendized through the unbridled imaginations of those passing on the tales. What fragments of possible protective garment lore, blended with deification themes, as by way of the divine protective powers of the saints & their relics, is hard to determine in these later stories. But whatever fragments might have been passed down, we might see these in how that these stories tell of the protection of all who love the person from whom these benefits flow. Like the rain, this protective power of the Virgin falls on the just, & the unjust alike, but only on the conditions that they have entered the circle of her allegiance. These stories were not only concerned with her powers to protect the possessions or privileges of the churches, but were about her divine saving powers. She having passed through the heavenly coronation ceremonies to be invested, crowned, enthroned & deified as Queen in Heaven. After which, as a Goddess, the Blessed Virgin Mary, then further empowered with divine graces, is further equip with even more protective powers, as a soul-saver, as she continues to individually visit, & through miraculous interventions, helps the heavenly hosts in their missions to bring about the salvation of souls. This is where deification themes blend with protective garment themes, as the invested, deified Queen of Heaven, with a crown on her head, & with glory shining forth from her, & with open royal cape or cloak, is sometimes also depicted with souls under her protective cloak that extends out from her open arms of mercy.³⁶⁴⁹

As later militant Christian crusaders & militant marches went forth, those who took part in them, were said to be comforted by the legends about protective battle garb. Their beliefs that the benevolence of "the Virgin Mary would enfold and protect them"³⁶⁵⁰ & thus also gave them hope, along with their skills at combat. The eventual development amongst Christian Knight Orders, their later religious ceremonies of Knighthood; their washings & being clothed in arms. Of thick metal armor, mail, & other protective shielding; many of these were believed to have been given extra protective powers by religious ceremonial blessings given to the armies by the priests. Later Christian beliefs of divine protection, thus derived from earlier Christian ones, which were derived from the beliefs in protective garments, where the soul, in combat with the forces of darkness, was clothed in a protective robe to shield the soul from the fiery darts of the wicked dark demons, (Ephesians 6:11-16).

The protective under garment & the coats of mail, in Knighthood settings, may have been seen as part of the need for protection for the knights in their commissions to not only protect others, but to pursue evil doers. Thus, the baptismal theme of fighting evil & the protective garment themes of the earlier Christian mysteries, may have also faded off into the symbolism of protective armor & coats of mail in Knighthood Orders.³⁶⁵¹

In later centuries, as later superstitions developed, later protective garment traditions faded off into concerns that parents had about the perils & dangers their new born babies faced with regards to demons, witches, evil creatures, evil fairies, & evil spirits; until their babies were christened. Thus all sorts of protective charms, incantations, the placing of iron, salt, garlic, & even the "parents' clothes in the cradle"³⁶⁵² were believed to offer protection until the time of the christening took place. Thus, christening was believed to offer protection from

various demonic evils the new born entered the world in. The swaddling clothing protecting³⁶⁵³ the naked body of the baby from not only physical scratches; but was also symbolic of protecting both spirit & body from the demonic forces of darkness, which later legends said were lurking in the shadowy places, lakes, forests, streams, & deep places of the earth.³⁶⁵⁴ In 1231, during the lying in state of the dead body of Saint Elizabeth of Hungary, relics from her body & clothing, were sought after. Thus, was it believed by the crowd of worshippers, that strips of her linen had protective powers? Was it also believed, that because holy clothing, or strips of material from saints, & other parts of her body had relic magic in them, that they did "cut or tore strips of the linen enveloping her face; they cut off the hair, the nails, even the nipples..." to obtain them for themselves, for traditional uses, according to superstitious relic lore?³⁶⁵⁵ More possible protective garment traditions turned to superstitious lore & that developed in later centuries, is how during the 20th century, in Lincolnshire, "a strip of sheepskin suspended from a horse's collar was used to avert the Evil Eye."³⁶⁵⁶

As the protective garment themes faded off into later legends, fables, myths, & stories, different heroes are also often equipped with special weaponry & protective shielding against the dark forces. They also have, in some cases superhuman qualities, traits of deification themes being traced in the later stories too. Case in point is in J. R. Tolkien's series, *The Lord of the Rings*, in the movie, *Fellowship of the Ring*, Knights in arms, fighting against the forces of darkness is a big part of *The Lord of the Rings* stories. J. R. Tolkien, a Catholic, was influenced by Christian symbolism, and used light & dark symbolism for good (light) and bad (darkness), the Lord of Darkness, etc. Gandolf "the grey" becoming Gandolf the white, after a battle with an ancient demon from the deep underworld. Plus, after a near death experience type return to life to continued the fight against the Dark Lord. The protective under garment, the Mithril shirt, white in color, which protected Frodo when he was almost thrust through by an evil cave troll, (which in fables, are part of the fallen angels), as dramatized in *The Lord of the Rings* saga.³⁶⁵⁷

In the fable, *Thorstan and the Dwarf*, Thorstan shoots an arrow into a flying dragon, that took a Dwarf's son. The arrow kills the dragon, caused it to fall, letting loose the Dwarf's son, caught by Thorstan. For this heroic deed, the Dwarf rewards him with a protective shirt, "...and let not my shirt of sheeps'-wool, which I will give you, appear a contemptible gift, for you will never be tired when swimming, or get a wound, if you wear it next to your skin."³⁶⁵⁸ The Dwarf gave him other things that could do different things. Like in *Lord of the Rings* saga, the shirt from the Dwarf was a protective garment, if Thorstan wears it next to his skin, he wouldn't get a wound.

While in other fables, if spirits can somehow make holes in the linen or woollen garments, they'll seemingly lose their protective powers to protect the wearer from injuries: In these parts of *Penbroch*, unclean spirits, invisible to mankind, sometimes manifest their presence, such as in the house of "...William Not, by throwing dirt and such things as rather indicate an intention of mockery and injury. In the house of William, the spirit used to make rents and holes in both linen and woollen garments, to the frequent loss of both host and guest, from which injury no care and no bolts could protect them." Other garment symbolism is in how the "unclean spirits" will defile even Priests by throwing dirt at them. Dirt is often associated with unclean garments, soiled garments, soiled feet, that thus need to be washed in holy water, (Isa. 1:16-18, 11:5, Eph. 4:22-24, 5:27, Rom. 13:12, Psa. 132:9, Rev. 7:14, 19:8, 14, Matt. 10:14-15, John 12:1-7, 13:4-17). But in this fable, it says that "...places cannot be freed from illusions of this kind [a sudden change from either poverty to riches, or rather from riches to desolation & poverty] by

the sprinkling of holy water, not merely of the ordinary, but even the great kind; nor by the aid of any ecclesiastical sacrament. Nay, the priest themselves, when coming in with devotion, and fortified as well with the cross as with holy water, were forthwith among the first defiled by the dirt thrown at them. From which it would appear that both sacramentals and sacraments defend from hurtful, not harmless things, and from injury, not from illusion.”³⁶⁵⁹

In Brittany, fables tell of “a species of malignant beings, called Night-washers (Eur cunnerez noz), who appear on the banks of streams, and call on the passers-by to aid them to wash the linen of the dead. If any one refuses, they drag him into the water and break his arms.... In the district of Vannes is a colossal spirit called Teus, or Bugelnoz, who appears clothed in white between midnight and two in the morning. His office is to rescue victims from the Devil. He spreads his mantle over them, and they are secure. The Devil comes over the ocean; but, unable to endure the look of the good spirit, he sinks down again, and, the object of the spirit accomplished, he vanishes.”³⁶⁶⁰ Note the good spirit is clothed in white, and spreads his mantle over them to protect, or secure them. This is like art works of the Virgin Mary’s large cape that covers souls to protect them.³⁶⁶¹

In the Scottish Highlands, fables about possible protective garments, with a cross in it, is in The Young Man in the Shian. A farmer, Macgillivray of about Cairngorm neighborhood in Strathspey to the forest of Glenavon, had two sons, Donald & Rory. Both searching for lost sheep, came upon fairies dancing. Roy’s curiosity gave in & joined the dance & was caught up in the whirling movements of the inhabitants of the crevices of the fairy turret. Donald called three times for him, but was unable to get him out, & the family couldn’t either. They gave him up for lost, when a Duin Glichd or Wise man, tells Donald to go back to the place a year and a day later. But this time, and “...placing in his garments a rowan-cross, to enter the Shian boldly, and claim him in the divine name, and if he would not come voluntarily, to seize him and drag him out; for the fairies would have no power to prevent him....” Taken out, Rory thought he’d only been gone an hour & a half, & thus having lost track of time, was surprise to find out he’d been gone a year.³⁶⁶² Was it believed that the cross placed in the garment what gave it its protective powers against the fairies, often said to be part of the races of fallen angels? Or was it just the cross, or both?

The further possible legendization of protective cloaks, like the Virgin Mary’s cape, is in fictional movies, like when Kurt Russell, played ex-special forces “hero” in *Escape From L.A.*, he’s given & uses a long black jacket that is fire proof, & thus used it to protect himself during from fire. Another case might be in the *Smallville*, series about the rise of Superman. Tom Welling, plays Clark Kent, of the DC Comic series. He’s not perfect, not all knowing, has his saintly weaknesses, strengths, powers & difficulties to work through, with the help of his family & friends. In the last episode of the 10th season, episode 22, part 2 of the Final one, Clark Kent, after all the testing, & challenges facing & fight against dark forces, is finally given his cape & shirt, like he’s being coronated to be the superhuman superhero that he has become. Being “the man of steel,” the cape might just be symbolic of his alien family name, & powers to help protect & save earth from the ever growing dark forces.

WHITE FLAGS, TYPES OF PROTECTION? White flags, & later legendized symbol of Protection? The white flag is an internationally recognized “protective sign of truce” or cease-fire, and request for negotiations, during war times. They’d wave a white flag to signal that they wanted a safe passage across the battle fields, so they could meet up and talk over terms, be it surrender; or

peace, or whatever.³⁶⁶³ Earlier Christian Knight protective garment lore, seem to be in promises to protect those whom a soldier or Knight has sworn an oath of fealty to: “In the commendation, the vassal placed his hands within the hands of the lord. The oath was sworn on a relic— a saint’s bone, hair, or scrap of garment— or on a copy of a Gospel. The contract entered into could not be lightly broken.”³⁶⁶⁴ Also in militant settings, of surrendering, possible white garment traditions are seen in how: “...The white field draws on symbolism throughout the Bible equating white clothes with purity and forgiveness. People who have been “washed white as snow” in the Bible have been cleansed from their sins (Isaiah 1:18; Psalm 51:2). In conventional vexillology (the study of flags, their history and symbolism), a white flag is linked to surrender, a reference to the Biblical description Jesus’ non-violence and surrender to God’s will.”³⁶⁶⁵

The Knight Templar flag symbolism, the battle flag, known as the Beausant, could be linked with Masonic symbolism. The flag was divided into 2 vertical blocks, 1 black, the other white. “For the Templars, the black section of their flag symbolized the profane world of sin, from which they had turned in order to commit themselves to the Templar Order, represented by the white section of the flag.”³⁶⁶⁶

White flags, in a 16th century example, as in others, meant negotiators bearing a white cloth tied to a stick, “as a sign of peace,” were asking for safe passage & protection, so that they could pass through a war zone to parley, or talk over terms of surrender, or peace. Case in point, the Portuguese chronicler Gaspar Correia, writing in the 1550s, claims in 1502, that an Indian prince, the Zamorin of Calicut, sent out negotiators with a white cloth, as a sign of peace, to his enemy Vasco da Gama.³⁶⁶⁷

Could it be possible, that such flag color symbolisms were later fragments of the similar types found in historic Christianity? The white protective cloths, blankets, or robes worn by those ascending up out of the baptismal fonts, having symbolically battled with demonic forces in the underworld; which baptism later became a ritualistic type of. Plus, the protective white cloths, robes, blankets, which many art-works show souls, in the after life, ascend to paradise or heaven on. They being protected, or so shielded by them from the flying darts and arrows of the black monstrous demons, shooting at them?³⁶⁶⁸

APRONS IN EARLY TO LATER CHRISTIANITY, & LATER FRATERIALIZED TYPES IN FREEMASONRY

330–395, Gregory of Nyssa, *On the Baptism of Christ*, sums up many aspects of the Christian mysteries of his time & area: “...You [God] banished us from Paradise, and recalled us; You stripped off the fig-tree leaves, an unseemly covering, and put upon us a costly garment...” He goes on to mention the spirit prisoners being released, washing to be cleansed of filthiness, clothing in garments of salvation, being clothed in a robe of gladness: as on a bridegroom He has set a mitre upon me, and as a bride has He adorned me with fair array.³⁶⁶⁹

In much later centuries, the Freemasons seem to have kept in remembrance, these earlier types of the early to later Christian mysteries. They put on a white lamb skin apron, symbolic of purity, & the innocence of the entered apprentice. The symbolism goes back to the aprons worn by those involved in stone masonry, the building of the later Christian cathedrals & the stone masonry of building the first temple of Jerusalem. The aprons worn by the stone masons as they did their work.³⁶⁷⁰ In addition to these symbols of the early to later Christian mysteries, are the hand & wrist grasping symbols, they must have learned in great details, as they carved them hundreds of times in the Cathedrals, abbeys, & other stone monuments

during the Middle Ages onwards. The hand & wrist grasping of God to Adam & Eve, being created, or lifted to life, by God.³⁶⁷¹ This was before they are clothed in an apron, then later garments. Also those depicting the resurrection, the harrowing of hell,³⁶⁷² the ascension into heaven, & couples greeting each other in the after life, as seen on hundreds of tomb stones dating back from the 19th century onwards.³⁶⁷³ Some stone works of Monks greeting each other with hand clasping, as part of Christ's world wide trek themes preserved in monastic Christ-guising policies, & Christ appearing to St. Thomas, etc.³⁶⁷⁴ The white lamb skin apron in Freemasonry, is also related to the story of building the Temple of King Solomon. The whole points of many symbols are to remind them of getting rid in their own characters, unwanted behavior or characteristics in order to refine and improve their moral worth as Masons, morality, equality, wisdom, strength, beauty, goodness, etc.³⁶⁷⁵ This certainly reminds us of the original clothing types & symbolism in the early to later Christian mysteries.

EARLY TO LATER CREATION DRAMAS & ART WORKS: FRAGMENTS OF THE EARLY TO LATER CHRISTIAN MYSTERIES PRESERVED IN CHRISTENDOM'S MONUMENTS

Ritualistic Hand & Wrist Grasping & Arm gestures in Art Works & Writings: All throughout historic Christianity, depictions of creation dramas in the Garden of Eden, show Adam and Eve being instructed in symbolical ritualistic type of mysteries that include different types of hand & and wrist grips.³⁶⁷⁶

Dr. E. S. Drower notes that the mystery drama includes a representation of "the creation of Adam" and a ritualistic "handclasp."³⁶⁷⁷ Included with these aspects are oath and prayer gestures,³⁶⁷⁸ with both hands, or one hand raised up.³⁶⁷⁹ The pre-existence of Christ is also to be noted in these dramas too, because the pre-incarnate Christ, or his Spirit, before it was later clothed in a body through his birth to Mary, is often depicted instructing Adam and Eve, along with God the Father and angels, sometimes three angels.³⁶⁸⁰ The angels are also depicted making prayer gestures, and other gestures with their arms that Adam and Eve also make during these creation dramas.³⁶⁸¹ In some cases, they make them in response to the hand of God that extends out of heaven.³⁶⁸² The aprons, garments and robes are mentioned,³⁶⁸³ and depicted too, for God or angels come down from heaven, to cloth them in garments.³⁶⁸⁴ Their hands are joined in marriage³⁶⁸⁵ and they're banished from Eden to begin life outside of Eden, where they continue to perform the gestures that the angels, the pre-incarnate Christ, and God had showed them.³⁶⁸⁶ Angels, Christ and even God the Father sometimes descend from heaven to visit them and instruct them on how they will be able to return to their pre-incarnate glory in heaven, through the atonement of Christ, and after Christ rescues them up out of hell by clasping their hands and wrists during the future descent into hell and "anastasis" or resurrection.³⁶⁸⁷ Some of these art works were in, or near baptistries to illustrate how that fallen Adam and Eve, representing humanity, are raised up, by their hands or wrist, out of limbo, hades, hell, the grave, or underworld, during the harrowing of hell. Baptism and earlier baptisms for the dead, and historic liturgical rites for the dead, were ritualistic types of this drama, and so it was fitting for the creation drama to be depicted, in many cases, in baptisteries.³⁶⁸⁸ In other cases, other aspects of the creation drama include depictions of the council in heaven, war in heaven, Satan and his angels being thrust out of heaven, and their fall from heaven.³⁶⁸⁹

In a psalter, the Canterbury Psalter, from the Bibliothèque Nationale, Paris, based on a Psalter from Utrecht, the pre-existing, or "Cosmic Christ" is depicted

as existing before the creation of the earth, creating the earth, plant life, animal life, and Adam and Eve. In one scene Adam stands with up-lifted hands towards the pre-existing Christ as if in praise and prayer. In other scenes, he instructs Adam and Eve.³⁶⁹⁰

On a silver looking cup, chalice(?), date ?, is the Creation of Eve, etc. In this case God's right-hand grips Eve's left wrist.³⁶⁹¹

In a cutout from the fresco paintings at the loggia's interior east wall of the plague cross on Arndorfer Street, market town Maria Saal, district Klagenfurt Land, Carinthia, Austria, E U. Eve's wrist are being clasped by God's left hand.³⁶⁹²

1100 c. God's left hand holds the sleeping Adam's left arm, below his wrist, as God take a rib from Adam's side to create Eve.³⁶⁹³

11th--12th c., in the creation of Eve, bas-relief by Wiligermo, facade of Modena Cathedral, Christ's left hand thumb rests on about the middle of Eve's right hand palm, but closer to the wrist area than in other cases. Hence, she is being pulled out of a sleeping Adam's right side by the pre-incarnate Christ.³⁶⁹⁴

12th century, in the illuminated Winchester Bible, a page illustrates the creation of Eve, and shows the pre-existing Christ, grasping, with his left hand, the right wrist of Eve, as he pulls her out of the sleeping Adam's right side.³⁶⁹⁵

1125, in a Romanesque fresco, from the Church of the Holy Cross, Maderuelo, Spain. Prado, Madrid. Adam's left wrist is grasped by the pre-incarnate Christ's left hand as he raises him from his knees.³⁶⁹⁶

1138, Niccolò, fl. c 1120--50, a Romanesque sculptor, shows, in one of six scenes of Genesis, the creation of Eve. Here, she is being pulled out of sleeping Adam's right side by her right wrist that is grasped by what could be the pre-existing Christ's right hand.³⁶⁹⁷

A 12th or 13th century miniature, shows God, or perhaps the pre-existing Christ grasping, with his left hand, the right wrist of Eve to raise her out of Adam's side. Eve, both arms raised, as if in prayer. Another scene shows their wrist being grasped by a person performing a wedding ceremony, hence, like in numerous other depictions of marriage,³⁶⁹⁸ where the priest or religious leader grasps the wrist to pull the bride's and grooms hands together to make the hand shake of marriage, so also are Eve's and Adam's wrists grasped too.³⁶⁹⁹

12--13th c., stained glass windows in Chapelle de la Vierge of Cathédrale Saint-Julien du Mans. Creation of Eve. In this case, both of Eve's hands are stretched out before her, raised, palms together, as God clasps both of her wrists with his right hand.³⁷⁰⁰

12th--13th c., Spain, Ventosa (Agolada, Pontevedra), stone work of God, right hand raised in blessing, left hand grasping Eve's right hand with his left to pull her into life from sleeping Adam's side.³⁷⁰¹

Early 13th century, Amiens Cathedral (Cathédrale Notre-Dame d'Amiens), France. Creation of Eve, stone work of God. With his right hand up in blessing, his left-hand grips Eve's raised right hand. Both of her hands are raised as if in the common prayer gesture. Thus, she is being pulled up into physical life out of sleeping Adam's right side.³⁷⁰²

13th c., God pulls Eve into life out of Adam's side by grasping, with his left hand, the left wrist of Eve.³⁷⁰³

13th c., Book of Hours of Louis of Orleans, f. 11v, The creation of Eve, with angels in the background. God's left hand grasps Eve's right hand, in an interesting way.³⁷⁰⁴

13th century, on stained glass, in Burgundy, showing the creation of Eve. God, with his left hand, grips the left wrist of Eve to raise her out of the sleeping Adam's right side.³⁷⁰⁵ Another section shows the pre-incarnate Christ

clasping, with each hand, the hands of Adam.³⁷⁰⁶ In another section, Eve, with her right hand raised up, and Adam, extending his right hand, perhaps before the clasp, are both being blessed by the pre-incarnate Christ who makes finger and arm gestures.³⁷⁰⁷

1260--70, the pre-incarnate Christ, making gestures as though talking with Adam and Eve, also watches them both perform gestures. Adam's right hand is raised, while his left is down over by his right side, the palm is down. Eve's right hand is raised by her right ear, while her left hand is in the middle of her mid section below her breasts.³⁷⁰⁸

14th century, Schwerin Cathedral (Mecklenburg). Chapel of the Assumption of Mary: Red-chalk drawings to a fresco showing biblical scenes - Creation of Eve. Not a clear example, but a discernable left-hand grasp from a winged-angel to Eve's right wrist, another winged angel is behind the other.³⁷⁰⁹

14th century, in a manuscript of the Illuminated pages of the Naples Bible, a two headed God, one body God the Father and Son, grasps, with their right hand, the right wrist of Eve to pull her out of the side of sleeping Adam.³⁷¹⁰

14th c., on outside, weather worn, chipped stone work of the Creation of Eve. God's right-hand grasping Eve's left wrist. This is on the stairs in the courtyard of the gothic Corvaja Palace ("Palazzo Corvaja").³⁷¹¹

1332, in series of Christian art works that depict the creation drama. One section shows what could be pre-existing souls taking part in the creation along with the pre-existing Christ. Other sections show the pre-existing Christ creating other forms of life. The last section on this particular page shows Christ grasping, with his left hand, the right hand of Eve, as he pulls her out of the sleeping Adam's side.³⁷¹²

1336--43, Andrea Pisano, (active c. 1290-1349 in Pisa), Creation of Eve, Marble, Museo dell'Opera del Duomo, Florence. God's left hand grips Eve's right wrist.³⁷¹³

1360, Speculum Humanae Salvationis, Westfalen oder Köln, um 1360. An interesting combination on one page. At top, the council in heaven, fallen demonic monstrous creatures being swallowed by the jaws of hell, below this scene. Then below that is the creation of Eve.³⁷¹⁴

1340, 14th c., for art works at the Doge's Palace, Palazzo Ducale, in Venice, Italy. "God creates Eve from Adam." However, the photo seems to be of Adam being created by God, who with his right hand, grasps the left wrist of Adam. We don't see in this case the sleeping Adam, from which Eve is pulled into life out of.³⁷¹⁵

1372, God's right hand raised in blessing, while his left wrist grasps the right wrist of Eve to pull her out of Adam's side into life.³⁷¹⁶

1410, Donatello, The Creation of Eve, but in this case, God embraces Eve as she enters physical life through Adam's side.³⁷¹⁷

1425--52, Creation of Adam and Eve, Gate of Paradise, Battistero di San Giovanni, Florence. God's right hand is raised in blessing, while his left hand clasps the left hand of Adam. Another section by this one shows the creation of Eve, as she is being pulled out of Adam's side, left hand to left hand. Angels help, by grasping Eve's right arm.³⁷¹⁸

1440--1525, in the middle portion of a work by Monte de Giovanni, different scene of the creation drama are depicted, some of which show the Father pulling Eve out of Adam's side, while another shows Adam and Eve clasping each others' right hands, perhaps in marriage.³⁷¹⁹

In the Vienna triptych, Akademie der bildenden Künste, the war in heaven, in which Satan and his angels are being thrust out, and fall from heaven, plus the creation drama down below these scenes, shows the pre-

existing Christ grasping, with his left hand, the left wrist of Eve.³⁷²⁰ This work, is similar, though also different to the works by Hieronymus Bosch, A.D. 1450--1516, who also depicts Christ clasping the wrist of Eve, except, that Christ's left hand clasps Eve's right wrist.³⁷²¹

1480, Postilla in Bibliam, Nicolaus de Lyra Troyes, Creation of Eve. An older looking crowned God, gray beard, with his left hand extended towards Eve, he lets her clasp that hand like the traditional homage hand clasp, God's hand is inbetween both of Eve's hands.³⁷²²

1482 and circa 1516, Hieronymus Bosch, (c. 1450 -- 9 August 1516), art entitled: The Last Judgment, inner left-wing (Paradise). Above the Creation of Eve is pre-existence themes, legendized. The war in heaven, the fallen angels as insect like winged creatures flying out from the presence of God. Down below this, the pre-existing Christ (?). Adam is still asleep, Eve is on her knees, completely now out of Adam's side. Christ's right hand is raised in blessing, while his left hand grasps Eve's right arm above the elbow area.³⁷²³

1483, Anton Koberger, (1440--1513), Book of Genesis I, aus: Biblia deutsch, Nürnberg. Surrounded by a prayer-circle of angels, God in the middle with Adam & Eve. God, with his right hand, clasps Eve's left hand, to pull her into the physical realm of life from sleeping Adam's side.³⁷²⁴

1493, Hartmann Schedel, Schedelsche Weltchronik or Nuremberg Chronicle, Creation of Eve. God's right hand raised in blessing, while his left grasps Eve's right to pull her into life out of sleeping Adam's side.³⁷²⁵

1493, A. Koberger, woodcut, Nuremberg. Illustration of Genesis II:21. Birth of Eve. With Adam asleep, Eve is created by God, who pulls her out of Adam's side by clasping, with his left hand, her right wrist, while God's right hand is up to bless her.³⁷²⁶

16th century stain glass window, both of Eve's hands are up, palms together, as if praying to God, while God's left thumb rests on one of Eve's thumbs. In the église de la Madeleine de Troyes.³⁷²⁷

1510--20, after Hieronymus Bosch, attributed to Hieronymus Bosch. Entitled, the Hay Wagon. Left inner wing of the Escorial Hay Wain Triptych, showing Paradise during Creation of Eve. Above scenes, a legendized war in heaven, with the fall of the angels, turning into winged insect type creatures. Below this, God has just created Eve, no hand or wrist grasping, in this case.³⁷²⁸

In Russian Folk lore and creation legends from the Tombov Province, a possible reference to the hand clasps in the creation story is mentioned in this way: "God took them by the hand, and they went with him into the heavenly gardens and sang praise to God."³⁷²⁹

1585(?), Sucevita Monastery, Eastern Orthodox convent, Northeastern part of Romania. Built 1585 by Ieremia Movila, Gheorghe Movila and Simion Movila. The Sucevita murals have a series of frescos, that shows many things. The ladder to heave, with God greeting, by right hand to right wrist-grip, those who've made it to the top to enter heaven. They are also crowned by angels, while others fall off, or are pulled off by winged black skinned & horned headed demons. Other scenes show the creation of Adam, both of God's hands look to be clasping Adam's right hand. Next over right to this is perhaps the creation of Eve, with God's right hand raised to bless, while his left grips Eve's right hand.³⁷³⁰

1585(?), Sucevita also has another depiction of the creation of Eve, with God's right hand grasping Eve's right wrist.³⁷³¹

Late 16th century, Scottish or British, canvas worked with wool, Creation of Eve, God's right hand clasping Eve's right wrist.³⁷³²

1575--1632, Giovan Battista Crespì, entrance to the Duomo, in Milan, Italy, stone sculpture of the Creation of

Eve. An old-looking long-bearded God grasps Eve's right inside elbow-bend, with his left hand, while clasping Eve's right. Eve is clasping the pointer finger, not the whole hand of God, thus a different hand clasp in contrast to others often seen.³⁷³³

Mid to later 17th century (?), Wallfahrtskirche Gartlberg, Pfarrkirchen, Upper Bavaria, Germany, Creation of Eve. An older-looking God, gray-beard, behind his head is a triangle trinity symbol as halo. He is gripping Eve's left hand with his right, as her thumb rests on God's thumb knuckle area. Thus, Eve is entering physical life from sleeping Adam's side.³⁷³⁴

1792, Adam & Eve, Russian Lubok woodcut, unknown author-artist. Eve is out of Adam's side, as an angel's left hand is raised in blessing, while the angel's right pointer finger touches the left hand, above the wrist of Eve, in this particular clasp.³⁷³⁵

1803–05, William Blake, (1757–1827), art, Creation of Eve. God as a long gray haired older man, grasps, with his right hand, Adam's right, who is lying down as if having just been awoken from his sleep to then be introduced to Eve, who is at God's left side. God has a hold of Eve's right wrist, with his left hand.³⁷³⁶

OATH & VOWS IN HISTORIC CHRISTENDOM

Deuteronomy 10:20, "Thou shalt fear the LORD thy God; him shalt thou serve, and to him shalt thou cleave, and swear by his name." Cleaving might suggest a hand clasping oath of homage, if so, these were passed down into later ceremonies of historic Christendom.³⁷³⁷

The Early anti-Christians charged that the early Christians were taking conspiratorial oaths, plotting to destroy the Roman Government. But after investigations, and witness statements of early Christians, & even apostates from the early Christian faith said that they had taken oaths, but that they had not been conspiratorial. They said these oaths were a vow that they should do no wrong, or any crimes, etc.³⁷³⁸

529, onwards, St. Benedict of Nursia, (480–544), at Monte Cassino, demolished a pagan temple & founded a monastery. Part of his Benedictine rule included a period of learning, that they should serve as a novitiate, pass through a period or state of being a novice, (or a person who has entered a religious order and is under probation, before taking vows). "Hitherto no vows had been demanded of those who entered the monastic life. Benedict felt that the aspirant should serve a novitiate, and learn by experience the austerities to be required of him; and only after such a trial might he take the vows. Then, if he wished, he was to pledge himself, in writing, to "the perpetuity of his stay," "the reformation of his manners, and obedience." The vow, signed and witnessed, was to be laid upon the altar by the novice himself in a solemn ritual."³⁷³⁹

During the Middle Ages, Christian ceremonies had an influence on Knight Orders's ceremonies. Squires who longed to be dubbed knights passed through different versions of Knighthood rites that might include, among other things, prayers with up-lifted hands, oaths, ceremonial baths, being clothed in new garments. Some of the arming symbolism & protective garment themes, which was for protection of himself, others, & to protect Nobles, Kings & the church, included the mail shirt, receiving a shield, & sword.³⁷⁴⁰ In Christian rites of passage, hand and wrist grips were made during feudal homage oaths done by Nobles with Christian kings.³⁷⁴¹ Honorius addressed the militant oaths of Knighthood: "Soldiers! You are an arm of the Church, because you defend it against its enemies. Your duty is to aid the oppressed, refrain from rapine and fornication, repress those who impugn the Church with evil acts and resist the rebels against priesthood."³⁷⁴²

Mid 8th century, Boniface, was the English Archbishop of Mainz, a loyal servant of Pope Zacharias, (reign 741–52), a Greek from Calabria. Boniface demanded that every bishop under his jurisdiction swear an oath of submission to the Church of Rome, St. Peter and his Vicar.³⁷⁴³

789 & 802, Charles the Great, had changed the vassal's oath, & revived the general oath of fealty, which was said to have fallen into disuse at the end of the 7th century. He imposed the general oath of fealty on all freemen, which bound all freemen to the King. The change being that it was without feudal intermediaries, & thus that aspect fell into oblivion. But the change also made the oath more binding & potent, as an oath of homage, (which also must have included the traditional hand clasping with them too).³⁷⁴⁴

943, Edmund of the West Saxon monarchy, exact an oath of fealty from all men, 'sicut homo debet esse fidelis domino suo'. While in the Frankish kingdom had a general oath of fealty that had fallen into disuse as early as the 9th century.³⁷⁴⁵

1059, as the apostasy caused other aspects of the earlier Christian mysteries to become corrupted, the earlier vows & oaths must have also passed through retrogression stages. A possible case in point could be the oath from the Berengar of Tours. In 1178, that oath was used by a council headed by a papal legate to have a Cathar at Toulouse to recant by repeating the oath. Thus, while oaths were being used for good commitments to live a moral life, defend the church & help the helpless, they were also being used in judicial settings to try to get different ones to accept the theocracy dogmas & rituals that came along & were being enforced. Or to witness against others in Inquisition methods.³⁷⁴⁶

1072, according to the epic movie, 1961, of El Cid, the Castilian nobility led by El Cid and a dozen "oath-helpers" forced Alfonso to swear publicly on holy relics multiple times in front of Santa Gadea (Saint Agatha) Church in Burgos that he did not participate in the plot to kill his brother.³⁷⁴⁷ Marcos Giráldez de Acosta painting, 1864, depicts the "Santa Gadea Oath". In the middle of the scene, Alfonso VI (with red cape) is swearing with his right hand on the Bible that he did not take part in the murder of his brother Sancho II, while El Cid stands as a witness in front of him. Alfonso VI (1040-1109), the Brave. King of Leon, Castile and Galicia. Oath of Santa Gadea, 1072. Alfonso VI and El Cid. Engraving in History of Spain, 19th century.³⁷⁴⁸ By the 15th century, swearing oaths to royalty, oaths of allegiance, were still part of Spain's Christian heritage & coronation type customs.³⁷⁴⁹

In 1098, disgusted with the life of many monks corrupted by their ever growing wealth, immorality & the bad name monasteries were thus getting amongst the common folks, a new order was founded by Robert, abbot of Molesme. He erected a new monastery at Cîteaux near Dijon, France, & the "Cistercians," order tried to live St. Benedict's rule in all its severity. Their vow of poverty was also pushed to the extreme to counter the corruption of wealth, that many monks who had become wealthy, unfortunately fell into.³⁷⁵⁰

1128, the Knight Templars swore: "I will imitate the death of my Lord, because as Christ laid down His life for me, so am I prepared to lay down my life for my brethren."³⁷⁵¹

1159, in Policraticus, ceremonies of knighthood, John of Salisbury, spoke of a new and solemn custom. The new knight went to the church on the day of his knighting, places his sword on the altar, took it up again, as a token that he offered himself & his sword to the service of God. Earlier they'd taken a solemn military oath, in this case, they didn't, but the act was just as good as an oath, which had the same obligation of obedience to the church that

bishops & abbots make to their superiors. During the Middle Ages, the vow & oath ceremonial for knighthood was similar to ecclesiastical versions. The word 'ceremonial' includes 'monial' which is also the name for symbols in the middle of clerical & kingly gloves. In oaths or vows of homage depicted in art, hand clasping takes place on the monial symbol in gloves. The person kneeling before the cleric, or kings, would thus clasp, or kiss the monial in coronation ceremonies, homage oath takings, that eventually became common greetings. While in the case with kings & clerics ascending to the throne, or their seat of office, the hand & wrist grasping, with the other ceremonial aspects, anointing, vesting, crowning, enthroning, were also part of their ceremonial rites of deification. Just like in hand & wrist grasps of Christ deifying Adam, (who represents humanity), during his ascension or resurrection in many Anastasis icons. The fragments of these earlier Christian mysteries & their symbolical meanings, thus seem to have been spread into the ceremonial symbolism of coronations of Knights, Priests, Queens & Priests.³⁷⁵² Ceremonial baptism for clerics, a bath for Knights, ceremonial clothing in undergarments & robes, for Knights. While for clerics, anointing, being clothed, often in a white undergarment, then clerical robes of their office. Vows & oaths sworn, were some times done on a Gospel, relic, or holy book, in which they covenanted to defend the church. These types of oaths were done by Knights, Queens, Kings & clerics. For clergy, a clerical hand clasping, to be raised into their office, sometimes from a kneeling position, or sitting position. Plus, in some cases there is a hand clasp along with a kiss on the gloved hand, or ring. While for knights, hands placed in between those, they swore homage to. While in other cases their hands are over the hands of the King. Same types of things with a cleric to their superior cleric, in swearing oaths of homage to defend the church, etc.³⁷⁵³

1215, it was ordered, by the Inquisition, that in each parish a clergy & several laymen were to be bound under oath to denounce heretics.³⁷⁵⁴

13th century, in a depiction of the creation drama, the pre-existing Christ confronts Adam and Eve, perhaps about why they have fig leaves on. Adam is pointing over to Eve as if saying that she gave him the fruit to eat. Eve has her right hand raised as if acknowledging that they did eat. Or perhaps it may be that she might be performing a vow or oath, if that is, fragments of the earlier Christian mysteries were preserved in part in this series of art works.³⁷⁵⁵

Other monastic oaths concerned vows or oaths of poverty, such as those of different Orders, Cistercian monks & Franciscans, early 13th century.³⁷⁵⁶

The early Christian church recognized the property implications of betrothals: "De Sponsalibus et Donationibus ante Nuptias," which required a contract sworn before witnesses.³⁷⁵⁷ 1275–1291, in another, depicting the marriage of Abraham and Sara, their right wrists are being grasped by the one performing the marriage. Their hands aren't joined yet, hence the artist shows the moment before the grasp. Sara's left hand is raised as if performing a wedding vow.³⁷⁵⁸

1308, some barons questioned the interpretations of their oaths, especially to those judged as unsuitable princes. Against Edward II, the barons declared: "Our homage and oath of allegiance ... bind us more by reason of the Crown than by reason of the king's person ... Whence, if the king does not behave reasonably ... his liege men, by the oath taken to the Crown, are justly bound ... to repair it, otherwise their oath is violated."³⁷⁵⁹

Early 14th c., Thomas Aquinas's secretary, Ptolemy of Lucca (died 1327), observed that the emperor received the Empire "from the Church under oath like a vassal

getting a fief, which is why the Church can depose him more easily than other princes."³⁷⁶⁰

1340, in Gothic art in Bohemia, two marriage scenes, those of Joseph to Mary and Sarah and Tobias. In one, a bishop is grasping the wrists of the couple to bring their right hands together. The groom's right hand is clasping the bride's right, while both of their left hands are raised as if to signify their wedding vows.³⁷⁶¹

In later Christianity, Christian pilgrims & hermits had oaths or vows that they would do. "...Hermits had, in fact, been enrolled into a new order in the midthirteenth century by Innocent IV. They adopted the rule of St Augustine and were known at first as the Eremiti Augustini. They increased rapidly and formed communities soon known as the Augustine or Austin Friars. Hermits who wished to live in seclusion or in very small companies were still referred to as Eremites.... Before being able to profess himself as a hermit it was necessary first for a postulant to obtain a hermitage or at least land and the means to build one. Then the consent of the bishop of the diocese was needed for permission to enter the order. Finally a religious service was held at which the prospective hermit took his vows. On 13 May 1394, John Ferrers of Norfolk went before the bishop of Norwich in the chapel of Thorpe and swore, I, John Ferrers, not married, promise and avow to God our Lady St Mary and all the saints, in the presence of you, reverend father in God, Richard, bishop of Norwich, the vow of chastity, after the rule of St Paul the hermit. In the name of the Father, the Son and the Holy Ghost. John's new garments and his crook, resembling that of a shepherd, were blessed and sprinkled with holy water, psalms were sung and prayers offered that he would worthily follow the life of a hermit...."³⁷⁶²

14–15th centuries, France & the Netherlands, to what extent the early Christian mysteries' vows & oaths were passed down in their original formulas & purposes are questionable. It seems that by these later centuries, some earlier aspects survived in different religious & civic settings oath or vow ceremonies. But, in some cases too, vows & oaths had lost their seriousness in some ways, and were taken for just about every superstitious deal, or ordinary occasion that came along, & thus hardly meant anything binding to a lot of the common folks, while in other cases they were taken serious too.³⁷⁶³ "The cross of Saint Laud was specially sent for from Angers to take an oath upon, for Louis [XI reigned over France, 1461–83] made a difference between oaths taken on one relic and on another. These are traits reminding us of the Merovingian times."³⁷⁶⁴

14th–15th centuries, Orders of Christian Chivalry & Knighthoods, inherited mixture of monastic vows, & other vows or oaths, from the early Christians. These different types of oaths, as they developed in Knightly Orders, became a mixture of other militant oaths from other cultures' militant traditions. Like earlier ones in the early Christian mysteries, some of these vows or oaths were serious promises to commitments & covenants to improve their characters towards developing Christian moral perfection, & to protect themselves, the church, pilgrims, & others in danger, as well as their fellow Knights. Oaths of homage to a Lord, King, Queen or church cleric, often included different types of hand grasping ceremonies, with hands placed inside of the hands of those they swore to protect, when called upon, in times of war, or some other situation, where their skills at arms was said to be needed.³⁷⁶⁵

1434, Jan van Eyck's painting of the betrothal of the Arnolfini, show the groom with his left hand holding the bride's right hand, while his right hand is raised up to signify the solemn vow. "The young woman has just put her right hand in Arnolfini's left and his is about to put his own right hand into hers as a solemn token of their union." Thus, recording in art the "very moment when that most

solemn vow was pronounced." For the Italian merchant is clearly at "the most solemn moment of his vows". Hence, they "are in the very act of making their marriage vows." This is taking place in their bedchamber, where "Arnolfini takes his wife's hand and lifts his right in an oath of fidelity."³⁷⁶⁶

1454, during the Burgundian festivities at Lille, the guests took an oath to undertake the crusade.³⁷⁶⁷ By the mid-15th century, Spain, with the Moors having troubled the Christian lands in Spain for a long time: "For centuries the Christian kings had taken their oaths of office with the pledge to destroy the infidel kingdom of the south."³⁷⁶⁸

1483–84, by this time, perhaps the use of oaths & vows in the early Christian mysteries had become more & more traditionalized towards having people commit to more political-religious issues, & settings. Whatever might have been the case, Tomás de Torquemada, (Oct. 1482, appointed inquisitor for Aragon & Valencia), made the Jewish rabbis of Toledo, Spain, to swear an oath that they would become informants against their own people. While for other examples of oaths, Worthies in Barcelona had complained to King Ferdinand that Torquemada's appointments of 2 new inquisitors had gone without approval & were "against the liberties, constitutions, and agreements solemnly sworn by Your Majesty!" Others oath taking cases, in Inquisition setting, influential Conversos (Jews forced to become Christians), were also forced to take an oath that they would do all in their power to ferret out lapsed Christians.³⁷⁶⁹

About 1512, Martin Luther, for his Doctor of Theology, at the University of Wittenberg, swore an oath, with his left hand, 'on the holy gospels,' to defend the holy scripture, & not to teach doctrines that the Catholic church had condemned. He also swore to defend other things related to the school & faculty.³⁷⁷⁰

Later, in Martin Luther's 27 Proposals for Improving the State of Christendom, #8 suggested that: "the far-reaching and fearful oaths, which bishops are wrongfully compelled to swear to the pope, should be abolished. They keep the bishops bound like domestic servants..." He goes on to point out the source for the oath as being in the Significasti.³⁷⁷¹

Some Christians took a vow before going on a pilgrimage. During the Middle Ages, monks and nuns were "men and women who had taken life-long vows of poverty, obedience and chastity". The medieval Church influenced the oaths and vows taken by the sovereign kings and rulers who believed that their right to rule was given to them from God. During the coronation ceremonies the king "had to take an oath to defend the Church and be faithful to his people, and was anointed with oil to consecrate or set him apart for his position." Some art works depict different aspects of the coronation ceremonies. One such work, is of "the Order of the Coronation of the Kings of France the king kneels before the altar and is anointed by the Bishop with oil as a sign that he is set apart to rule his people in the name of God." Some took vows of silence. St. Francis vowed that he would rid himself of his possessions and devote himself to the service of the poor. Friars took the same vows of poverty, chastity and obedience just as monks and nuns had, except the friars worked in the community rather than in a secluded monastery as the monks and nuns did.³⁷⁷²

"Many pilgrims also kept the vow of chastity on the way; others did not. Hence the proverb *Ir romera y volver ramera* ("Go a pilgrim, return a whore"). . . . Many went on pilgrimages to fulfill a vow made either by themselves or on behalf of another. Such a vow could be made in the case of recovery from a severe illness in which the intercession of the saint was believed to have restored one from the very brink of death. Or, again, one might have

been in severe physical danger and promised to visit a shrine if one should be delivered from the peril. Such vows had a component of cupboard love in the religious motive if undertaken for a parent or other relative, or out of charity for a friend, or as a member of a guild for other members. . . . Aeneas Silvius Piccolomini who led a dissolute life before becoming a priest. . . in fulfillment of a vow he made during a tempest. . . he walked barefoot on the frozen ground to White Kirk near North Berwick and on his return had to be carried rather than led by his servants. . . . The importance of the vow of poverty was stressed in the narration of The Life of Saint Alexis."³⁷⁷³

1540, a new religious order was formed, The Jesuits, or "The Society of Jesus," organized by a Spaniard, Ignatius de Loyola. He had them take vows of poverty, celibacy, & obedience. They swore absolute obedience to the pope. The pope granted them immunity from taxation & exempted them from the jurisdiction of the bishops.³⁷⁷⁴

17th century, in Paris, at the Hôpital de la Salpêtrière, on Easter, one of the children, according to custom, repeated the baptismal vow and all present kissed the font.³⁷⁷⁵ There were baptismal vows, and wedding vows too.

1673 – 1716, during the Reign of Saint Louis, according to Manuscript Paintings from Paris, couples, during the wedding ceremonies, grasp each other with their hands, while their other free hands are raised up to make a gestural oath or vow, known as "an oath of fidelity."³⁷⁷⁶

18th century to now, Freemasonry seems to have kept in remembrance these type of oaths & vows of earlier Christian mysteries. In that oaths & vows at the altar are done, which altars have laid upon them their sacred law, often a bible, which was to guide them in building a positive character in living moral & perfected lives. "Because the oath is sworn at the altar in the presence of the Bible or other sacred text, it is seen as a sacred promise sworn within the sight of God."³⁷⁷⁷

1789, oaths upon the sacred text, often a bible, are taken by those sworn into governmental positions & offices, such as in the case with the 1st president, George Washington. What left over fragments of earlier Christian oaths on bibles, during Christian Knightings, & Royal court settings, could have influenced later Freemasonry? Whatever might be the case, the first founding Fathers' oaths in court settings, & for the presidential oaths, were derived from Masonic ones, so it would seem, as in the case with the said swearing in of Washington. For it was administered by Robert Livingstone, the Grand Master of New York's Grand Lodge.³⁷⁷⁸

20th century, in traditional nondenominational Protestant churches, the rite varies, but also includes cases in which the couple joins each others' right hands to make their wedding vows.³⁷⁷⁹

ANCIENT PRAYER GESTURES & CIRCLES

Numerous, early to later Christian art works of the Prophet Daniel are often depicted as praying in the lions' den, with up- lifted hands. In the Mosaic- Hebrew sacrifices, one of the prayer gestures was to stand praying with up-lifted hands. These types of prayer gestures have also been discovered in the New World,-- the ancient Americas.³⁷⁸⁰ The early to later Christians of the scattered branches of Christianity had developed different ways to pray. Some of the gestures were moving gestures with symbolical meanings. As the centuries went by, prayer gestures and prayer circles faded off into traditional round dances, which were in some cases symbolic of the round dance that the righteous and the angels do while holding hands in the afterlife realms of paradise. Other later art works, such as The Birth of the Virgin, shows small

children angels clasping hands and forming a circle in the air.³⁷⁸¹

A.D. 30—100, Clement of Rome, writing to the Corinthians, wrote: "Full of holy designs, ye did, with true earnestness of mind and a godly confidence, stretch forth your hands to God Almighty, beseeching Him to be merciful unto you, if ye had been guilty of any involuntary transgression."³⁷⁸²

Further on Clement of Rome wrote: "Let us then draw near to Him with holiness of spirit, lifting up pure and undefiled hands unto Him, loving our gracious and merciful Father, who has made us partakers in the blessing of His elect."³⁷⁸³

Justin Martyr, A.D. 110—165, in his Dialogue With Trypho, wrote how that Moses outstretched hands was a prayer gestural type of the cross.³⁷⁸⁴ In later Christian works of the cross, on each side of the horizontal parts of the arms of the cross, there are people with up-lifted hands, as if making the traditional Christian prayer gesture.³⁷⁸⁵

Clement of Alexandria, A.D. 153-193-217, wrote how they "raise the head and lift the hands towards heaven, and stand on tiptoe as we join in the closing outburst of prayer."³⁷⁸⁶ He also wrote: "Come to our mysteries and you shall dance with the angels around the Unbegotten and Eternal one, while Logos of God sings along with us. . . the great High Priest of God, who prays for men and instructs them."³⁷⁸⁷

In the third century catacombs, St. Callistus, Rome, is a fresco of a Christian woman, praying with up-lifted hands, and with her face veiled.³⁷⁸⁸

Second half of the third century, in the painted ceilings of the catacomb of SS. Pietro e Marcellino, Rome, Christ, represented as being the Good Shepherd, is encircled by praying figures with up lifted hands in four directions, and one showing Jonah, with up-lifted hands, being swallowed by a great fish.³⁷⁸⁹

240-70 c., on the Christian sarcophagus, S. Maria Antica, Rome, a female praying figure, with hands held head high, is carved with other scenes too.³⁷⁹⁰

4th century, in the catacomb of Vigna Massimo, Rome, a female figure stands praying with out stretched arms away from her sides.³⁷⁹¹ Another in the catacomb of Domitilla, Rome, shows the female praying figure with the hands at head level, stretched out.³⁷⁹²

330, Christian sarcophagus, Nat. Mus. Rome, shows a female figure praying with hands held out at shoulder or neck level.³⁷⁹³

St. Ambrose, A.D. 340—397, Bishop of Milan, "speaks of the believer as dancing the spiritual dance in the ecstasy of faith. One of the most interesting survivals in this connection is in the apocryphal of Acts of John (94—102) where there is a round dance of the Twelve Apostles with Jesus at the centre."³⁷⁹⁴

First half of the 4th century, on a Christian sarcophagus, Mus. Pio Cristiano, Vatican, a praying female figure holds her hands at neck level.³⁷⁹⁵

In many early Christian ceremonies, after baptism, washing, anointing, clothing in a white garment, the sacrament or Eucharist given them, the initiates took part in becoming "orants," (or praying with up raised hands. In some cases, they prayed in a circle. Cyril of Jerusalem, 315-386, for example, explains that this rite began with the deacon providing water for the officiating priest to wash his hands with. Surrounding the altar in a circle, the deacon has them kiss one another in a form of reconciliation, and to restore friendly relations between. They weren't suppose to have bad feelings towards each other, if they were to take part in the prayer circle. The priest then prays in behalf of those in the circle, for a blessing on the Eucharist, for kings, soldiers, allies, the sick & offers up petitions, in behalf of the dead, thus, prayers for the dead.³⁷⁹⁶

Coptic Christians, Praying Couple Curtain, 5th-6th century Antinoë, Egypt. Both with up-lifted hands. In the Benaki Museum, Athens.³⁷⁹⁷

In Coptic Christian art works a number of examples show the traditional prayer gesture as being with up-lifted hands. This prayer gesture was also done by many different pagan religions in the Old world area. Two reliefs of the Egyptian national saint, Menas show a person with up-lifted hands. Also a "Praying man with a cross." Is said to have been found on a "Fragment of a limestone niche from Sheikh Abada". Another fragment of a limestone relief shows a "priestly saint praying" with up-lifted hands.³⁷⁹⁸

Prayers for the dead, or art works showing the dead praying, still show them with up lifted hands. For example in early Christian sarcophagi art, Old Testament themes are shown with other types and themes, such as God delivering his faithful servants, Daniel in the lions den with up lifted hands in prayer, the three Children in the fiery furnace, again often shown with up lifted hands. "On the whole, these scenes are visual counterparts of prayers said in the Office of the Dead, in the form it is known to have had since the Middle Ages, and also of the invocations in other Christian prayers. The same practice had obtained in the earlier Jewish and Gnostic liturgies". In Jewish and Christian images, such as Noah saved from the flood and Daniel in the lion's den,³⁷⁹⁹ "both with their arms raised in prayer, were familiar themes in the Jewish iconography of Antiquity."³⁸⁰⁰

The prayer gesture with up-lifted hands is seen in later Christian art works. For example, Monks and others are depicted as praying with up-lifted hands.³⁸⁰¹ "....Another miniature (folio 37a, Fig. 20) represents the longitudinal cross section of a magnificent Gothic cathedral with the royal couple at prayer" [in this case, the couple do not have their hands raised up,] "while monks praying in the open,..." [a number of them, not all, are depicted as lifting their hands towards heaven.]³⁸⁰²

Prayer gestures with up-lifted hands were done by orthodox Christians as well as some of those who were considered heretics. "Among the Christian heretics of the later Roman age were the monophysites, who held that Christ was not human and divine, but had one composite nature. A sixth century fresco from one of their churches near Asyut represents the three children of Babylon in the fiery furnace." It also shows a number of persons with up-lifted hands as if in prayer.³⁸⁰³

7th century, Frank Agilbert, trained in Ireland, became the bishop of Wessex, and was present at the Synod of Whitby, and died bishop of Paris. His tomb, now at Jouarre, east of Paris, shows souls in a last Judgment scene, with up-lifted hands in prayer. Another parallel tomb is found in Northumbria.³⁸⁰⁴

827—844, Rome, in the mosaics of the vault chapel of San Zeno, Christ is depicted in a circle, while four angels, with up-lifted hands, touch the circle. Hence, it may be that this could be a fragment that preserves, in part, the prayer circle traditions.³⁸⁰⁵

9th-10th c., some ivories showing the celebration of the mass, shows the participants around the cleric in the middle. In one ivory of this, the cleric in the middle has raised hands, out away from him slightly, about shoulder level. In his left hand, he holds a book (song-book, gospel, scriptures, instructional book for the mass?) In this case, there is no altar in the middle visible. He is surrounded by different 12 participants making different arm gestures. They are all facing the cleric in the middle, one with his back to us, has both-hands raised out away from him slightly, about his head level, palms facing away from us, fingers point upwards, thumbs extended. 3 of the other participants, going upward on our right, make arm gestures, first one's left hand is visible, the other two participants' hands are not. But all three might be making

the same gestures, like as the first, that has his left-hand palm up, fingers curled in slightly, his right extended out, palm facing us, thumb up, fingers extended in front of him, about mid level to him. The other two have their right hands are similar to the first, but their left hands are not visible. On our left, the first 3 have their left hands extended out as described, except two of them have their fingers curled in. Their right hands, all visible in their case, are up by their right shoulder, right breast area, thumbs up, palms facing them, not us. These 6 seem to be either singing, or praying, at least their mouths are open, as if speaking, or chanting. The 5 at the top area, behind the one in the middle, are holding things in their hands, different things, (relics, books, bread for the Eucharist?). Their mouths, as the one in the middle of the circle, are not open. Another ivory, shows a similar 5, doing the same as the said 5 at the top, as in the other ivory. The cleric in this case, is behind an altar that has a chalice in the middle on it, with two books on each side, one opened, & a plate with three ring type objects on it (3 breads for the trinity?). At the bottom, facing the one in the middle, the middle person of the 5 has both hands raised about head level, palms facing away from us, thumbs extended slightly, fingers pointing upwards & together. At least two of the others are making the same types of gestures, but differently, as in the other ivory. Two of the 5 have their backs to us & we can't see if they are making any gestures or not. But at least 4 of that 5 have their mouths open as if singing the mass, or praying, or chanting. Two angels, each with wings, are at the top of the ivory, have their hands raised at about shoulder level, up by their arm pits, fingers extended away from them, thumbs up, palms facing us.³⁸⁰⁶ To what extent did different aspects of the prayer circle survive in the celebration of the mass?

11th–13th century, is the date given for an icon that shows the Virgin Mary, praying with up-lifted hands.³⁸⁰⁷

1020, Saxony, in a famous legend of the Middle Ages, The Cursed Carollers of Kölbigk, in his Life of St. Edith, the Flemish-born monk named Goscelin, through a pilgrim named Theodoric, tells the tale about the pilgrim's claims about a miracle that took place in Saxony about 1020. Here in this legend is what could be a faded fragment of the prayer circle, which in later centuries faded off into circular hand clasping dances. Twelve people were gathered at the Church of St. Magnus in Kölbigk on Christmas Eve, led by one Gerluus, in the company of two girls, Mersuind and Wibecyna, and the priest's daughter Ava, whom they forced to join the circle. There, they "joined hands and danced in the churchyard." This round dance or carol, was echoed by those who repeated certain parts. However, the manner in which it was done upset the priest who asked them to stop. When they refused, he invoked, through Saint Magnus, the wrath of the Lord upon them, and they found that they couldn't break the circle or stop dancing.³⁸⁰⁸

1341-9, those who took part in later circular dances, form a circle by grasping each others' wrists and hands. An example of this in the Monastery Church, Lesnovo, Serbia. Wall painting of Psalm 150, dated 1341-9.³⁸⁰⁹

1420's, Fra Angelico's Last Judgment depicts the round dance of the angels in paradise, in which saints clasp hands with the angels when they enter the circle that is being formed.³⁸¹⁰

1431, Fra Angelico, A.D. 1400–55, in his The Last Judgment, shows souls of the blessed and the angels joining hands in a round dance in a paradise type heavenly garden. Others near by watching this circular dance, are making prayer gestures, not the ones with the hands above the head, or at different levels, but with the hands together, with the finger pointing upward, and at about chin level.³⁸¹¹

1432, Jan van Eyck's The Adoration of the Lamb, from the Ghent Altarpiece, shows a number of angels around an altar with a lamb standing on it, the lamb representing Christ. A lot of the angels are kneeling, facing the Lamb they've surrounded, their hands are in front of them about chest level, placed together, with fingers upwards, the traditional hands-position of adoration & prayer. In the outer areas, others in almost a half circle are singing, while others are making other gestures with their hands & arms, such as both hands raised about shoulder level.³⁸¹²

In the monastery of St. John Lampadistis, Kalopanayiotis. A work dated back to "ca. 1500" shows the pre-existing Virgin Mary and Christ-child in the middle of the burning bush as part of the vision of Moses. Mary has her hands raised up in the tradition prayer gesture. Another depiction of Mary and the Christ-child, shows them both with up-lifted hands. This one dates back to 1494 A.D. Some of the apostles seem to have been depicted in the act of making prayer gestures during communion with Christ. Another depiction of the Virgin Mary with up-lifted hands dates back to the 2nd decade of the 16th century A.D. Another depiction of the Virgin Mary & the Christ-child shows Mary with up-lifted hands in prayer, this one dates back to 1474 A.D. Another shows a similar scene of Mary & the Christ-child, Mary has up-lifted hands as an orant or one in the act of a prayer gesture. This one is dated back to the 14th century A.D.³⁸¹³

1568, shows Mary and the Christ child. Mary's hands are raised as if in the traditional prayer gesture.³⁸¹⁴

Prayer gestures in Monastic Egypt: "...his arms outstretched in the form of a cross to heaven, calling on God."³⁸¹⁵

In the Biblia Pauperum, "Melchisedech holds a chalice in his right hand, lifting up in his left a Host on which Abraham gazes, his right hand raised in a gesture that is typical of elevation scenes. . . . An Israelite in the background looks up to heaven with both hands outstretched. The gaze towards heaven from which the bread rains down and the raised hands are features of the iconography of the manna in the desert."³⁸¹⁶ It may be that the up raised hands and other gestures mentioned are types of sacramental gestures, and prayer gestures.

Late 19th century, in Russian Icons, St. Serafim of Sarov is depicted on his knees, and with up-lifted hands, while praying.³⁸¹⁷

Some modern Christians, such as the London staff of the Church Missionary Society, perform a circular dance worship in their chapel. One aspect of it, as it was caught on film, shows a photo of them on their knees in a circle with up lifted hands, clasping or touching each others hands. It is not certain here if this modern method of worship was derived from earlier Christian prayer circle dances, or if it is part of other traditions. Whatever might be the case, it is interesting to note a possible fragment of the earlier traditions.³⁸¹⁸

VEILS & GARMENT SYMBOLISM IN HISTORIC CHRISTENDOM

Veils were used in historic Christendom,³⁸¹⁹ in some cases, wedding traditions retained parts of the veil traditions. While in other cases, they were in connection with rites of passage through different realms in the after life, and thus were part of the different versions of the early Christian mystery dramas. Paul, in writing to the Corinthians about the ordinances and prayer, mentions the veil that the woman covered their head with. (1 Cor. 11). In 1898, excavations of ancient Corinth, some of the reliefs included "a veiled female figure," which seems to suggest that veils were used by women in ancient Corinth.³⁸²⁰

In early Christian sarcophagus art works, carvings on tombs, different themes from the mysteries were depicted. For inasmuch as the Christian had been “initiated into the true wisdom, i.e. Christian doctrine; a group of musicians evoking the harmony of the celestial abode; masks of the seasons at the two extremities of the coffin, symbols of the eternity of the after-life; a curtain in front of which is the portrait of the dead man; dolphins and sea monsters reminding us of his voyage to the Other World; or scenes of the hunt, an ancient funerary theme taken over by the Christians as an allusion to Christ, hunter of souls.”³⁸²¹ Note here that there was “a curtain in front of which is the portrait of the dead man”, could such a curtain be part of veil lore? A praying figure is called an “orant” often seen in art works with up-lifted hands.³⁸²²

Tertullian, 145-220, what was the dispute “about the veiled dress of women”? (ANF, 3:286, Tertullian, Against Marcion, Book I, Chap. XXI). Was it over how that women in the early Christian church should not be clothed in sexually distracting thin see-through clothing? How that such things were reserved for the activities of Christian marriage between bride & groom? For would a “veiled dress of women,” so dressed, if it revealed too much, could become too much of a challenge for males, & their attempts to follow Christ’s teachings about not having impure thoughts towards women? (Matt.5:27-28). Or were there disputes over the symbolic meaning of garments, veils, & wedding clothing in marriage settings? For in some areas of the later Christian church, when many began to discourage marriage, as different ones also sought solitude, even forsook their wife & children to go off & live the celibate life, (or abstaining from marriage and sexual relations for religious reasons).³⁸²³

Tertullian wrote at length On the Apparel of Women, & mentions the Tyrian and the violet-colored & grand royal hangings, purple colors & other colors in their garments. The material for them being fashioned from sheep, that are God’s creatures he created, but which are not born purple or sky-blue in color of their fleeces. Such clothing, & hangings of veils or perhaps curtains, or clothing that hunged on the pagans, while involved in their profane pleasure seeking activities of worldly shows, such as at their idolatry, frenzies of the racecourse, atrocities of the arena, turpitudes of the stage, etc., which a Christian shouldn’t take part in. As if hinting to how that such apparel, or garments are defiled by such activities, (See: Rev. 3:1, 4-5), Tertullian further on wrote, how that in the pagans thus having used fashioned the fleeces of the sheep into hangings, & garments that they put on during their devilish activities, they have there by made the animals victims, for “...the animals which are made victims, are God’s workmanship; since even the material thing which is adored is God’s (creature). Thus then, too, with regard to their active use, does the origin of material substances, which descends from God, excuses (that use) as foreign to God, as guilty forsooth of worldly glory!” (ANF, 4:17, On The Apparel of Women, chap. 8).

Tertullian goes on with his discourse On the Apparel of Women, cautions about modesty, connects it up with other body types, how that we are “the temple of God,” & thus: “Modesty is the sacristan and priestess of that temple, who is to suffer nothing unclean or profane to be introduced (into it), for fear that the God who inhabits it should be offended, and quite forsake the polluted abode.” (ANF, 4:18, On The Apparel of Women, book 2, chap. 1).

The types seem clear in what Tertullian is presenting: The materials of the temple, the hangings (curtains or veils), the white garments worn, the other clothing adorned, should remain pure, not polluted, for nothing unclean or profane should be introduced. The women should be dressed modestly, as to help the men taking part

in the mysteries, to also remain unpolluted in thought & deeds. They weren’t to cloth themselves in vanity, or seek the glory of the world, like in the pagan activities mentioned. But, they were to not make the white fleeces of the sheep, which their white garments, veils, & hangings were probably fashioned from, to therefore become defiled, polluted, unclean through un-moderacy, like unto the seductive dress fashions of the pagan culture they lived in. But instead: “That salvation — and not (the salvation) of women only, but like-wise of men — consists in the exhibition principally of modesty.” (On the Apparel of Women, Book 2, chap. 1). Tertullian goes on to warn against the relaxed fashions that could tempt Christian women into adorning licentious extravagance of attire, to become more desirable to the males, but which could then end up attributing to them sinning through fornication, etc. Thus, to solve such things before they get started, Tertullian encouraged more modesty in their choice of apparel. He then hints to the reward of doing such things, that of deification & perfection. Thus, Tertullian suggest that to help subdue them becoming an object of carnal appetites, they should not copy the fashions of the pagan cultures they live in, but instead: “Necessary it is that you turn aside from them, as in all other things, so also in your gait; since you ought to be “perfect,” as (is) your Father who is in heaven.” (ANF, 4:18-19, On the Apparel of Women, Book 2, chap. 1, Matt.5:48).

Tertullian, further on, mentions how they should be clothed in concealment of their bodily beauty to avoid becoming objects of lust, & temptations for the glances of the beholder’s eyes. Again he connects the old types of the goodly garment of the soul, (footnote suggest Gen. 17:15, see also 16, garments made from skins of the goats, animal skin-garments). Further on, more garment types of deification & exaltation are contrasted with the vain glories of the flesh & the world: “To us, in the first place, there is no studious pursuit of “glory,” because “glory” is the essence of exaltation. Now exaltation is incongruous [or out of place] for professors of humility according to God’s precepts. Secondly, if all “glory” is “vain” and insensate, [or 1. lacking physical sensation. 2. lacking sympathy; unfeeling. 3. completely lacking sense or reason,] how much more (glory) in the flesh, especially to us? For even if “glorying” is (allowable), we ought to wish our sphere of pleasing to lie in the graces of the Spirit, not in the flesh; because we are “suitors” of things spiritual.” (ANF, 4:20, On The Apparel of Women, Book 2, chap. 3). Thus, so that both the male & female Christians may be crowned in exaltation, the voluptuousness of the holy Christian women, if so naturally beautiful, should be so adorned in her apparel as to not give occasion for carnal appetite & unchastity, least such exposure becomes a stumbling block (which cause falling), & they give into the temptations of fornication, or adultery, or cause impure thoughts in on looking youth. The exception to the rule, is in the cases between wife & husband, in privacy, but not in public display. Much further on, Tertullian, after discouraging the women from painting their faces, reminds them of veil coverings for their heads. How “God bids you “be veiled.” (ANF, 4:20-22, On The Apparel of Women, Book 2, chaps., 3-7, n.4: 1 Cor. 11:2-16, de Or., c. xxii & treatise de Virg. Vel).

Did the early Christians & church Fathers know about how in the Greco-Roman world of the 3rd century, thin-veil like clothing, were sometimes worn by the pagan women to arouse sexual feelings, & thus such things, warned against & disputed over, if practiced by once pagans, now converted Christians, could invite the men into the sins of the flesh? In the Greco-Roman culture, women’s “brassiers,” were likened unto the “ultimate veil,” that was to remain covering the breasts, even during sex, but it must have been thin enough for moon light to shine through, or low fire lighting romantic & erotic

settings. For, according to Greco-Roman libertine male policies, if their 3 taboos were followed: “The once chance a descent man had of seeing a little of his beloved’s naked skin was if the moon happened to fall upon the open window at just the right moment.”³⁸²⁴ With such see-through veil type clothing thus used in ancient times, on down to modern times, for seductive and sexual arousings.³⁸²⁵ Could the early Christians have counter these with their own symbolism & veil wearing rituals, that, like the garments, that were also types of veils, were reminders of their oaths, covenants & promises to God to remain pure, clean, virtuous & to also keep their wedding vows, keeping sex within the bounds of marriage?

Tertullian goes on to warn the blessed sisters of the Christian communities to take heed that they don’t adorn themselves in “prostitutionary garbs and garments.” He goes on to contrast the rich fashions of the world, in contrast to the fashions of humility. Again, like with other early Christian Fathers, Tertullian continues to the use of garments, veils, & temple clothing, as types of what the Christians were to put on, if they wanted to be perfected & deified. He used 1 Cor. 7:31, to point out how the fashions of this world pass away. Speaking to the rich Christian women, Tertullian, contrast their rich clothing with that made by God: “It was God, too, who devised by careful thought the manufactures of those very garments which, light and thin (in themselves), were to be heavy in price alone....” (ANF, 4:23, On the Apparel of Women, Book 2, chap. 10). As noted, from the art works of women with up-lifted hands in Christian prayer, (Orants), in some cases, they have a thin, see through veil covering their heads. Could this be the types of apparel that Tertullian has in mind? Contrasting it with the veils worn by the rich women in the non-Christian cultures, where such thin see through apparel was, as Tertullian had suggested, something that the Devil, & his fallen angels, the “sinful angels,” (Tertullian uses Enoch pre-existent themes), or how “those angels,” disclosed both the material substance of this kind & their charms, makeup, jewelry to help tempt couples into the sins of lust of the flesh! He goes on to contrast the clothing worn by the Gentiles, & those of the Christian women, who shouldn’t be attending the pagan temples, shows, holy days of Gentiles, or public gatherings, where women like to dress up for show & vanity. He then reminds them of the symbolism in their Christian mysteries, by asking, “...why not go forth clad in your own armour; (and) all the more, in that (you have to go) to such as are strangers of the faith? So that between the handmaids of God and of the devil there may be a difference; and so that you may be an example to them, and they may be edified in you; so that (as the apostle says) “God may be magnified in your body.” But magnified He is in the body through modesty: of course, too, through attire suitable to modesty.” (ANF, 4:23-24, On The Apparel of Women, Book 2, chap. 10).

Tertullian continued to remind the Christian women of their symbolical meanings & types of their clothing, with the use of Christian types of their mysteries. How that though having rich clothing, they should not let their rich apparel make them vain, but should remember that they had put on, like clothing, humility. For if clothed in those characteristics, it might be said of her: “Ever since she became a Christian, she walked in poorer garb!” Will you fear to appear poorer, from the time that you have been made more wealthy; and fouler, from the time when you have been more clean?...” (ANF, 4:24, Book 2, chap. 11).

“It was almost as if the apostles had looked at the women of the early imperial Rome and deliberately taken them as a reverse model of all that was desirable in Christian womanhood. Certainly, they were adamant that every good Christian woman should hide her charms, veil herself in church, and permanently abjure cosmetics....

Every seductive woman was a threat to male salvation. “Even natural beauty,” wrote Tertullian, “ought to be obliterated by concealment and neglect, since it is dangerous to those who look upon it.”³⁸²⁶

In the Gentile & pagan cultures, the thin see through head veils & see through clothing of prostitutes, were thus counterfeit veils, of the devil, his reversals of the good symbolical clothing of the Christian women symbolically put on. Thus, they must have also been mis-interpreted by outsiders, as being as if Christian women were harlots. Thus, Tertullian warned the women to be a good example, to shine with good works, so that the non-Christians won’t think them as if they were harlots. Their moral, chaste garb should match their shameless character that they ritualistically put on. Further on he reminds them of the ritualistic journey of the soul, often depicted in art, of the white garments that the angels carry souls, such as the martyrs, up to heaven on, for “...the angels who are to carry us are (now) being awaited! Do you go forth (to meet them) already arrayed in the cosmetics and ornaments of the prophets and apostles; drawing your whiteness from simplicity...” He goes on with more types & reminders of their mysteries, how that they were to be dressed, eyes painted, (make up), with modesty, bashfulness, silent mouths, ears to hear the word of God, neck fitted with the yoke of Christ. Head submitted to your husbands, & thus, they’d be enough adorned. Thus, they were to busy their hands with spinning, keep their feet home, & not array themselves in gold, (perhaps symbolic of vanity), but: “Clothe yourselves with the silk of uprightness, the fine linen of holiness, the purple of modesty. Thus painted, you will have God as your Lover!” (ANF, 4:25, Book 2, chap. 13).

In Tertullian’s On The Veiling of Virgins, he continues commenting on the purpose of women’s apparel, & how the veil is for modesty, & is a symbol for virginity. He does a commentary on 1 Cor. 11:5-16, the veiling & unveiling of the women’s head. Of women & virgins keeping themselves covered for modesty sake. He makes reference to the creation drama, Adam & Eve, (often depicted in historic Christian art with hand & wrist grasping, when God raises Adam out of the dust of the earth, or Eve out of Adam’s side). Plus, also in the “marriage-tie,” which in historic Christianity, includes, in many cases, a tie, ribbon, or cloth that is wrapped around the clasped hands of the couple’s joined hands, symbolic of their covenant of marriage & becoming one-flesh. (ANF, 4:30, On The Veiling of Virgins, chap. 5).³⁸²⁷ How much of this symbolism did Tertullian know about too, as he brings into his commentary, about the veiling of women & virgins, & the marriage-tie, & how the veil is also for virgin modesty? Did he have in mind what would later become the wedding veil that brides now often cover their heads with? It seems so, for Tertullian goes on to suggest that the veil was like an honorable mark of their virginity, & to further help keep the women & men virtuous in thoughts & deeds. Thus, the virgin was to be veiled until the proper time of unveiling, during marriage. He later then uses a biblical type, that of Rebecca (Gen.24:64-67), as an example of the veiling & unveiling of the virgin in the marriage hand clasping setting, in Christian wedding rituals: “And the betrothed indeed have the example of Rebecca, who, when she was being conducted — herself still unknown — to an unknown betrothed, as soon as she learned that he whom she had sighted from afar was the man, awaited not the grasp of the hand, nor the meeting of the kiss, nor the interchange of salutation; but confessing what she had felt — namely, that she had been (already) wedded in spirit — denied herself to be a virgin by then and there veiling herself. Oh woman already belonging to Christ’s discipline! For she showed that marriage likewise, as fornication is, is transacted by gaze and mind; only that a Rebecca likewise some do still veil. With regard to the

rest, however (that is, those who are not betrothed),... let the vow of continence itself look (to them).... If the contact of a man makes a woman, let there be no covering except after actual experience of marriage. Nay, but even among the heathens (the betrothed) are led veiled to the husband. But if it is at betrothal that they are veiled, because (then) both in body and in spirit they have mingled with a male, through the kiss and the right hands, through which means they first in spirit unsealed their modesty,...." (ANF, 4:34, On The Veiling of Virgins, chap.11). Tertullian pointed out, that if the heathens have their girls that reached maturity, veiled before their wedding, or the joining of the right hands, in pledging & vowing her to the maturing male, so much even more so, should it be in the Christian setting of marriage. The virgin is veiled, the marriage-tie with the joining of the right hand is done, & the unveiling of the bride for the kiss, symbolic of their proper union & lawful joining is done, where by they can both experience, there after, the other activities of marriage, when properly completely unveiled of all clothing. Otherwise, anything less than this, Tertullian seems to suggest, brings about the sins of fornication, adultery, & other lusts of the flesh, which the veiling of virgins was intended to help prevent. Thus: "Let her whose lower parts are not bare have her upper likewise covered." Thus, those who advance in maturity, may persist in virginity, with its appropriate garb. (ANF, 4:35, chap. 12).

Thus, it's clear, from Tertullian, that the veil coverings for the heads of women, was an important part of the ceremonies & symbolical meanings for different types of clothing, in early Christian church settings. In fact, their outward appearance & clothing was to suggest to onlookers, to the males in & outside the church, that they were virgins. Their veils & clothing, were thus symbolic of their virginity. (ANF, 4:35, chap. 13).

A virgin today, is one that hasn't had sex, whereas virgins in ancient thought, such as in historic Christianity, are virtuous women, who have remained pure, & clean before their marriage, & remains faithful after to their husbands, after their marriage, & even after bearing children. They are still considered amongst the class of virgins, symbolized by their veils, & clothing. So Tertullian warns against those women, who still try to use the veil symbolism, to appear to still be virgins, but who had fallen from the grace of their virginity, & approach God, in the church, appearing to still be properly veiled & clothed in virginity. But, can't hide what they've done from God, who knows that they've unveiled themselves, & are pregnant. That they're attempting to hide it from others, but that their crying baby, gives away them having fallen into lustful sins: "If an uncovered head is a recognised mark of virginity, (then) if any virgin falls from the grace of virginity, she remains permanently with head uncovered, for fear of discovery, and walks about in a garb which then indeed is another's. Conscious of a now undoubted womanhood, [she knows that her lustful acts with a male has caused her to be pregnant,] they have the audacity to draw near to God with head bare." (ANF, 4:36, chap. 14).

It seems that at some point, perhaps in the early Christian mysteries, & in church settings, the women, veil & un-veil their faces, at the proper times, & as directed, such as when they draw near to God with head bare. Now this is a good thing, when done by the worthy. However, as Tertullian seems to warn: How dare some 'have the audacity to draw near to God with head bare' knowing that they have become unclean through lustful acts, & are now pregnant! Making a mockery of all the veil & apparel symbolism that symbolized virginity! The early Christian mysteries being a ritualistic type of repentant cleansing, preparing and purifying to whiteness of the soul, (symbolized by the white ritualistic clothing items,

including veils). Plus, as a type of ascending to paradise, ascending towards being in presence of God, drawing near to him, so that they may be "drawn" into his presence of the Lord, by hand & wrist grasping, which is how Christ also "draws" souls unto himself. These, as seen in the art works of realm traveling, or being drawn into mortal life, as God did, in creating Adam & Eve. Or in descents, & ascensions into & out of lower & higher realms. So also, like in ancient Israelite Temple settings, as also in the early Christian mysteries, they were to have clean hands & pure hearts, having been washed & purified of former sins, (1 Cor. 6:9-20, chap.7). Or, from their youth, many had saved themselves so as to remained virgins. But, that some should then still try to approach God, having fallen from virginity, & remained unrepentant, unclean, & their white clothing & veils stained with the spots of sins, & should then try to draw near to God & enter his presence, when no unclean thing can! That was the audacity! For though they might try to hide their sins from others, by still appearing to be in the proper garb, veiled & in white. They still can't hide such things from God. Thus, as in the hand clasping of marriages, where children are brought into life in proper settings, under the vows & covenants of marriage. It seems that Tertullian is pointing out the "audacities," of some of those who try to progress through the mysteries, knowing that they have fallen from virginity, but try to appear still clothed & veiled in virginity. How that for them to do so, makes a mockery of the very covenants & clothing symbolism, the veils, & white clothing of the mysteries, that they still put on themselves, despite knowingly living a life of sin. This seems to be what Tertullian has in mind, as he comments further On The Veiling of Virgins.³⁸²⁸

Tertullian then offers the contrast: Whereas in the case with the virgins of motherhood, they give births in more happy & shameless settings, having done it properly, and these virgins' children, look like their fathers, born under the proper settings of marriage. (ANF, 4:36, chap. 14).

From Tertullian, we can see a deep understanding of the symbolical types of the clothing of the mysteries, as being symbolic of preventing & keeping them away from lustful thoughts. The veil & other apparel, were not only physical blocks & concealment of the women's beauty, but they also were reminders to them, & the men of the double meanings that they had. That their whiteness was the whitening & blotting away of the stains of sins, & after they being washed, like their clothing, like their characters, they should remain spotless, chase, & put on positive traits, like white clothing & veils, represented. They shouldn't put on the negative traits, represented as the clothing of harlots, but should avoid such negative traits, such as vanity, pride, lust, etc. They weren't to also let their rich materials, adorn them in prejudices toward the poor, but were to be an example of good. For, further on Tertullian wrote: "It betakes itself for refuge to the veil of the head as to a helmet, as to a shield, to protect its glory against the blows of temptations, against the darts of scandals, against suspicions and whispers and emulation; (against) envy also itself." (ANF, 4:36, chap.15).

Tertullian further on encourages all ages groups of women Virgins to put on the "Panoply of modesty" (in the sense 'complete protection', later 'complete set of arms or suit of armor'), which he likens the veils to. "Wear the full garb of woman, to preserve the standing of virgin." He also likens the wedding garb to them being wedded to Christ, (the early Catholic nuns wedded to Christ, concept?). "Christ is He who bids the espoused and wives of others veil themselves; (and,) of course, much more His own." (ANF, 4:37, chap. 16). He mentions Arabia's heathen females, that veil & cover themselves even more, & for modesty sake, rather than to "prostitute the entire face." Tertullian also hints to more ritualistic activities of the early Christian prayer ceremonies, how that the Christian women were to be veiled: "But how severe a

chastisement will they likewise deserve, who, amid (the recital of) Psalms, and at any mention of (the name of) God, continue uncovered; (who) even when about to spend time in prayer itself, with the utmost readiness place a fringe, or a tuft, or any thread whatever, on the crown of their heads, and suppose themselves to be covered?..." Thus, during these occasions, Tertullian encouraged them to veil their faces & heads. (ANF, 4:37, chap. 17).

"Paul in his letters recited the traditional catalogues of opposed groups of persons— Jew and Gentile, slave and freeman, Greek and barbarian, male and female— in order to declare that such categories had been eradicated within the new community. The sole initiation into the group— a single purification bath— was presented by Paul as a stripping away of the garments of all previous social and religious categories, and the putting on of Christ, by which Paul meant the gaining by each believer of a single, uncompartmented identity, common to all members of the community, as befitted "sons of God" [& daughters] newly adopted "in Christ."³⁸²⁹

John Chrysostom, in Antioch, dared attacked the public baths, social gathering point par excellence of civic upper class society, & aristocratic ladies that would expose themselves before the eyes of troops of servants, draped only in heavy jewelry, symbolic of their high rank.³⁸³⁰

Was there also disputes over counterfeit mysteries that the early Christians might have known about, or once took part in, before becoming Christians, & then later taking part in the early Christian mysteries? For while the find linen, clean & white was to represent the righteousness of the saints, like a bride that made herself ready for marriage, (Rev.19:7-9, Isa. 61:10).

Or, was there a dispute that challenged the early Christians, when critics pointed out the parallels to their mysteries & those of the pagans? Did Tertullian thus know of such a dispute, amongst other issues? For example, a Syrian relief, ca. 200, shows the Syrian woman invisible beneath her veils, the Syrian goddess has become a nude Venus.³⁸³¹ Thus, were these seen, (if known by early Christians), as satanic-counterfeits to the veils, symbolic of chastity, virtue, innocence & purity, as used in early Christian mysteries?

153–193–217, Clement of Alexandria: "For we compare spiritual things with the spiritual. Wherefore in accordance with the method of concealment the truly sacred word, truly divine and most necessary for us, deposited in the shrine of truth, was by the Egyptians indicated by what were among them called adyta, by the Hebrews the Veil. Only the consecrated . . . were allowed access to them." (Stromata, Book 5, ch. 4).³⁸³²

In later centuries, 4th c., onwards, Could there have been disputes over, & controversies about dress codes? Disputes over policies about contacts with the opposite sex, in desert hermit monastic settings? For: "The Good monk was supposed to carry even his own mother across a stream, carefully shrouded in his cloak, "for the touch of the flesh of a woman is as fire."³⁸³³

During the 4th–7th centuries, & later, Christendom's diverse versions of earlier catechumen mysteries, liturgical rites, & masses, upon being like unto going through different realms, being ritualistic types of birth, being "born again," or being symbolically crucified, or dying as to their former life of sin, or being like unto burials in tomb-shaped baptismal fonts. Plus, symbolic of descents into the underworld, & resurrection.³⁸³⁴ They'd also go through canopies, curtains or symbolical veils that were opened or drawn aside, to let them enter, as types of leaving one of the realms, to pass through into another.³⁸³⁵ Moreover, because naked did we enter life from our mother's womb, naked shall we return, (Ecclesiastes 5:15, Job 1:21, 1 Tim. 6:7). In like manner, the catechumens

took off their old clothing, symbolic of putting off the old person of sin, & being naked, they were like unto being "born again," thus having passed through the curtains into the baptismal font area. John P. Lundy wrote that Ciampini explains an ancient mosaic on the right of the altar, in the chapel of St. Pudentiana, in Rome, as representing nude trine immersion and the Confirmation together. "The legend is significant enough. "Here in the living font the dead are born again." Alcuin, who, in the eighth century, saw this mode of Baptism, says this of it: "Baptism is performed in the name of the most Holy Trinity by trine immersion (submersione), and rightly so, because man, being made in the image of the Holy Trinity, is restored to the same image, and because he fell into death by a three-fold gradation of sin, he thrice rises from the font to life through grace."³⁸³⁶

They were also symbolically, & ritualistically about to die, like Christ on the cross. Thus, they were also likened unto Christ, who was said to be naked, while hanging on the cross, thus naked exiting life, when he "gave up the ghost."³⁸³⁷ The Roman soldiers had stripped him of his rank as "King of the Jews," by taking his clothing off to humiliate, & shame what they thought was just another criminal, though Christ was innocent.³⁸³⁸

Also, descending naked down into the font was a type of descent into the underworld of death, which is why a lot of art works show naked souls in the underworld, & naked souls being resurrected.³⁸³⁹ They haven't gotten their protective garments yet. So also the catechumens in baptism. When they ascend up from the font, sometimes with a ritualistic hand or wrist grasp, they are anointed again, then they'll be clothed in ascension robes, or baptismal robes, often white, symbolic of purity, the chase veil of innocence, the robes of righteousness.³⁸⁴⁰ So also are the naked souls in the art works clothed in protective-robes, blankets, & white garments, after rising naked in the resurrection from the realms of the dead, limbo, hades, purgatory, or hell. Thus, in the ritualistic settings of this journey of the soul through different realms, there are curtains, veils or canopies to pass through, & which hung around the baptismal fonts, or between pillars. On & around some pillars, are seen hand symbols, & sometimes hand-clasping too.³⁸⁴¹ It's interesting to note also how many different later baptismal fonts that are not down in the flooring, but raised bowls, have pillars in the art works on & around them too.³⁸⁴² The curtains were also to give the naked some privacy, & to separate the males & females from seeing each other. Perhaps, like the veil on the women's faces,³⁸⁴³ the curtains also acted as a way to prevent lustful thoughts to enter into the hearts of both sexes, to keep their minds from wandering, for that would have defeated the whole point of them taking off, like old clothing, symbolic of taking off the old person of sin. To then advance towards putting on righteous traits of self discipline, clean thoughts, kindness, charity, etc., which was the symbolical type in stripping down, washing, anointing, baptism, & putting on clean white garments.³⁸⁴⁴

"By the time of St Cyril the ritual had become complex, and probably to a large extent stereotyped. The catechumen was first stripped naked. St Chrysostom says, "At baptism men are as naked as Adam in Paradise"; St Ambrose, that "Men came as naked to the font as they came into the world"; St Cyril of Jerusalem, "As soon as ye came into the inner part of the baptistery ye put off your clothes, which is an emblem of putting off the old man with his deeds, and, being thus divested, ye stood naked, imitating Christ that was naked upon the cross." The documentary evidence is supported by that of the frescoes and mosaics...." Also: "As we know that the catechumens, at any rate in early days, stepped down into the piscina naked, this colonnade may have been retained with the practical object of hanging curtains round it; there is

indeed some evidence that curtains were actually employed.”³⁸⁴⁵

Thus, in some places, “the men were baptized first, and then the women: in others different parts of the Baptistery were assigned to them, and curtains were hung across the Font itself.”³⁸⁴⁶ Roger J Adam notes that:

“During the last instructions just prior to baptism the catechumens were veiled, or had their faces covered, in order that “their mind might be more at liberty, and that the wandering of their eyes might not distract their soul.”³⁸⁴⁷

318—386, S. Cyril, Archbishop of Jerusalem, wrote of a ceremony at Jerusalem: “Thy face has been veiled, that thy mind may henceforth be free, lest thy eye by roving make the heart rove also. But when thine eyes are veiled, thine ears are not hindered from receiving the means of salvation.”³⁸⁴⁸

“As great multitudes both of men and women were baptized at the special seasons, the Bapisteries were large buildings outside the Church, such as the Baptistery of the Lateran, said to have been originally built by Constantine. The font itself also was large enough for several persons to be baptized at the same time. In some places the men were baptized first, and then the women: in others different parts of the Baptistery were assigned to them, and curtains were hung across the Font itself.”³⁸⁴⁹

“It is likely that curtains were used in the basilica to separate the side aisles from the nave, and thus to hide the men from the women. It is certain that they were hung from the architrave which connected the columns in front of the altar, in order that at certain moments they might be drawn across the nave to hide the liturgical acts of the celebrant. This we know because the metal attachments for such curtains are still to be seen in some places. By the same token we know that curtains were hung about the ciborium.”³⁸⁵⁰ Clement of Alexandria used similar imagery: those who have the truth enter by drawing aside the curtain (Miscellanies 7.17). “The employment of curtains in certain baptisteries to enclose the font and so to limit the number of those who would see the candidates in their nudity is indicated by the existence of nails around the superabacus of the ciborium in the subterranean baptistery at Carthage and in that of Kélibia. At Fréjus and Albenga a second basin, of tiny dimensions, at the side of the font, was probably use for the pedilavium, which in the Milanese rite immediately followed the post-baptismal unction and the preceded the vesting in white robes.”³⁸⁵¹

354—430, the veil may also have been a symbol of the slavery and darkness of sin, as St. Augustine regards the removal of the veil on the octave of Easter as symbolizing the spiritual liberty of the baptized.”³⁸⁵²

4th or 5th centuries, Coptic Christian Tunic or shirt has a possible, but faded – straight line navel area symbol, a possible but more faded V symbol above that about right chest high area, & a possible but faded even more, if not a wrinkle, but if not, a reverse L symbol. These types of symbols are sometime seen in curtains too. Some of the burial customs of the Coptic Christians was how that the dead are dressed in the clothes they had worn in life, women often had their heads covered with a veil or kerchief, men wore a cap.³⁸⁵³ On a Byzantine white veil, or curtains, are a number of symbols, [] on left curtain, on the middle are [+] on the right white curtain, [] located at Agios Eleftherio Church, Athen Greece.³⁸⁵⁴

E. Goodenough, in his study of Jewish symbolism, discovered that in Christian art the garment and robe were marked with signs at right angles, the gamma or square, or simply with a straight bar with prongs. He concluded that the marks had some religious significance or symbolic force.³⁸⁵⁵ In the Pistis Sophia, a Gnostic text of great importance, the garment is marked with the sacred Name and with five mysteries. (Erbeta, Gli Apocrifi, p. 400—401; Pistis Sophia 8—10). It should be noted that the ancient garment bore the same tokens as the veil of the

temple at Jerusalem. In the Testament of Levi, for example, the veil is the induma of the angel or the personified temple. (Marinus DeJonge, The Testament of the XII Patriarchs, p. 124). 6th century, the Mosaic on the right side wall of the nave, palace of Theodoric, remains of hand symbols are still visible on at least 4 columns. The curtains are tied open, hung in the middle, in between the pillars. Some of the curtains have angle designs on them, as above these are the same types of angle designs in the white robes of people above the curtain scene.³⁸⁵⁶ The Basilica of Sant' Apollinare Nuovo is a basilica church in Ravenna, Italy. It was erected by Ostrogoth King Theodoric the Great as his palace chapel during the first quarter of the 6th century (as attested to in the Liber Pontificalis). This Arian church was originally dedicated in 504 AD to “Christ the Redeemer”.³⁸⁵⁷

As noted earlier, hand clasping near or around pillars, could have been part of the covenants, vows, & ritualistic entering into a different realm of existence that baptism in the baptisteries represented. Symbolically dying & being resurrected, as baptism was a type of, (Rom. 6:3—23). The speculation that ritualistic hand & wrist grasping could have been done, with a hand extending out from the other side of the curtain, (curtains that some times have angle designs, & other symbols on them, which are also similar to the symbols on early Christians’ white robes).³⁸⁵⁸ Thus, through these curtains, a hand could have extended out to the initiates on the out side to be grasped in different symbolical ways.³⁸⁵⁹ This is evident by the art works that show hand symbols on columns, & hand clasping near, different ones that lined up with columns.³⁸⁶⁰ Plus, different types of hand & wrist grips in baptismal settings, & in baptismal types, such as the enactment of the creation of Adam & Eve, & their resurrection.³⁸⁶¹ Baptism being likened unto the death of the old Adam, (& Eve), and the birth of the new man & new women, the second Adam, Christ.³⁸⁶² Baptism being a type of the resurrection from the underworld, which often show Adam & Eve being raised by Christ with different types of hand & wrist grasping, the start of their deification, in the baptismal-descent themes of the descent into hell, hades, limbo, purgatory, the Anastasis.³⁸⁶³ Plus, hands that extend out in ascensions into heaven, or paradise, or in souls being lifted up out of the fires of purgatory by saints, angels, & in some cases the Virgin Mary.³⁸⁶⁴ Thus, in these baptismal settings, with the curtains around the font areas, a ritualistic hand could have been extended for those passing through the mystery of baptism to clasp in different ways. Thus, allowing the catechumens in through the curtain, (like the old veils of temples).³⁸⁶⁵ They’d enter, or perhaps would be pulled into the inner baptismal area, where they’d strip their old clothing off, symbolic of stripping off the old person of sin, to eventually be clothed in new white garments, symbolic of putting on the “chase veil of innocence,” or of being clothed in a deified resurrected body, as part of the baptismal mystery.³⁸⁶⁶

450—1066, during the Anglo-Saxon period, in Britain, veil lore seems to still be part of different cultures’ wedding customs, including Anglo-Saxons’ “care-cloth” ceremonial veilings. “This enveloped both bride and groom. Aware and afraid of higher powers, the couple thereby acknowledged their presence and, even more so, tried to protect themselves from them.”³⁸⁶⁷ Fragments of the protective garment-cloth lore seems to have survived in such ceremonies.

During the 15th century, curtains associated with baptismal fonts were still in use, but perhaps served different functions, if they even had retained their earlier symbolical types by then. Thus, the “font-cloth” could have had three uses, to envelop the chrismatory when it was brought to the font, such as in 1576, at Chelmsford the ‘lawn clothe to carry ye Chrysmatory in.’ Another was it was a necessary part of the rite of the blessing of the font

on Easter Eve. Another was that it was placed over the font cover to protect it. Could there be a protective garment theme in this? With fonts often being associated with being a type of the underworld, the watery abyss, of death, burial & resurrection. Plus, with the water being blessed, & demonic forces exercised away, as in earlier centuries. Could they be faded reminders of such religious ideologies been continued on in the thinking of later Christendom? Thus, could the font-cloth have been thought of as also having the same protective qualities as protective ascension robes for those souls passing over in the afterlife? For, when ascending, they sometimes have to pass through the fiery darts of the devils, shot at them! Which devils, were discouraged from assaulting the souls further, if it wasn't for the guardian angels, & protective blankets that souls are often depicted as wrapped in, or ride up on, while ascending into paradise or heaven! Thus, with baptism being a type of resurrection, & the white robes symbolic of ascending up out of the grave, perhaps the font-cloths were seen as protective clothing to keep demonic powers & forces from polluting the blessed waters of baptism.³⁸⁶⁸

Ciborion, or Ciborium is a canopy or covering supported by columns. Also called curtains & veils that were used not only in churches, for privacy sake, because catechumens, male & female, were naked at times, separated by said curtains, before they were clothed in the baptismal robes.

But, in the case with other mysteries, the sacrament of marriage, or early to later Christian weddings, the bride often, & still does the veilings & un-veilings of her face. The bride & groom did & still do the different types of hand & wrist grasping ceremonies, as part of the wedding ceremony.³⁸⁶⁹ In some cases, veils covering the brides' faces, were done for "...the concealment of the bride's face and explains why in ancient times (and still today in some primitive groups) the bridegroom was not permitted to set eyes on his bride until the very moment when they were about to consummate their marriage."³⁸⁷⁰ After the wedding, in the privacy of their bed room, while in other customs, such as "bedding the bride," not so private, for even the couple is stripped by others & escorted to the bed with different comments made by the wedding guests. But, in many cases, in private, the veil comes off, as do the clothing, they pass through another veil or the curtains, that hang around some more expensive beds, such as for nobles & royals, or rich merchants, etc. At least in later centuries, with those more wealthy than the peasantry. Their beds were often elaborate, large & had the four decorated posts, that sometimes had biblical themes on them, & the curtains around them. In some cases, such as "bedding the bride," the Priests does the blessing the beds, & this was believed helped with protecting the couples' activities in producing children, but also could have been for keeping out jealous devils who might, upon seeing the unveiled beauty of the bride, then try to carry her off. Thus, the veil was a protective cloth, concealing her beauty to prevent lustful thoughts of the males, or devils that might see her, so lore goes.³⁸⁷¹ The blessings of the couple & beds, might have also been for protecting the couples while sleeping too, for if one slept with their mouth opened, the devils were believed to enter into the mouth & take possession of the soul, so more devil-lore goes.³⁸⁷² Thus, these surviving bits of pre-existence lore, that of post-war in heaven, post-fall from heaven activities of the fallen angels, also might have been part of protective cloth-coverings, in veils & curtain lore. Beds with veils, canopies or curtains around them were therefore fitting for thoughts of & symbolical types in themes about realm traveling & different aspects of the journey of souls that took place in them. For beds were where souls entered life, through wedding consummations, & child births, often done in beds, during

earlier centuries, before modern hospitals birthing centers. Plus, where souls sometimes exited mortal life, leaving the mortal-body upon their "death bed."³⁸⁷³ Thus, as ritualistic types of early to later Christian mysteries were to be thought of as being types for what happens in mortal life too. Beds, with their veils, curtains or canopies, were the places were spirits were brought into mortality as newly weds would open the curtains to their beds, strip down naked & consummated each their own marriages, behind the closed curtains of their own beds. But not always closed, for there are some cases in art, where they are left open. And if so, was this to invite pre-existing spirit babies of the yet unborn, to descend down from heaven to start their mortal experiences by entering into the wombs of their mothers to be? If so, this might be why some art works show baby spirits, called homunculus, a Latin word meaning "little man/human,"³⁸⁷⁴ descending down from heaven. In some cases, they descend through a circle of winged baby heads, & enter the womb through the traditional early to later Christian symbol for realm travelers, the mandorla () or almond shaped portal opening that holy realm travelers pass through, as mentioned earlier.³⁸⁷⁵ One case in point, but not including the mandorla, shows a naked baby spirit descending down from the Trinity towards a naked couple in bed. One that has the curtains opened, like in the Illumination from Jean Mancel, *Vie de Notre Seigneur Jésus Christ*, fifteenth century, Bibliothèque Nationale de France, Paris.³⁸⁷⁶

But what Christian wedding ritualistic types might have survived, if any, down to medieval times & later, with bed veils, curtains, or canopies? Did couples think or know of the earlier Christian mysteries' parting of the veils, curtains & canopies, as done in the churches, during early to later Christian mysteries? Plus, as done in the later masses, & liturgical rites?³⁸⁷⁷ Would they have been taught to make any possible symbolical connection between the parting of the curtains during church ceremonies, & their parting or drawing aside the curtains or canopies around their beds? Would these later medieval newly wed couples have made any ritualistic symbolical connections between the stripping to nakedness of the catechumens behind the veiled off baptismal fonts, or behind the curtained off areas in the baptisteries? And later at their homes, their stripping down naked as newly weds, & consummating their wedding, having been joined together, earlier, by clerics who had them join their right hands in the hand clasping rites of Christian marriage?³⁸⁷⁸ Thus, the unveiling her face for the first kiss as man & wife. Moreover, with protective garments in early to later Christianity being types of the veil, & also daily reminders, & symbols, with symbols on them, as reminders of vows taken in the early to later Christian mysteries, to be pure, clean, spotless from sins, to remain virtuous, white garments for virgins, to be clothed in chastity, veil coverings to keep the mind from wandering into unclean & lustful thoughts, as mentioned. All these ritualistic types, early to later Christian clothing fashion symbolisms, later wedding ethical practices, seem to have survived in some aspects in later ritualistic Christian wedding practices. For there were proper time allowed for the unveiling of a woman to expose her body to a man, & that was within the bounds of marriage, (1 Cor. 6:9-20, 7:1-17). Consequently, in the newly weds' bed room, especially for the rich noble or royals of Christendom, the unveiling of each other & the passing through the veil or curtains around the bed may have been a type of passing through into the area where realm traveling takes place. Like in ritualistic types of realm traveling through veils or curtains. Like customs of unveiling beautiful art works, & unveiling of the new act on stage, or the opening of the veil on a newly wed bride as the beginning of a new life, as a couple.

Because veils, curtain & canopies have been used to "cover up" good deeds being done in the early to later

Christian mysteries, to give some privacy to the sacred ordinances being performed. This may be why early anti-Christians vilified the early Christians for not letting just anybody into their mysteries. Accusing them of “covering up,” under a “canopy” of darkness, what they were really doing! Accusing them of turning over the lamp, so that in the cover of darkness, they could do all types of sexual acts on each other. Not crediting the early Christians for their strong virtues, & virgins, who were martyred for not giving into the commands of their Pagan masters to have sex with them. The ancient critics rumored all types of false charges against the early Christians in general because of their “secret meetings,” wondering what really went on during their gatherings. The fact that there were different heretical apostate early Gnostic sects that blended pagan & early Christian rituals & perverted doctrine & interpretations of scriptures to justify perversions & sexual orgies, didn’t help matters either. For the moral early Christians got blamed & labeled with such groups, as ancient critics generalized the early Christians’ mysteries as being “secret orgies,” to vilify all Christians, & thus justify in their minds, the rumors being spread against them. Plus, to justify persecuting them all in general, despite how other early Christian apologists attempted to get the critics & civil authorities to not mistreat them for what the heretical sects were doing, which was against early Christian moral codes & vows taken to live moral clean & virtuous lives.

As veils, curtains & canopy uses in the Churches, faded off into later traditions & customs of privacy, this may be where the modern expressions of there being “a cover up,” are derived from. Like when someone in government, or some theocracies, or in politics are alleged to have done some scandal, or an action or event regarded as morally or legally wrong, and causing general public outrage. But then they try to “cover up,” the deeds, or “white-wash” them. Perhaps such modern expressions have their roots in the use of curtains, & blankets or covers on, & around beds, or coverings for naked ascending souls, ascending to heaven. Or the curtains that hung around baptismal fonts to cover the nakedness of those taking part in the rituals, as naked catechumens, before they are clothed in the white garments.

1070—1100, in a “Gospels” book, a hand symbol extends down through curtains that have been drawn back.³⁸⁷⁹

In 1399, when a procession of the Bianchi reached Venice, the women were dressed in “white with faces veiled.”³⁸⁸⁰

In some cases, in 14th or 15th century Venice, girls “wore great veils (*vela subtilia*) of white silk which covered the head and the breast,”³⁸⁸¹ perhaps to conceal their beauty, and thus keep the males, passing by on the street, from lusting after them. Whatever might be the case, it is a tradition that seems to go back into early Christian mystery dramas.

In historic Christendom, many believed this happened to righteous, for during the first moments of their deaths, a veil is lifted to reveal the face of God. “The crucial moment in one’s life is the moment of death since the conditions of one’s soul at that instant will determine whether one will in fact be admitted to bliss. For those who have been baptized and have devoted themselves to good works and to holiness of mind and body, crossing the river of death will mean that the veil will be lifted so that one might see God “face to face” instead of in a murky reflection. Such souls will be taken up into heaven to be with the angels and other saints.”³⁸⁸²

17th century, some alternate forms of canopy, instead of resting on the floor, some hung from the roof over the baptismal fonts. At Tuxford (Nots), the font itself has a conical Jacobean cover, of flowery design in the cloth, & suspended above this is a matching canopy, dated 1673.

Other canopies were fixed to the wall or to a pillar and panelled down to the ground. There is a fretted canopy that projects over the font to the floor, at Pilton (Devon), another is at Swymbridge in the same county.³⁸⁸³ What religious symbolism might have survived during these later centuries that might relate to the earlier use of canopies, curtains or veils over or concealing earlier fonts, or areas where rituals took place?

18th century, *Sieur de Moléon* witnessed at St. Lô, Rouen, the covering of the font with a white cloth, this was done after its blessing on Holy Saturday. This, he noted was what they still do in many of their country parishes. Thus, many other places had the same type of veiling of the baptismal font. In earlier to later centuries, they weren’t always white, for some were colored, painted, some had cross symbols on them, others decorated with images. Some veils or ritualistic canopies, are the survivals of the ancient ciboriums, baldachins, or curtains, & are all related to each other in connecting up with sacraments, baptisteries, liturgical rites, masses, burials, holy of holies, temple curtains, & monumental memorials for dead nobilities. They are sometimes used as baptismal font coverings, sometimes hang in between pillars to veil off different holy places. They sometimes covered the mesa or holy altars, which altar cloths also had the same types of symbols, angles, crosses, & other symbols & designs as did the curtains & early to later Christian robes.³⁸⁸⁴ Different rituals, such as masses, were performed behind these curtains, in some cases. Thus, curtains called *tetravela* hung between the columns; these altar-curtains were used to cover and then reveal the view of the altar by the congregation at points during services.³⁸⁸⁵

By the 18th century to later, these earlier symbols underwent phases of fraternal legendization processes in the symbolism of Freemasonry, which seems to be a mixture of different mysteries kept in remembrance by the different fraternal brotherhoods, & masonic orders. Which also seemingly blends in early to later symbolism of the early to later Christian mysteries. They have, for example, a resurrection drama, where the initiate is lying on a rug with his head near a crossed-bones symbol in X form, & a V symbol is above these symbols.³⁸⁸⁶ Perhaps the initiate’s head, near the cross-bones, represents death, as in other early to later Christian depictions of the skulls & bones under Christ crucifixion art works. It is under the cross that traditions say Adam was buried, & hand symbols, & sometimes hand-&-wrist grasping is done, as often depicted in art, to resurrect the dead. Thus, the possible fraternalizing of these earlier symbols in Freemasonry. Adam & others are brought back from the fall, lifted from their former life of darkness into their new life of Christian moral perfection sought after, as they come forth from their grave under the cross.³⁸⁸⁷ In Freemasonry, the initiates symbolically die, symbolic of setting aside his old ways for a new life, to be raised from death to a life of vowed improvements, from darkness to light. Thus, the symbols, & use of building tools: The square, & compass, that symbolize, that the initiates have vowed to be truthful, to gain more knowledge & expertise in helping improve his or her own character, & those of his fellow members of the order, & others. To build more moral traits in their own lives. To be on the “level,” truthful, & practice equality, that we are all equal in the sight of God, & should improve ourselves in physical, material & spiritual inner development. The plumb line, represents: Goodness, fair play, treating others equally, equal justice for all, untainted by unworthy bias. The square symbolized morality, it also was a building tool, symbolic of building & perfecting their own character, thus the needs to strive to ensure behavior & conduct are upright, & without deviations. Like building a wall, if it’s not exact, it could fall, so also with their moral character.

³⁸⁸⁸

In 1817, Princess Charlotte died, a monument of her was sculptured by Matthew Coates Wyatt, 1777—1862, the son of architect James Wyatt, 1746—1813. The monument is in the S. George's Chapel, Windsor, and shows the moment when "the Princess ascends to heaven. . . flanked by angels, one of whom holds the tiny baby, whose stillborn entry into the world caused the Princess's death." Behind her and the angels, there is a curtain, slightly opened, could this represent the veil of death which divides one realm of existence from another?³⁸⁸⁹

In Russian folk beliefs, brides were subject to attacks by the devil, hence, numerous series of rituals contained in the wedding ceremonials were believed to protect them from the devil, one of which was "veiling the bride".³⁸⁹⁰ Similar to this, another example, says: "...Fear of jealous demons who might carry off a lovely bride led to the custom of disguising her identity— and hiding her face behind a "curtain." This was also thought to be effective against the "evil eye" once considered to be a ubiquitous and potent malevolent force."³⁸⁹¹

THE HAND OF GOD UNVEILED

Hand symbols³⁸⁹² were not only used by the ancient Jews³⁸⁹³ as symbols, and types for God, and the Messiah. They were also used by early to later Christians too.³⁸⁹⁴ In our quest to understand the symbols and types behind the World Wide Wounded Wanderer, we need to understand another prophetic type, and the illustrations of them in art works, writings and the scriptures. These prophetic types of Christ's overseas journeys are all part of the symbolism behind how Christ also taught the different people he visits the holy mysteries, thus, helping them to understand what their prophets had prophesied in their own lands concerning his birth. And also, his life, redemptive acts of mercy, works, death, descent into the underworld, resurrection, & post resurrection treks around the earth. This is what we are to understand when we read about the arm of mercy³⁸⁹⁵ being extended to all, and how the Lord will make bare his holy arm in the sight of all nations. Thus, some of these symbolical types and symbols are as follows:

1. The hand of God.³⁸⁹⁶
2. The guiding hand of God, (Psa.73:23-24).
3. The saving right hand of God.³⁸⁹⁷
4. A hand that rescues.³⁸⁹⁸
5. Hand sign blessings,³⁸⁹⁹ or ones that extend power.³⁹⁰⁰
6. A hand extends down out of heaven to welcome and shake the hands of those who enter into heaven.³⁹⁰¹
7. Symbolical finger symbols.³⁹⁰²
8. The hand extended to arm's length out of heaven.³⁹⁰³

In additions to these, is the hand that gives the law, or the word to Moses. In some cases, the hand of God is depicted in the very act of handing down a book, or "tablets" out of heaven to Moses.³⁹⁰⁴

Cyprian, A.D. 200—258, lists many of these types, some of which were types of Christ going to other realms, and other parts of the world.³⁹⁰⁵ All these are also seen in early to later Christian art works³⁹⁰⁶ throughout the centuries.³⁹⁰⁷ For example, the hand of God extends down out of heaven as Christ ascends into heaven.³⁹⁰⁸ The hand of God extends down to receive Elijah as he ascends on a chariot.³⁹⁰⁹ On a coin is a depiction of Constantine being received into heaven by the hand of God in a similar manner as Elijah is.³⁹¹⁰ The right hand of God extends down, and is about to lift Christ into heaven, in a motif dated A.D. 971—984.³⁹¹¹ A.D. 1150, the right hand of God extends out of the clouds to grasp the right wrist of Christ, on an altar frontal from Broddetorp.³⁹¹² In one portion of a 11th—12th century ivory carving, the hand of God extends down from heaven. In another portion of

this same work, the right hand of the Father is holding the right hand of Christ, to raise him into heaven.³⁹¹³

These types of things were based on the scriptures too,³⁹¹⁴ for example: Psalm 77:15: "Thou hast with thine arm redeemed thy people, the sons of Jacob and Joseph." And: "That led them by the right hand of Moses with his glorious arm, . . . that they should not stumble?" (Isaiah 63:11-13, 7-9, & 15-16).³⁹¹⁵ Thus, the Lord, or his prophets act as guides by taking hold of the hands³⁹¹⁶ of the people they guide.³⁹¹⁷ Another example is found in Isaiah 42:6—7: "I the LORD have called thee in righteousness, and will hold thine hand, and will keep thee, and give thee for a covenant of the people, for a light of the Gentiles; To open the blind eyes, to bring out the prisoners from the prison, and them that sit in darkness out of the prison house."³⁹¹⁸

In another passage, "I [the Lord] will uphold thee with the right hand of my righteousness. . . . For I the LORD thy God will hold thy right hand, saying unto thee, Fear not; I will help thee."

In another verse, "Behold, I have graven thee upon the palms of my hands" (Isaiah 41:10, 13; 49:16). And yet, another aspect survived too, that of showing the hand of God extended to those who seek his help. For example, other artists show two Kings and a poor man appealing to Christ by reaching out their hands toward Christ who is also reaching down out of heaven toward them. In another, a hand with a mark in the middle of the palm, extends down out of heaven toward a man who is reaching up toward the hand. The mark in the hand suggests a nail mark wound, thus, it may be the hand of Christ.³⁹¹⁹ While in other works, it is the Father who extends a helping hand in order to take hold of the hands of those ascending into heaven.³⁹²⁰ Accordingly, "the Hand of God reaching out of heaven to rescue the souls of the just and translate them to Paradise."³⁹²¹

We have already considered a number of sources about how Christ passed through the doors of hades, limbo, etc. In addition, how that Christ's hand is held, and how he holds, in different ways, the hands of those he rescues out of the underworld, and those he lifts into heaven.³⁹²² Furthermore, we have already considered how these types of symbols passed over into the traditions about the wandering Christ, and the manner in which travelers, pilgrims, the poor, etc., were to be greeted at the door as if they were the World Wide Wounded Wanderer, himself. In light of all these, we might be able to better understand what Tertullian [A.D. 145—220] had in mind when he wrote about how the Father held the hand of Christ when he passed through the gates and doors of the nations of the world. "For whose right hand does God the Father hold but Christ's His Son? --whom all nations have heard, that is, whom all nations have believed."³⁹²³

Gregory of Nyssa, A.D. 335 or 336 through about January 10, or March 9, 395,³⁹²⁴ wrote his response to Eunomius at a time when a war of words raged over what the nature of the Godhead was like. Thus, during this polemical mess, he asks a question as to whom the Almighty is. Who it is that holds the ends of the earth in his hands, and spans the measures of the universe? In other words, is the Father the Almighty who knows what and who lives in the universe which he created? Or is the Son under the sovereignty of the Almighty Father? What might be of interest here in this whole polemical mess is a possible reference to a fragment that gives us the same types of things that are seen in later Christian art works. For in later centuries, Christian artists attempted to depict versions of the Godhead according to the Nicene Creed's three in one polemical debates held during and after A.D. 325. Thus, they blended these early Christian concepts about the nature of the Godhead with the concept of their universal reign over the world, and the universe too. This is why we see in many art works, three heads on one body, or a three faced God who is the ruler over the world and

the universe. Art works that developed into a later symbolical mess from the mess which the Nicene Creed era spewed forth on post 325 Christendom.³⁹²⁵ But to return to Gregory, he asks who the God over all is? He then suggests that St. Paul, suggests that: "our Lord Jesus Christ, Who, as He Himself says, holding in His hand "all things that the Father hath," [John 16:15] assuredly grasps all things in the all-containing hollow of His hand and is sovereign over what He has grasped, and no man taketh from the hand of Him Who in His hand holdeth all things? If, then, He hath all things, and is sovereign over that which He hath, why is He Who is thus sovereign over all things something else and not Almighty?"³⁹²⁶ In later art works, the grasping hand of the Father holds souls. These symbolical indications to God's saving powers to save and help the human family, who he and his son reign over, are in fact the later results of these earlier Christians' words, then being illustrated by numerous artists.³⁹²⁷

The hand has been used as a symbol in many cultures for many different reasons, and meanings, especially in historic Christianity,³⁹²⁸ is where we find it being used more often than in the other cultures.

Dr. N. Hass "...observed that Jehohanan's [skeletal remains on the] right radius (the upper arm bone as the arms outstretched) had both a surface cut and a distinct wearing action from the victim's writhing on the cross. This "scratch" on the bone was positioned between the two lower arm bones at a structurally more solid location to fix a nail. This evidence, coupled with a strict reading of the New Testament, indicates that both hand and wrist could have been pierced."³⁹²⁹

In many cases, the hand clasping in historic Christianity includes grips on the area of the palm & wrists. Thus, could these grips be symbolic of the wounds Christ could have received from nails driven into both the palm & wrist areas? The main theme of Christendom is how that it's through the wounding, the crucifixion of Jesus, the whole atonement drama, that mankind can be saved. What are they being "saved" from? From the demonic forces, that seeks to grasp hold & pull souls down to hell. What often is depicted saving those ascending to heaven? Angelic hand clasping guides, & guardian angels. In some cases the arm or hand of God extending down to bless, protect & take hold of the ascending soul. Souls are also often depicted in the hand of God, too. Thus, the saving-hand of God, grasping the hand & wrist areas with different types of hand grasping, was the ultimate symbol for the early to later Christians in being saved & welcomed by God into heaven.³⁹³⁰

In historic Christianity, baptismal scenes of Christ, showing different versions and types of baptism, often also show the hand of God extending down out of heaven over these different versions too.³⁹³¹ In other cases, the hand of God extends during Christ's transfiguration.³⁹³²

4th century Christian work, the Emperor Constantine is represented as being the vicar of God, or the representative of God on earth. Hence, he is being crowned by the hand of God that extends out of heaven.³⁹³³

The hand of God extends down in a depiction of "Charlemagn's grandson, Charles the Bald, is seen in this ninth-century picture surrounded by officers of state and receiving a Bible from the monks St Martin of Tours."³⁹³⁴ In another work, the hand of God extends to bless Able who offers to God the sacrificial lamb.³⁹³⁵

830, in an ivory panel, Christ's right hand is grasped by the hand of the Father. Only the right hand of the Father is seen extending down out of heaven in the clouds. The Father's thumb rests on the "pointer" finger's knuckle.³⁹³⁶

Mid 9th century, Carolingian, in The Vivien Bible, and the Moutier-Grandval Bible, are depictions of the

hand of God extending down out of heaven to hand the Law to Moses.³⁹³⁷ Numerous other examples of the hand of God, giving the law to Moses, plus extending out of heaven in other biblical events, suggests that this was a popular way to depict these, and other events.³⁹³⁸

850—860, in an illustration of Psalm 26, from the book cover of the Prayer book of Charles the Bald, the hand of the Father extends out of heaven, while it is as though Christ greets David, with a right-hand clasp, at the door way to a church or building.³⁹³⁹

940, in the Bible of Leo the Patrician, is a page that shows the hand of God extending out of heaven to give a tablet to Moses, on which is written the Law.³⁹⁴⁰

996, the hand of God extends out of heaven to crown the Emperor Otto III, in a Christian art work from the 10th century, in the Aachen Gospels. He is also in a mandorla symbol, and holds an orb in his right hand, hence, this may be symbolic of how he moves about his empire as the substitute for Christ.³⁹⁴¹

11th century, above a stone sculpture depiction of the crucifix, on the exterior west wall of the south transept at Romsey, the hand of God extends down out of the clouds.³⁹⁴²

1015, on some bronze doors, "from St Michael's", is a number of scenes, one of which shows scenes of Genesis, with the hand of God extending down out of heaven on one scene.³⁹⁴³

1019—1020, a depiction of the coronation of St. Henry II, shows two people supporting his arms that are raised up. If there is any fragment of the traditional clasp here, they are being done on his arms, rather than his hands. However, it may be that no ascension to the throne clasp are intended to be interpreted here too.³⁹⁴⁴

Mid 11th century, in the Farfa Bible, there is a drawing of the arm of God extending down out of heaven.³⁹⁴⁵

1070—1100, up above the ascending Virgin, a hand extends, with the two largest fingers extended, and the thumb over the two smaller fingers which are curled in. The Virgin is in a mandorla, a symbol often seen around Christ, or saints as they travel into other realms of existences.³⁹⁴⁶ In another work, dated back to this time, and from a Gospels book, the same type of hand symbol is seen extending down up above through some curtains that have been drawn back.³⁹⁴⁷

A hand-clasp is given to a person who is about to enter into a Franciscan Order & this seems to have preserved & could be based on the "rites of passage" hand clasps of the earlier Christian mysteries.³⁹⁴⁸

11th-13th century is the date given for a fresco, from St. Clement of Tahull, Museum of Catalan Art, Barcelona, shows the hand of God extending out from the middle of circular designs.³⁹⁴⁹

In a 12th century mosaic of The Agony in the Garden, an angel descends from heaven reaching out his right hand to Christ, who is reaching out too. Could this be before the clasp?³⁹⁵⁰

12th century, the life of Guthlac, A.D. 667—714, the hermit saint of Crowland, is illustrated in ink drawings, one of which shows angels greeting his soul, at the moment of his death. One angel is his hand clasping guide to heaven, while the other hold the robe he is to be clothed in during his ascension into heaven.³⁹⁵¹

The hand of God extends down in a scene that depicts the Pentecost. The hand is in a circle & below the hand is the dove which represents the Holy Ghost.³⁹⁵²

1130—1140, on an ivory cover of a Gospel Book from St Gereon, Cologne, the hand of God extends down over Christ on the cross. The two largest fingers are extending down, while the others are curled in.³⁹⁵³

1146, in the Wedric Gospels, the arm of God extends down holding the dove, symbolic of the Holy Ghost, which is speaking into the ear of St. John. In the lower

corner of this same work, is a smaller circular section which also has the hand of God extending down from above.³⁹⁵⁴

1150, the right hand of God extends out of the clouds to grasp the right wrist of Christ, on an altar frontal from Broddetorp.³⁹⁵⁵ The hand of God extends in blessing symbolism, above Christ on the cross, in an art work, Danish crucifix, from Tirstrup, c. 1150.³⁹⁵⁶

1130—1187, in the Mosaics of Norman Sicily, the hand symbol is seen, for from "the celestial sphere from which the from which the hand of God and the dove of the Holy Spirit emerge."³⁹⁵⁷

1145—1147, the hand of God extends down over the cleansing of Naaman in the River Jordan.³⁹⁵⁸

1051—65, the right hand of God extends down over Christ on the Cross, from the Gospels of Countess Judith. The Gospel book belonged to Judith of Flanders, who might be depicted in this art, clinging to the bottom of the cross, & it was made for her probably when she was in England during this time.³⁹⁵⁹

1160, in the Winchester Psalter, Christ and the apostles are at Mary's death bed. Christ passes her soul into the hands of an angel who is about to cloth her soul in a robe, while another angel also descends with another garment too. Up above, the hand of God extends out of heaven to bless this moment.³⁹⁶⁰

Numerous hand and wrist grips are seen in Christian iconography, for example, in one portion of a 13th century work, Eve is pulled out of Adam's side by her hand, as God, or the pre-existing Christ grasps, with his left hand, the right wrist of Eve's two up lifted hands, as if she is praising or praying. Another portions shows a type of this in how that a small figure's hands are being grasped while being pulled out of Christ's wound in his side, while Christ is on the cross. Down below this scene, Adam and Eve's wrists are being grasped as if they were about to be brought together to make the clasp of marriage. The next sample blends both the creation clasp as a type of the clasp in the resurrection, for down below the crucifixion scene, Eve's right wrist is grasped as she is being raised out of Adam's side.³⁹⁶¹

An early 14th century mosaic, made at Constantinople, shows the hand of God extending down out of heaven over forty martyrs.³⁹⁶²

1323--1326, in a Gothic art piece, lower right corner, the arm of God(?) extends to grasp the hands of those reaching up this extending arm's right hand.³⁹⁶³

1390, Bartolo di Fredi's art work of The Presentation of Christ in the Temple, shows Christ's hands about to be clasped by Mary in a similar manner as in rite of homage hand clasps done between nobles, Knights, and Christian Kings.³⁹⁶⁴ In this rite, in some cases, both hands of one of the subjects are placed together with in the hands of those of the king's hands.³⁹⁶⁵

13th century, in an illuminated manuscript, the hand of God extends out of heaven to bless the scene of pilgrims and their equipment being blessed.³⁹⁶⁶

Another work shows Christ reaching out to a heavenly being which is also reaching out towards Christ, as Christ ascends towards the hand of God that extends out of heaven too. Hence, the artist may have chosen to show the moments in the ascension, right before the hand grips take place.³⁹⁶⁷ During these centuries, panel series of art works, showing different scriptural events, show in some, the arm of God extending out of heaven.³⁹⁶⁸

1320, the arms of God extend out of heaven over a wedding ceremony, in which the person, perhaps Christ, is grasping the wrist of the bride to bring the hands of the couple together to make the traditional hand grips of marriage. Above this, an angel holds what could be a vest or garment too.³⁹⁶⁹

Giotto: The Ascension of John the Evangelist, detail, c. 1330, Christ's (?) right hand clasps John's left wrist,

while John's left hand is about to grip Christ's left hand reaching out. Another man reaches out to John, numerous people behind them extending from cloud. 13th or 14th century(?), in a work, showing the ascension of St. John, his is helped up to a higher level by helping hands from a group of assemble saints.³⁹⁷⁰

In the tympanum of Saint Foi of Conques, a stone work, the hand of God extends towards a praying figure. On the right hand side of Christ, as Judge, Peter greets souls, by clasping their hands, at the door of paradise. Also on the right-hand side, a church leader grasps the hands of those he is guiding to Christ.³⁹⁷¹

Another depiction, 12th-14th centuries(?), shows one of the chosen souls being handed over to Peter who stands before the entrance to Heaven. With his right hand, Peter hold a set of keys, while his left hand is grasping the hands of the soul being received into heaven.³⁹⁷²

Early 14th century, cross symbols or symbols in the hand are seen on different depictions of different people in later Christian art. Gloves often had this symbol in them to. Could these be types & symbols of the nails that Christ had received in his hands?³⁹⁷³

14th century, the hands or hand of God, or of Christ are often seen in the depictions of the souls ascension into heaven. The hand or hands extend down from above to welcome the ascending soul. In some Byzantine manuscripts, some artist have depicted "...the victorious soul stretching up from the top of the ladder to receive the crown of life from the Redeemer depicted not as a full-length figure but by a tiny pair of hands extended from the top right hand corner of the miniature." "...In the fourteenth century ms. of Bartolomeo di Bartoli's Canzone, heavenly hands hold a crown and a scroll inscribed with the Corporal and Spiritual Beatitudes over the head of an already crowned figure of Spes who sits enthroned over 'Judas desperatus' with his hang-rope."³⁹⁷⁴

1400-1455, Fra Angelico, (Giovanni da Fiesole). In a lower portion of one of his works, two monks clasp each others' right and left hands, perhaps in respect, or in what might be a ritualistic greeting. Whatever might be the case, their thumbs rest on each others' pointer fingers' knuckles.³⁹⁷⁵

1446-9, Vecchiatta: The Virgin Receives the Souls of Foundlings. In this art work illustrating a ladder of Paradise, the virgin, helps infants up the ladder of paradise by clasping their wrists.³⁹⁷⁶

1493, The creation dramas as depicted in early to later Christian art works is often another place where we see different types of hand clasps. For example, Wolgemut's work is said to have been part of the massive Nuremberg Chronicle, 1493. In this creation drama God clasps the wrists of Eve as she is being raised or pulled up out of Adam's side.³⁹⁷⁷

1676, the hand of God extends out of a cloud to give finger gestures of blessing upon St. Theodore Stratilates.³⁹⁷⁸

1670—72, the wounded hand of Christ extends down out of heaven with the judgment scales.³⁹⁷⁹

18th century, the hand of God extends out of a cloud to present a crown above Maria Theresa, Apostolic 'KING' of Hungary.³⁹⁸⁰

Symbols in gloves: 1422, on the middle of the hand of a Christian religious leader's glove is a circular symbol with a X shaped design in it.³⁹⁸¹

1444—1510, Botticelli painted Barnabas and others, on the glove of the religious leader in the center, is a () mandorla shaped symbol, perhaps symbolic of the nail mark wound in Christ's palm.³⁹⁸² Another work show a symbol similar to this, in the middle of the right-hand glove area.³⁹⁸³

HAND & WRIST GRASPING

There are numerous early to later Christian art works of angels protecting & guiding prophets, saints, & souls through their heavenly journeys. Numerous ones of angelic guides grasping souls' hands, or wrists to ascend into heaven, to protect & rescue souls from the dark demons grasping at souls too, as they attempt to drag souls down to hell. Numerous art-works of Guardian angels, clasping the hands or wrists of children to guide them over dangerous areas. Others of them watching over them as they pass over rivers, through dangerous bridges that have boards missing, etc. Or areas, which have slipping & falling-hazards. Thus, their hand & wrist grasping, in ritualistic symbolism, as in many art works, are to also help the soul from "falling" away. Or slipping, stumbling from the snares, stumbling blocks, or other fall hazards placed by demons, along the path of life, or along the journey of souls. Thus, these & many other examples of hand & wrist grasping, are symbolic of many things in historic Christianity: Protection, support, fall-prevention, welcoming, entering into other realms, realm-travel, guidance through dangerous areas, or guidance through paradisaical realms, & reunion of family members in the after life. Plus, of course, of being raised towards the rewards having endured to the end in the on going quests for Christian moral perfection & deification.³⁹⁸⁴

In later centuries, 18th century Freemasonry, perhaps to present, could also have hand clasping guides in their mysteries. At least this is what seems to be indicated by the art works. The candidate is blind folded, & his guide, with a white lamb skin apron on, (white symbolic of purity), is guiding by clasping with his left hand, to right hand, thumb resting on the top middle area of candidate's right hand.³⁹⁸⁵

HAND GRIPS ON MONIAL SYMBOLS ON LATER CHRISTIAN GLOVES

A symbol that seems to go back to earlier Christian mysteries is the hand clasping done on later Christian gloves that have different types of symbols in the middle of the hand, called the monial symbol.³⁹⁸⁶

1432, Jan van Eyck's The Adoration of the Lamb, from the Ghent Altarpiece, shows a number of clerical leaders with gloves on that have monial symbols in the middle of the hand.³⁹⁸⁷

In 18th c., to later Freemasonry, the wearing of white gloves seems to have kept in remembrance these earlier aspects of early to later Christian mysteries. In that they symbolized tokens of innocence, & like with later clerical gloves, sometimes are worn during different hand clasping rites.³⁹⁸⁸

ANOTHER SIGN OF THE GREAT APOSTASY:
"FORBIDDING TO MARRY"! The apostasy away from traditional marriages was seen in how, at first, bishops were required to be wed & if they had children, to keep them under a godly like rule, though also "in subjection with all gravity." (1 Tim. 3:2, 4). Peter was married, (Matt.8:14). Tertullian tells of how marriage was common amongst the clergy in the early church. Clement of Alexandria, as cited by Eusebius, was written against those who rejected marriage: "And will they," says he, "reject even the apostles! Peter and Philip, indeed, had children, Philip, also gave his daughters in marriage to husbands, and Paul does not demur in a certain epistle to mention his own wife..." Clement also notes that the scriptures counsel that marriages to be done. Hippolytus reprimanded some heretics for attempting "to dissolve marriages that have been cemented by the Deity." (ANF, 5:112).³⁹⁸⁹ But then, as one of the signs of the apostasy, it was predicted that in the latter times, some shall depart from the faith, giving heed to seducing spirits, & doctrines of

devils, etc., plus: "Forbidding to marry," (1 Tim. 4:1-3). Irenaeus, 115-202, noted how some of the heretics of Saturninus & Marcion (110-165), called Encratites (self-controlled), preached against marriage, (ANF, 1:353). Marcion announced that all propagation, (or breeding by natural processes), must be abandoned at once.³⁹⁹⁰

From about the 2nd century, onwards, as different rituals & beliefs became lost, discontinued, discouraged, & fragmented in different areas of Christendom, so also did deification themes of perfection, become fragmented & blended with other foreign dogmas that crept in, such as celibacy. Many Christians, seeking a substitute for the rewards of perfection in martyrdom, sought extreme self punishing modes of suffering. Thus, many left their families, their spouses, refused to get married, or even have visual, or physical contact, at least as much as possible, with the opposite sex. They inflicted all kinds of sufferings upon themselves, as they developed different methods of self penance & denial of fulfilling fleshy lusts. Thus, those who followed extreme Monastic perfection themes, sought celibacy, & in some extreme cases, castrated themselves so as to reduce the temptations of lust for the opposite sex. Many went off into the deserts & lived the lives of Christian hermits, as marriage & children, eventually were considered too much of a distracted away from their extreme quests for Christian moral spiritual perfection.³⁹⁹¹ "The tendency to disparage the wedded state, and to exalt celibacy into a counsel of perfection— is not only discouraged in Scripture but had its root in dangerous heresies, and runs counter to the express and repeated teachings of Holy Writ."³⁹⁹²

A number of anti-body-Greek-Philosophy tainted early Christian Fathers,³⁹⁹³ also began to look upon the physical-sex act, even in marriage, & its pleasures, as counter-productive to their quests for spiritual perfection. Sex outside marriage was a sin, fornication, forbidden. But in time, even sex in marriage was eventually viewed as inherently evil, but necessary to relieve the sexual tensions, & produce children. But was, according to Tertullian, "obscene," & Augustine, "concupiscence," transferred "original sin" down through the generations, & thus influenced the asceticism for centuries after him.³⁹⁹⁴ While others sects, amongst the extreme Gnostic groups, in blending the early Christian mysteries with Heathen apostate mysteries, went completely in the opposite direction & tried to justify their immoralities as being sanctioned because they were "saved by grace," & not by living any moral codes. Such groups may have contributed to early anti-Christian rumors about the crazy orgies in the "secret" meetings the early Christians were alleged to hold, late at night.³⁹⁹⁵ But then, later on: "Christian abhorrence of sex began with the fathers of the church, who insisted that the kingdom of God couldn't be established until the human race was allowed to die out through universal celibacy."³⁹⁹⁶

Forbidding to marry, certainly came true in later centuries of historic Christendom, for by the 11th century, the celibate life was enforced, whereas Priests were married during Christianity's 1st thousand years.³⁹⁹⁷

By the 16th century, these were one in many things that later Reformer, Martin Luther fought & wrote against. He was also considered in a state of rebellion & heresy, by Catholic standards & policies of the times, for after being wed to Katherine von Bora, he later wrote in a letter, 5-26-1526, how: "There is about to be born a child of a monk and a nun."³⁹⁹⁸

SYMBOLISMS OF ETERNAL LOVE: The apocryphal Gospel of Philip, 70:9-21, tells of how the holy of holies is the bridal chamber, where the woman is united in the bridal chamber, & those so united, (by hand or wrist grasping?), "can no longer be separated" in this "true mystery!"³⁹⁹⁹ In other words, the couple's marriage, so long as they remained faithful to each other, would endure. That this concept of eternal love that endured beyond mortal life, was known in early Christianity, is evident by the writings

& funeral monuments of marriage. Origen wrote of probably some Orthodox Christians that believed that marriage endured beyond the resurrection, (ANF, 4:297, De Principiis 2.11.2).⁴⁰⁰⁰

Eternal love was often symbolized in early to later centuries by hand clasps of married couples, as seen on many brass funeral monuments, funeral stone carvings of married couples, & later tomb stones, with the husband's & wife's family names on them with different dates of events in their lives, births, marriage & deaths. The hand clasping shows such things as a lacy clothed down to the wrist area of the hands, for females, & suited-hand down to the wrist area for males. Symbolically depicting, the male-groom & his female wife-bride's greeting or welcoming each other in the after life. That their love continues on, for each other, in the after life realms. Thus, the earlier to later Christian beliefs that in the resurrection, or at least in the after life, each other's experiences, & company, with even their children, would be remembered, & "not forgotten." Thus, hinting later on, that fragments of eternal love & family togetherness, with Parents' posterity, does continue, if the love is strong enough, within their own families that will be united again in heaven. For as early to later beliefs of heaven go, the love they had for loved ones, will also continue, but under more glorious circumstances, than the hard ships & challenges experienced in mortal life.⁴⁰⁰¹ Many of these tomb stones, with hand clasping symbols on them, date back to the late 1700s into the 1800s, & if known by different ones like Benjamin Rush, signer of the Declaration of Independence, & if the eternal love symbolism was believed, this might be why he wrote of his wife, Julia: "And when my mortal part shall lay... Who shall with me to Heaven ascend? my Julia." *Eternal love* beliefs also show up in a letter of husband to wife, during the Civil War, 1861-65, such as Sullivan Ballou to his wife, before he was fatally shot in the Battle of Bull Run. Before this he wrote for her to "do not mourn me dead; think I am gone and wait for thee, for we shall meet again."⁴⁰⁰²

Consequently, with the basic concepts of *eternal love* still being retained & passed down, mostly out of natural ways of love that couples have for each other. With all these in mind that such beliefs were known & handed down through the centuries, it's easy to track through the centuries, what happened to the beliefs & symbolism, especially with all the monumental evidences, tomb stones, funeral art & eternal wedding symbolisms, in hand clasping rings, etc.

HAND & WRIST CLASPS IN HISTORIC CHRISTIAN MARRIAGES

In a work showing the scenes of the Creation of the Universe, the Earth, and all kinds of life. Eve is raised out of Adam's side with a helping hand clasp from God. Another portion shows Adam with his right hand raised up (perhaps making the marriage vow?) While his left hand holds that of Eve's right. God is there as if instructing & (perhaps performing the marriage?). Other hand clasps are seen here in other scenes, for God holds Adam's right hand, as he explains & shows him the tree of knowledge of good and evil. Another portion shows Eve sitting down while God bends forward as if to raise her up on her feet for He has taken a hold of both of her hands. Could these art works reflect the faded memories of the earlier Christian mystery dramas of the creation?⁴⁰⁰³

In many cases, double and triple types of hand and wrist grasps⁴⁰⁰⁴ are seen being done during the marriage ceremony. At least, this is what the art works seem to suggest. In some cases, double clasps⁴⁰⁰⁵ are down in the way in which the one performing the wedding, brings the groom's and bride's hands together by grasping their wrists, or in some cases, arms. Other artists show different types of hand and wrist clasping, while the hands of the one performing the rite, still holds the wrists of the

couple.⁴⁰⁰⁶ In other cases, the grip is made with right hands,⁴⁰⁰⁷ while in others with left to right, or left to left.

In the Metropolitan Museum of Art, an early Christian art work shows "the marriage ceremony of a Christian couple: inscribed above are the words *Vivatis in deo*, "May you live in God." The couple are clasping each others' right hands too.⁴⁰⁰⁸

"Marriage of the Virgin. The high priest joins the hands of the kneeling betrothed couple (Pinakothek, Munich)". The hand clasp, (as it has been depicted here in this art work), is made with the right hands of the couple. On page 116 the marriage veil is mentioned here too. "...The young bride was borne in a litter in her wedding dress with her head veiled..."⁴⁰⁰⁹

300--310, on marble is carved, among other things, Adam and Eve embracing and clasping each others' right hands to form the "dextrarum junctio, the official marriage gesture."⁴⁰¹⁰

4th century, on a circular work, a couple grasps each others' right wrists in marriage. Above the joined hands is a large wreathed crown, and there is also an inscription that reads *VIVATIS IN DEO*, a formula used since the days of Clement of Alexandria in Christian wedding ceremonies.⁴⁰¹¹

610--629, on a silver dish, is a Byzantium work that shows a couple clasping each others' right hand in marriage.⁴⁰¹²

A 7th— 8th century silver plate from Constantinople, shows the couple gripping each others' right hands during the "Marriage of David".⁴⁰¹³

In the sample of iconography studied by Jennifer O'Reilly, there is a 13th century Christian work that shows what could be God grasping the wrists of Adam and Eve, like later Priests would during marriage ceremonies, hence it is as though God were about to join Adam's and Eve's hands in marriage.⁴⁰¹⁴ Along with the other hand and wrist grasping that connect up with imagery of realm traveling, and the mysteries,⁴⁰¹⁵ the sacrament of marriage, when it became more and more legendized in some areas of Christianity, included tree and branch imagery that were types of lineage, and other symbolisms, that seem to contain fragments of washing and anointing, though in fragmented forms. For in one work, "Christ received the Gifts of the Holy Ghost so He pours them out on the faithful virgins who seek to please the eternal Spouse."⁴⁰¹⁶ And inasmuch as one of the sacraments was marriage, another work shows the blood of Christ flowing down, as if to anoint a couple clasping hands in the sacrament of marriage.⁴⁰¹⁷

During the 11th—15th centuries, different types of hand and wrist grasps⁴⁰¹⁸ were such a part of Christian wedding ceremonies, that it seems that one of the ways to depict a man and his wife together, was to show them grasping each others' hands. Hence, it is as though the different types of hand and wrist grasps became symbols that the couple had been joined together in marriage.⁴⁰¹⁹

Both the mid-thirteenth and early fifteenth century manuscripts of the Bible *Moralisée* depict Eve being drawn from the side of Adam, with the "second Eve drawn from the side of the second Adam at the Crucifixion and of the betrothal of Adam and Eve paired with the mystic marriage of Christ and His Church, Mary Ecclesia" showing again different types of hand and wrist grips in illustrating these types.⁴⁰²⁰

In Giovanni di Paolo's altarpiece, the mystic marriage of St. Catherine show the moment of the clasp, hence, both the groom and Catherine are gripping each others' right hands.⁴⁰²¹

A hand clasp is depicted as being done with the right hands of a couple, but also in this particular art work a religious leader seems to be in the process of binding their hands together with a strip of cloth. (15th cent. A.D.)⁴⁰²²

Another depiction shows a couple as they clasps each others' right hand during a Roman marriage rite. This ceremonial marriage rite is called "...the solemn clasping of hands (dextrarum iunctio) which formed an important part in the Roman wedding...." This source also mentions the bride's veil.⁴⁰²³

1250--1285, in early Gothic manuscripts, from the Hereford, Cathedral Library, a lettered art-work shows a Bishop grasping the wrists of a couple to join their right hands in marriage. In this case, the groom's middle finger looks as though it is touching the middle part of the bride's right hand.⁴⁰²⁴

1275--1291, in a depiction of Baldwin IV, he gives Sibylle in marriage to Guy de Lusignan by grasping them both by their right wrists to bring their right hands together.⁴⁰²⁵

1320, the arms of God extend out of heaven over a wedding ceremony, in which the person, perhaps Christ, is grasping the wrist of the bride to bring the hands of the couple together to make the traditional hand grips of marriage. Above this, an angel holds what could be a vest or garment too.⁴⁰²⁶

1380, a brass depiction of Sir John and Lady de la Pole, shows them united together, symbolic of their right hands clasped, with the thumb of lady's right hand resting on the third finger's knuckle.⁴⁰²⁷

Early 15th century, in a composition of the wedding ceremony of Philippe d' Artois, Comte d' Eu, and Marie, daughter of Duc de Berry, the couple are joined together by their right hands by a religious leader who holds the right wrist of the groom. In this case, the ceremony take place outside the church.⁴⁰²⁸

1420, in a drawing of a wedding ceremony, the couple is joined together by their right hands, with the help of a man who brings them together by grasping the groom's arm.⁴⁰²⁹

15th century Venice, a Venetian Wedding, from a painting of Giovanni d' Alemagna and of Antonio Vivarini, shows the couple clasping each others' right hands.⁴⁰³⁰ In a manuscript drawing, perhaps 15th century, the marriage of Henry V to Catherine of France, shows them shaking each others' right hand. In a 15th century Illumination manuscript, a portion shows the marriage of Henry VI to Margaret of Anjou, in this case, the King sets his left hand on the Queen's right, while her left is on a book, perhaps the bible, as if she is making an oath or vow on the holy book.⁴⁰³¹

1448, a scene depicting the Marriage of Count Girart de Roussillon to the daughter of the count of Sens, shows the bishop grasping, with his right hand, the right wrist groom, while his left gently holds the top right wrist of the bride to join the couples right hands together.⁴⁰³²

1452--1456, in Jean Fouquet's depiction of the Marriage of the Virgin, from the Book of Hours of Étienne Chevalier, the religious leader joins the right hands of the couple, by grasping their wrists.⁴⁰³³

Hapsburg emperor, Frederick III, reigned from 1440 to 1493, and is depicted by Pinturicchio, in the Cathedral Library, Siena, as entering into marriage with Eleanor of Portugal. In this case, they are joined together by their right hands, with a religious leader by their sides.⁴⁰³⁴

1469, Spain, King Ferdinand V of Aragon, (1452--1516), & Queen Isabella of Castile (1451--1504), reigned: 1474--1504, united in marriage, with also what sound like an oath of homage hand clasping ritual too. In the presence of the Archbishop of Toledo, Ferdinand approached his bride-to-be & kissed her hand, but she recoiled her hand from it. At this, the archbishop waved it aside as trivial. "Even if Ferdinand was somewhat below Isabella in stately power, she had given her hand to him, and for that, she owed him total obedience." Had she placed her hands inside his as an oath of homage to him, before their wedding day? On about October 19, 1469, the

archbishop of Toledo, assisted by the Cardinal of Spain, Rodrigo Borgia, married the couple. Was there the traditional hand clasp in marriage involved?⁴⁰³⁵

1475, or third quarter of the 15th century, Tournai. On a tapestry, believed to have been made by Pasquier Grenier, is one of the seven sacraments, marriage. In this case, the religious leader grasps, with his left hand, the right wrist of the groom, as the bride grips, with her right, the right hand of the groom.⁴⁰³⁶ In some cases, the marriage ceremony is intended to reflect Old Testament types, for there are depictions of God the Father, grasping the wrists of Adam and Eve, before their right hands are brought together to make the marriage clasp. Hence, the ceremony performed by the religious leaders was a type of this.⁴⁰³⁷

1487, on brass, from a Northamptonshire church, is a depiction of an English rite of marriage, showing Sir Maunteel gripping, with his right hand, the right hand of his wife, while she holds up her left hand to perhaps indicate their wedding vows.⁴⁰³⁸

1488--1541, Bernaert van Orley's Flemish work of the marriage of the Virgin, shows the couple joining each others' right hands.⁴⁰³⁹

1504--5, another marriage scene that depicts a hand clasp, is that of Albrecht Durer's Marriage of the Virgin, woodcut from the Life of the Virgin.⁴⁰⁴⁰

1518, the hand clasp in marriage is depicted in anti-Reform art work which shows a "Reform minister officiating at the marriage of the fool and the she-devil. From Thomas Murner's anti-Lutheran pamphlet Von dem grossen Lutherischen Narren, about 1518."⁴⁰⁴¹

1533, a depiction of the Scala/Vasari wedding of Catherine de'Medici to Henry 2nd/Palazzo Vecchio, Florence show the religious leader grasping, with his right hand, the right wrist of the groom. In this case the artist decided to show the moments before the clasp, for the religious leader's left hand is about to grasp the left wrist of the bride to bring them both together.⁴⁰⁴²

1565, Venice, a wedding among the Common People—a cut from the poem, Naspo Bizaro, by Alessandro Caravia, 1565, shows the couple clasping hands, the bride's left is grasping the groom's right.⁴⁰⁴³

In an imitation of contemporary artists from the Renaissance to Baroque styles, imitating Durer's style, with his monogram, is another depiction of a marriage ceremony. In this case, the religious leader grips gently the arm of the bride with one hand, and the wrist of the groom with the other hand to bring their right hands together. The couples' right hand thumbs rest on each others' second fingers' knuckles.⁴⁰⁴⁴

In an early 19th century interpretation of the Creation, by Thomas Blake, God is grasping, with his right hand, the right hand of Adam, while his left grasps Eve's wrist, as if God is introducing Eve to Adam to perhaps marry them.⁴⁰⁴⁵

1820, in Föhr, Germany, Olaf Braren, A.D. 1787—1839, painted a marriage ceremony, held at a home on the Island of Föhr, which shows the couple gripping each others' right hands, while the one performing the ceremony rests his right hand on groom's right hand.⁴⁰⁴⁶

The Quakers join hands and face each other to repeat their wedding vows.⁴⁰⁴⁷

A 19th century depiction of the Emperor Valens shows him offering "...the hand of asyhum to the Visigoths..." which consist of a hand clasp.⁴⁰⁴⁸

1853, Walter Howell Deverell, 1827--54, his As You Like It, painting, shows Celia in the guise of a boy, pretending to Officiate at the "marriage" of Orlando and Rosalind, in guise of boy. The interesting thing about this "so-called marriage" is the right handed clasp, for their thumbs rest on each others' second knuckle down.⁴⁰⁴⁹ A similar clasp is found on a tapestry that depicts the marriage of Tobit.⁴⁰⁵⁰

1890's, a Spanish work, carved bone and ivory on wood, shows the marriage of the Virgin, with a right hand grip. Pseudo-Gothic Triptych, ascribed to Francisco Pallas y Puig, A.D. 1859--1926.⁴⁰⁵¹

HAND CLASPING WEDDING & BETROTHAL RINGS

In the Gospel of Philip, it says that when the woman is united to her husband in the Bridal Chamber it symbolized how that they could remain a couple in the next life and beyond. "Those who are united in the Bridal Chamber will no longer be separated" (Gospel of Philip 70:9-21).⁴⁰⁵²

Concerning the circle in marriage traditions, the ring being circular, round and without end, it symbolized how that it was hoped that couples' love for each other would continue forever.⁴⁰⁵³ "By its very form the wedding ring is a symbol of the intention of both parties to keep for ever the vows they have made, to recognize as eternally binding the ties which join them in marriage."⁴⁰⁵⁴

In many early to later Christian wedding rings, they consist of two hands clasping together.⁴⁰⁵⁵ Rings were also worn by civil & religious leaders, which hands and rings were kissed during hand clasping greetings & ceremonies.⁴⁰⁵⁶ In fact, in some cases, the kiss of peace, is: "A ceremonial gesture, as a kiss or handshake, used as a sign of unity and brotherhood among those celebrating and attending the Eucharist."⁴⁰⁵⁷ Furthermore, the "liturgical kissing of a bishop's hand usually means a kiss impressed upon the ring he is wearing at the ceremony."⁴⁰⁵⁸ Consequently, it stands to reason that there may have been fragments of the earlier Christian mysteries preserved in these, and later traditional greetings & ceremonies. Especially when we also note that the conferring of some pontifical rings included hints to rites of passage hand and wrist grasps, as evident by the different references to different hand clasping elements in the mysteries, such as passing in through the gates of Heaven, Brides, raising up the fallen, etc. For example, in 590, in the sacramental conferring of the pontifical ring upon a bishop, a translation into English of St. Gregory's formula says this: "Receive this ring of distinction and honor, a symbol of faith, that thou mayest seal what is to be sealed, and reveal what is to be revealed, and that to believers baptized into the faith, who have fallen but are penitent, thou mayst by the mystery of reconciliation open the gates of the Kingdom of Heaven." Another version of the conferring of the ring hints to the wedding ceremony, which, as we have already noted, often includes different types of hand and wrist grips. Hence, a more modern formula says: "Receive the ring of faith as a sign that thou wilt guard the Bride of God, Holy Church, with undaunted faith."⁴⁰⁵⁹

In raising up the fallen, there are different types of hand and wrist grasps seen in the art works, especially too, in rites of passage hand and wrist grasps through the gates or doors to paradise, or heaven.⁴⁰⁶⁰

The reference to the Bride of God, is that hint which suggests the connection with earlier types and clasps in Christian weddings. Earlier, in the mid-thirteenth and early fifteenth century manuscripts of the Bible Moralisée, we see, among other hand and wrist gripping types, the clasps seen in "the mystic marriage of Christ and His Church, Mary Ecclesia."⁴⁰⁶¹

Furthermore, inasmuch as the early anti-Christians,⁴⁰⁶² Celsus, Caecilius,⁴⁰⁶³ and Fronto, were disturbed by what they perceived were secret elements in the Christian mysteries, how they would "recognize each other by secret marks."⁴⁰⁶⁴ And how that they would "extend the hand for greeting at the bottom of the palm they make a tickling touch and from this they ascertain whether the person who appeared is of their faith."⁴⁰⁶⁵

Plus how that the secrecy of their mysteries and meetings, were largely due, in part, to the persecutions which the early Christians had to endure.⁴⁰⁶⁶ But also, because of how there were certain things which they felt should be reserved for those who had proved themselves to be worthy and ready for the mysteries.⁴⁰⁶⁷ It comes as no surprise to see elements of these "secret" aspects filtering down into later Christian customs. Hence, in later centuries, this concept that certain elements of the mysteries ought to remain secret, seems to be hinted to in the writings of Isidore, Archbishop of Seville from 601 to 636 A.D. He states that the pontifical ring is "one of the canonical insignia of the episcopate and terms it "a sign of pontifical honor, or a seal of secrets," adding that the priests must keep many secrets confided to them hidden in their breasts as though beneath a seal."⁴⁰⁶⁸

The hand clasp in marriage was often depicted in jewelry, thus, two hands clasped together make part of a collection of wedding rings.⁴⁰⁶⁹

The Eastern Orthodox, including Greek and Russian Orthodox are similar, in their Marriage Rites, as the Catholic Church, for they also join hands.⁴⁰⁷⁰

6th century, A.D., a golden marriage ring, Byzantine, shows two hands clasping.⁴⁰⁷¹

6th --7th century, on a gold octagonal marriage ring, Constantinople (?), perhaps referring to the octagonal shape of the Church of the Divine Concord at Antioch, Christ stands between the couple to officiate the wedding rite, which is done as the bride and groom join right hands.⁴⁰⁷²

A medieval drawing of a ring shows two right hand clasped together with lombardic lettering on the band area.⁴⁰⁷³

12th century, English, a silver ring has two right hands clasped together, symbolizing a sign of faithfulness, especially in love and marriage. The ring, along with many others, was deposited about A.D. 1180, and later found at Lark Hill near Worcester, England, in 1854.⁴⁰⁷⁴

13th century, a simple Lombardic type, shows two right hands that will make the grip. Inscribed on the band area is: IO SVI DE DRVRIE (a reverse N) E ME DV.⁴⁰⁷⁵

14th century, a French right hand clasping ring was found with coins and other things, during a demolition of a house in la rue aux Juifs at Colmar, France, in 1923.⁴⁰⁷⁶

14th century, two rings connect together by joining the hands.⁴⁰⁷⁷ Another 14th century hand clasping ring is made up of two rings that connect together to into one when the hands on them are joined together.⁴⁰⁷⁸

1420, in a French painting, during the time of Jean De Berry, the Father grasps the wrists of Adam and Eve to bring their right hands together to make the grip know as the "junctio dextrarum,"⁴⁰⁷⁹ while two angels hold the mantle of the Father.⁴⁰⁸⁰

15th century, a number of British rings show different types of hand grips on them, one shows right hands clasping. Another, the thumb rests on the knuckle of the 4th finger. On a third ring, two right hands clasped; on another, the thumb rests on the third finger's knuckle; & the fifth is of two right hands making the clasp. These rings are called "love rings."⁴⁰⁸¹

First half of the 15th century, "On a gimmel ring... in the Londesborough Collection, is an engraved head of Lucretia; at the back appear two hands clasped."⁴⁰⁸²

The bringing together of the two, in some cases three parts of the ring, in some cases by two hands that clasp together to make the ring hold together. The concept of marriages that extend even in the after life realms, seems to be retained, somewhat, in how the rings are connected together, and in the words that some times are inscribed on the rings, such as a 16th century German work: "Quod Deus conjunxit homo non separaret (Let man not separate what God hath joined together)."⁴⁰⁸³ "As a general rule all rings bearing clasped hands were termed gimmel rings, although the designation properly belonged to two or more

separate rings joined together.”⁴⁰⁸⁴ Another Christian ring has the hand grip, and the words inscribed on it that signifies “Jesús Nazarenus Rex.”⁴⁰⁸⁵

16th century, a “bezel in form of clasped hands,” or hand clasping ring, can be seen in the British Museum.⁴⁰⁸⁶

During the Reformation, about 1525, Martin Luther got married to a woman, Katherine von Bora, as depicted in an old art & enacted in a black & white movie, where the Clergy tells them to take each other by the right hand to make their wedding vows. The Clergy’s also clasps their hands, left hand thumb visible, rests in the middle top area of Luther’s hand. In a German art work, with 1522, Marriage of Bishops, Monks, and Nuns, the Clergy’s right hand thumb rests on the groom’s top middle area of his right hand. This looks to be the same type of multiple joining of the hands of groom, bride & clergy, as in the movie.⁴⁰⁸⁷

1550s, a French or German ring, the fede ring with two right hands making the marriage grip, from the Italian mani in fede, meaning literally ‘hands in faith,’ has been used since Roman times, and signified Christian betrothal or marriage.⁴⁰⁸⁸

Early 17th century, Flemish, a multiple band, sometimes used in betrothal rings, shows two separate clasps, both made with right hands.⁴⁰⁸⁹

17th century, in the Albert Figdor Collection, Vienna, a betrothal ring of gold, has two clasping hands on it.⁴⁰⁹⁰

1761, French, right-hand clasping rings.⁴⁰⁹¹

Tying the knot as types of Marriage Hand & Wrist Grips: Another custom that seems to reflect the ancient symbolical concepts behind the different types of hand and wrist grips in the world’s marriage rites is how different nations, and cultures tie a knot together to signify couples’ unions. As case in point is in Indian Hindu wedding rituals, in which the priest ties the groom’s sash to the bride’s veil, after which the couple exchange vows, which includes a part in the seven steps, septa-padi, signifying eternal friendship,⁴⁰⁹² where one says to the other that they have become theirs’ forever.⁴⁰⁹³

In the case with historic Christian weddings, different types of hand and wrist grips sometimes include a sash or long thin cloth that is wrapped around their joined hands to symbolize the couple has tied the knot, and are thus joined together as husband and wife.⁴⁰⁹⁴ In old Christian rings, called “gimmel rings” derived from the Latin “gemelli” twins, often consist of two or more separate rings that clasp together by a hand clasp. “On each circlet there is a band, so disposed that when both are brought together the hands are clasped and hold the separate rings in place. Occasionally there are three or more rings combined in the same way. . .”⁴⁰⁹⁵ These clasps were likened unto the “knots” that bound the two families together. Hence, the saying of tying the “knot” in marriage, derived from these hand clasping marriage traditions. Herrick refers to this: “Thou sent’st to me a true-lover knot; but I Return a Ring of jimmals to imply Thy love had one knot, mine a triple tye.” “A specimen of this type of ring is given in the privately-printed catalogue of Lady Londesborough’s collection (London 1853, p. 17). This is described as “a triple gimmel, the first and third circlet having each a hand, so that, when joined, the two hands are clasped together and serve to conceal two united hearts on the third ring. Of German workmanship.”⁴⁰⁹⁶ One old ring has the hand clasp inscribed with the words: “Our hands and hearts with one consent, Hath tied this knot till death prevent.”⁴⁰⁹⁷ On this same graphic page is another hand clasping ring, a gimmel ring, made of three rings that clasp together by two hands that make the hand shake, when the rings are brought together.⁴⁰⁹⁸

Wedding Vows or Oaths, and Hand Grips: The early Christian church recognized the property implications of betrothals: “De Sponsalibus et Donationibus ante

Nuptias,” which required a contract sworn before witnesses.⁴⁰⁹⁹

13th century, in a depiction of the creation drama, the pre-existing Christ confronts Adam and Eve, perhaps about why they have fig leaves on. Adam is pointing over to Eve as if saying that she gave him the fruit to eat. Eve has her right hand raised as if acknowledging that they did eat. Or perhaps it may be that she might be performing a vow or oath, if that is, fragments of the earlier Christian mysteries were preserved in part in this series of art works.⁴¹⁰⁰

1340, in Gothic art in Bohemia, two marriage scenes those of Joseph to Mary and Sarah and Tobias. In one, a bishop is grasping the wrists of the couple to bring their right hands together. The artist picked the moments before the clasp. In the other. In the other, the religious leader grasps the wrist of the bride with his right, while his other hand holds a rod or rolled up document, perhaps the marriage certificate(?). The groom’s right hand is clasping the bride’s right in this case. Each of the brides have their left hands raised as if to signify their wedding vows.⁴¹⁰¹

13th-15th centuries, in some cases, English speaking peoples had their Priests bring couples together to perform the wedding rites outside the church doors. In a depiction of this, the priest’s right hand is raised up, as if showing them the gestural oath of fidelity, as the couple grasps each other by their right hands.⁴¹⁰²

1434, Jan van Eyck’s painting of the betrothal of the Arnolfini, show the groom with his left hand holding the bride’s right hand, while his right hand is raised up to signify the solemn vow. “The young woman has just put her right hand in Arnolfini’s left and his is about to put his own right hand into hers as a solemn token of their union.”⁴¹⁰³ The artist recorded the “very moment when that most solemn vow was pronounced.”⁴¹⁰⁴ Another writer wrote also that “the Italian merchant is clearly at the most solemn moment of his vows”.⁴¹⁰⁵ Hence, they “are in the very act of making their marriage vows.”⁴¹⁰⁶ Still another writer tells us: “In their bedchamber Arnolfini takes his wife’s hand and lifts his right in an oath of fidelity.”⁴¹⁰⁷

During the Reign of Saint Louis, according to Manuscript Paintings from Paris, couples, during the wedding ceremonies, would grasp each other with their hands, while their other free hands are raised up to make a gestural oath or vow, known as “an oath of fidelity.”⁴¹⁰⁸

20th century, in traditional nondenominational Protestant churches, the rite varies, but also includes cases in which the couple join each others’ right hands to make their wedding vows.⁴¹⁰⁹

In Iceland, a ring, large enough for hand to pass through, was used to solemnize the betrothal. In placing his hand through the ring, “he received the hand of his bride.” In the old form of marriage in the Orkneys, they would join their hands through a perforation, or ring, in a stone pillar.⁴¹¹⁰

Coptic Christians wedding rite has the couple sit on the ground . A napkin or white veil, that covers the bride, is placed on the couple. The priest anoints each of them on the forehead and above the wrist. He reads over them and has them join hands. Another description of this Coptic type marriage mentions the “divan” on which the couple sit, and an embroidered veil or mantle that is placed on the shoulders of the two, the couple give each other rings, and “the hands joined under the bride’s veil.”⁴¹¹¹

The Catholic mass emerged around the altar, which was the focal place of worship in the center of the circular architectural settings in many churches and Cathedrals, often under the circular domes. In some ways, it was likened, in a literal way, to the ark of the covenant where covenants and vows were made to God. “Prominent among these are the marriage promises, “ratified by the ring, the kiss, and the handclasp of the couple” as they “laid their joined hands on the gospel book.”⁴¹¹²

In Ireland, as also in old Roman customs, “the wedding-ring was in the form of two hands clasped (called a “fede” in token of union and fidelity.”⁴¹¹³

PART 9: THE FATHERHOOD OF GOD, JESUS CHRIST AS THE LITERAL SON OF OUR HEAVENLY FATHER. OUR DIVINE PARENTS IN HEAVEN & THE LATER LEGENDIZATION OF THE GODHEAD IN HISTORIC CHRISTIANS' CHRISTOLOGICAL CONTROVERSY

For us to attempt to unravel the snarled-up mess, that has been caused by different eras of apostasies, & how they affected different ones' understandings about what God & the Godhead was believed to be like. This might be like how a soldier, under fire, might try to get through the entangled barbed wires, on the battle field, as he attempts to make it back through to safer grounds. The polemics & exchanges between rival sects, & contentious writers, have left us with countless pages of materials to sort through & make sense of. Moreover, because the controversies over the Godhead, Trinity, & what God the Father, God the Son & God the Holy Ghost, were all said to be like; also had effects on other doctrines, such as what the early Christians believed that the faithful males & females of Christendom would become like, in being deified. This part of our studies proceeds that of the study on deification, so that we can see the diversity of beliefs involved, that also created diversity & controversies about what the deified would become like in also becoming, or not, the type(s) of god(s), or goddesses), that they would become, in the afterlife.

Earlier in this study, we considered how the Old Testament scriptures were tampered with, from about 6th c., B.C., if not earlier, to 4th c., B.C., by Yahwists priests, & post-exile, post Babylonian captivity apostate scribes & editors, Deuteronomistic historians (“D”). How they stripped out, as much as possible, all references to a polytheistic anthropomorphic Deity, or Elohim (or attributing human form or feelings to a god or goddess, or gods & goddesses, having human characteristics as to bodily parts). How that different copies of those tampered with scriptures, were passed down & tampered with even more, before & during Christ's era. Then, even more during the Christological controversy, of the 2nd & 3rd centuries A.D., with scriptures that would eventually become different canons of different versions of the New Testament. Then, much later, during the 4th century & beyond, how that they were tampered with even more, during the Trinitarian controversy of the 4th century & later. Then again, later during the preexistence, Origin controversy.

One of the earliest controversies in earliest Christianity was, concerning if God the Father, fathered a Son with an actual physical body! If so, then that would mean that not only did Christ have a body, in order to be the Father's literal Son! But that also there would have to be a 2nd separate god! If so, that also meant, that if the Son had a body, God the Father must have a physical body too!

Celsus, (writing against early Christians, about 170-80 AD), noted the controversy, & used the earliest anti-Christian arguments of the Jews, to point this out, in mocking the human aspects of God the Father, that was being taught by the earliest Christians, & rejected by many of the Jews. Also, Celsus mocked Christ's pre-existence themes, of Christ's coming down from heaven to earth to be born of such a low ranked manner, into a human body. A human male body, that was produced by God the Father, whom Celsus hints must have had male human type passions & other bodily private parts, in order for God the Father to want to have sex with the beautiful Mary.⁴¹¹⁴ He was aware of this controversy going around amongst the earliest anti-Christian Jews, about Christ being the literal “Son of God,” which testimonials, many of the Jews rejected. Thus, Celsus used the controversy against the early Christians. For this was another reason why

many of the Jews wanted to put Christ to death. They had spread rumored & gossiped about what they'd heard, & thus questioned: How could he be a literal “Son of God,” when he was said to have human kin, & was born like other men, but in Christ's case, born of “fornication,” (John 8:14-20, 41)? Later, because of their rejection of the concept that God could have a Son that would come down into a human body, different ones amongst the Jews must have reasoned amongst themselves & even mocked Christ with questions about: How could the “Son of God,” allow his face to be smacked, spit upon, his back whipped, bloodied & his human body murdered in the most humiliating manner? As it was, while Christ suffered all kinds of physical abuse, from his critics, as many of the Jews mocked him, & questioned him about why he, if the ‘Son of God,’ would allow himself to be mistreated in such ways. Even some of his disciples, after seeing all the torturous physical abuse, seeing Christ bloodied, had their doubts, especially concerning later reports of his physical resurrection. Christ himself, after his resurrection, made it a point to prove to many of them, that his resurrected body was real, not just a spirit, but a real physical body that could eat food, & could be felt. (Luke 24:13-49; Mark 16:5-14, Matt.27:57-66, 28:1-18, John 20:3-29, 21:4-14).⁴¹¹⁵ Consequently, after Christ's crucifixion & bodily resurrection, as his apostles went about preaching about Christ fulfilling the prophecies about his physical suffering, physical death & physical resurrection. Some of the leaders amongst the Jews plotted against the Apostles to get them to stop their testifying, & forbade them from preaching about Christ.⁴¹¹⁶

John warned that: “For many deceivers are entered into the world, who confess not that Jesus Christ is come in the flesh. This is a deceiver and an antichrist.” (2 John 7). So did these anti-body beliefs of earlier centuries, attribute to the earliest to later rejection of Christ? The rejecting of his physical birth, life, death & resurrection? Were such views later the cause for early to later Christian controversies over Christ's physical birth, or not, his physical life or not, his physical resurrection or not. Plus, if he was a separate God, in the image of man, as man is in the image of God, or not? (During the Christological & Trinitarian controversies).

The monotheistic views of many earlier Jews, during the 6th century B.C., or during the period of the exile in Babylon, the Jewish scribes & apostate leaders, did strip out from their scriptures, the polytheistic elements of there being more than one God. Altered the texts of their being the Most High God, amongst lesser deities, a God of gods. This monotheistic movements & dominating belief, with their scribes & copyists, reformed the scriptures to fit their monotheistic dogmas. Because of this, & other dominating influences, the ‘one God,’ only beliefs did later help to shape later Jewish & Christian beliefs too.⁴¹¹⁷

The *Deuteronomistic theologians*, or *historians*, “D,” as they came to be called, during, or after the post-exilic Babylonian captivity of Israel, (before, & post-6th century B.C.). By this time, Israel is in a state of apostasy, set out to expel the pre-exilic doctrine of God as being *present* “face to face,” in their Temple. “The LORD bless thee, & keep thee: The LORD make his face shine upon thee, and be gracious unto thee: The LORD lift up his countenance upon thee, and give thee peace” (Num.6:24-26). The temple destroyed, during the Babylonian take over, & many temple items became spoils of war, & were taken, along with many Israelites who became captives. So it was the reconstruction & restoration was sought after. Thus, the post-exilic priests had to figure out their temple worship chronology, but mixed it up, & made changes. *The Lord coming to his temple*, was a *face to face* presence. (*Face & presence* is the same word in Hebrew⁴¹¹⁸ Psalms 4:5-6, 17:15, 31:1643:3-5, 44:3, 80:3, 7, 19, etc). This was changed to become non-physical, while before this, the temple music was supposed to invoke the divine presence. However, by the post-exilic period, the Psalms of David, as temple music, were rearranged, changed & edited. It was as if they'd lost many of their earlier original

temple themes. How long had they been in captivity without their temple? If very long, how much of it would the later generations of temple priest know? Did they know the chronology of how the ceremonies went? Had many things been forgotten with time? Or rearranged on purpose, to try to come up with some kind of temple ceremonies, which singing & the Psalms were part of, but in a certain order?⁴¹¹⁹ These are questions, plus more that ought to be explored further. For what happened, as they were rebuilding the temple again, during the post-exilic reconstruction phases? But because they had also apostatized away from an anthropomorphic polytheistic Elohim (gods & goddesses). Who could be “present” in their Temple, “face to face.” They then had to strip out as much references to such things as they could, as they revised their scriptures into a monotheistic anti-anthropomorphic “deity,” (or one God without a body, or non-human shape & image). Examples of passages mentioned earlier: Genesis 1:26-27, speaks in plural language, “us” & “our” image, and after our likeness, in talking about how “God” or Elohim (the Gods), “created man in his own image, in the image of God created he him; male and female created he them.” This implies that the image [Hebrew tselem] of God is both male and female. While the Hebrew, demuth “likeness,” refers to a resemblance, similitude or pattern, just as mortal sons & daughters are in likeness of their mortal parents. Just as when Adam & Eve begat children, like a son, Seth after his (Adam’s) image, who was after God’s image, (Gen. 5:1-3). Thus, “...if humankind [‘adam] was created, both male [zachar] and female [neqebah], in the image of God, then the image of God must be both male and female, (in much the same way that humankind, which was modeled after God, is male and female).”⁴¹²⁰ These are some examples of passages that went against the attempts to push a monotheistic anti-anthropomorphic God, rather than plain simple reading of the text. How that Elohim, (Gods & goddesses, males & females in images, likeness & shapes of a God-man & Goddess-woman), that created males in females with hands, feet, eyes, heads, & the private parts that they needed to fulfill the command to multiply & replenish the earth, (Gen. 1:26-28). The fact that, Christ’s image was after his Father’s image, suggests that, as Christ was not shapeless, without form, & wasn’t physically in a body so huge as to spread out across the universe! This also suggests that the Father, in Christ’s image, also has hands, feet, arms, eyes, a head, mouth, & other male attributes. (John 8:14-19, 20:17-29, Heb. 1:1-10, Eph. 4:13, Phil. 3:3-21, 1 John 3:1-2, 2 John 7).

But, what happened to the copies of scriptures that they, the Deuteronomistic theologians, or historians, “D,” might have still had, while they were in captivity? Thus, in the changes, the Lord didn’t ‘suddenly come to his temple,’ (Malachi 3:1, 1 Kings 8:10-13, Psalms 80:1), it was allegorized away. Their reasoning being was because ‘God was without a body’: Not heaven, nor even the heaven of heavens can contain God! How much less, any physical Temple? (1 Kings 8:16-20, 27, 29, 44, 48).

Under these circumstances, the temple “ceased to function,” according to its original intent of being a place of face to face encounters, or the divine “presence.” Changed instead, to the place of his name only. This name concept was done in an attempt to expel the pre-exilic doctrine of the Presence. It was argued by the Deuteronomistic historians, or “D” scribes, that the temple was no longer a place for God to come be in, because not even the heavens can contain God. Thus, these scribes worked on the name concept, that helped bring about an apostate transformation of the understanding of God that was in conflict with earlier views. For it was a “God” produced in apostate minds, as warned by the prophets would happen, if the people broke their covenants, & kept not the commandments. Consequently, these scribes produced a “god” that couldn’t be seen, & encounter in the glorious human form & image, face to face, in sode experiences, spoken of by the prophets.⁴¹²¹ Instead, they

apostatized away from such things & claimed a “god” that couldn’t be explained, or known to any words that could be found to try to explain “god.” As with later Christendom’s apostasy, when one doctrine goes out, it affects the going out of other doctrines, thus in both cases, (the Apostasy in ancient Israel & Christendom):⁴¹²² Once the doctrine of God was changed & distorted, preexistence themes had to go too. For how could God be confined to a council in heaven, if he filled the heavens? How can God be seen face to face, if he had no face? How can God have spirit sons & daughters, if God as “Father” is not to be understood literally, as ever having a first born, or being the Lord of Spirits?⁴¹²³ How can God sit on a throne, surrounded by angelic council members, if God is not to be thought of as having those back side body parts to sit on? God couldn’t or had no need to speak to prophets anymore, as of old, because he didn’t have a mouth to speak, being a “impersonal, incomprehensible, genderless, speechless god.”⁴¹²⁴

5th-2nd c., B.C., God’s name was lost, forgotten, or changed, or given up to other uses. The Jews gave up using God’s personal name Yahweh (Jehovah) & began to make reference to Yahweh by various periphrases. (Or the use of indirect & roundabout language, not following a short direct route to get to the point, but instead, the use of wordy circumlocution, or the use of many words, where fewer would do). Some of the personal name replacements were to call Yahweh: God, the Lord, the Name, the Holy One, the Presence, even the Place. Yahweh was pronounced as Adonai. Moreover, with the fall of the temple, the rare liturgical occasions, when the name was used, this ceased, especially as the knowledge of the pronunciation of the name was forgotten.⁴¹²⁵ These apostate-scripture-tampers were motivated by the desires to seek a less attentive & more impersonal God. For by ceasing to speak & think of Deity as the personal being known to the prophets, this created the distancing of themselves & their conduct, their apostate choices, from His attention.⁴¹²⁶

To illustrate what seems to have happened: It would be like how sons or daughters might ignore their Father or Mother, not think of them as personal loving beings in male & female human shaped forms, or images. (Or Divine Parents, who kept warning them of their sins, & loss of the spiritual gifts. Instead of repenting, these sons & daughters then killed off the prophets who had kept warning them. Who also kept producing a prophetic record, the scriptures, that showed & warned them of their apostasy. With the prophets gone, their scriptures, now in the hands of the apostates, rebellious sons & daughters, they would then be changed, tampered with, & rephrased, so as to de-humanize their Father and Mother into less-personal beings). Consequently, these sons & daughters wouldn’t described their Parents as persons, but instead as shapeless, formless far distant, far removed non-beings. This was done in an attempt to create descriptions of them, that would cause later generations to cause them to fade away even further. Plus, resulting in the blending of mythologies from earlier apostasies, & other neighbors’ cultural contaminations of beliefs, as the earlier memories that might still linger, of their Parents of old. Especially of their Mother, (or Mother God of the Divine Parents), faded out even more into the blends of legends & myths. Consequently, the memories of their Mother, are thus caused to fades off into the nothingness of legendized memories.⁴¹²⁷ Such things done, were products of earlier apostasies, & were purposely done by rooting-out of polytheistic beliefs, so that a monotheistic “Father” parentage could also be made to fade out, by incorporating phrases & changed in translations of scriptures to continue to make the “Father” even more less impersonal. By so doing this, the promises that the children had made to keep commandments, covenants & the sayings of the prophets’ moral codes, could also be changed, reinterpreted, & reworded into more acceptable phrases. These being done as another product of their apostasy, as they sought to justify their apostate conditions, & the loss of spiritual gifts, & loss

of their long line of scripture producing prophets, & prophetesses). This example, is kind of like what seems to have happen in the case with ancient Israelites' loss of their basic beliefs in polytheistic anthropomorphic God & Goddesses, the loss of their spiritual gifts, prophets & their scriptures, through tampering:

"It is natural that a people in a state of transgression would seek a less attentive and more impersonal God. Such was the desire of apostate Israel. By ceasing to speak and think of Deity as the personal being known to the prophets, they sought to distance themselves and their conduct from his attention. Consistently their efforts in preserving translating, and interpreting scriptural texts were directed to that end. By the time Bible manuscripts are passed to us they have witnessed considerable tampering... particularly in those texts dealing with the nature of God."⁴¹²⁸

But, for "D" (Deuteronomistic theologians, or historians) to strip every trace of the themes of the human shaped Lord, or of the entering of the Lord into his temple, this was almost a mission impossible progressive process for them to do, but they tried, but still couldn't get rid of everything. As if knowing this sort of thing would happen, God & his prophets set up too many types, ritualistic symbolism, prophecies, & temple themes, that pointed to the entering of Deity into the Temple. As it was, when Deuteronomists historians dominated scriptural copying productions, & Yahwist priests ran the post-exilic Temple, they had to go up against how the whole temple, and the ceremonies there in, were set up earlier with many aspects that were prophetic body types of the Messiah. The temple was a type of body itself & what would happen to that body, the wounding, & blood letting of the animal sacrifices, as types of the Messiah's atonement. (The body was also a temple, or tabernacle, as was the church a type of Christ's body, with the hope of unity, & Christ like traits being developed amongst the "body of Christ," or different church members, officers, & leaders, (1 Cor. 3:17, 6:17-20, chaps 12-13, Eph.2:12-22, 4:3-32, Matt.26:59-66, 27:40, Mark 14:58-64, John 2:18-22, Christ's sayings, destroy this temple (his body), & in 3 days he'd 'raise it up.' This got distorted by his critics into Christ saying he was going to destroy the Jewish temple, when he was making reference to his body-temple. But the point is that the temple was a type of the Messiah's body into which the pre-existing Spirit of the Lord would come into, by being born into the flesh). Of which also the sacramental bread was a type of that body, & the Lord's pre-existing Spirit's descent from heaven, to be born into the flesh, (John 5:45-47, 6:33-57). So when the scriptures prophesied about how the 'Lord would suddenly come to his temple,' or "tabernacle," it was like a prophetic type of how the pre-existing spirit of the Lord, would descend from the pre-existing council in heaven, from the gathering of the gods & goddesses, presided over by the Most High God the Father. Thus, the Messiah would pass through the veil & would enter his temple, or be born into the flesh, a physical body. All the temple imagery, ceremonies, washing away of soil, spots, shaking off the dust from garments, stripping off the old soiled, or old garments. Putting on new washed & whitened robes, vestments, garments, blotting out of sins, washing, anointing & purification themes.⁴¹²⁹ Plus, the animal sacrifices, blood, blood sprinklings, were also types of these things too. The unspotted, or unblemished sacrificial lambs,⁴¹³⁰ were types of unspotted, or undefiled-garments. (Or, the Messiah's spirit, clothed in a body of righteousness, without blemishes or spots, because spots were types of sins). "But with the precious blood of Christ, as the lamb without blemish and without spot:" (1 Pet.1:19-25). This was a type of also how the repentant can also put on righteousness, in taking off the shameful negative traits, symbolized like old soiled garments, stained & spotted with former sins. Thus, if the repentant continue to improve, & cloth themselves in other positive Messiah type traits, love, kindness, etc., & endure to

the end in keeping temple covenants, & the commandments. They were to "be clothed with humility: for God resisteth the proud, and giveth grace to the humble. Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time." (1 Pet.5:5-6). Consequently, thus clothed, they were more ready for their face to face glorious encounters with the Lord, when the arm or hand of the Lord is revealed, to lift up the soul in the deification of both the spirit, & resurrected body. For in being cleansed & purified, they will become like him, ("As for me, I will behold thy face in righteousness: I shall be satisfied, when I wake, with thy likeness." Psa. 17:15, 1 John 3:1-11, 'when he shall appear, we shall be like him' verse 2). For they are "changed into the same image from glory to glory, even as by the Spirit of the Lord." (The pre-existing Christ, is the Spirit of the Lord, that appeared face to face to Moses, 2 Cor.3:3-18, 4:1-6, Rom.8:1-34, 1 Cor.10:1-4, Ex.17:1-7, Num.6:22-27, 20:7-11). "For our conversation is in heaven; from whence also we look for the Savior, the Lord Jesus Christ: Who shall change our vile body, that it may be fashioned like unto his glorious body..." (Phil.3:20-21). In that both the females & males would be deified gods, & goddesses.

What type of garments, (types of resurrected bodies that shined with different types of glories, 1 Cor.15:34-58), the soul was clothed in, was part of the face to face encounters with God during judgment settings. Thus, all the prophetic warnings about being repentant, washed clean, remaining pure (white), so as to be found "spotless" before God's all searching eye, during judgment settings, were about these face to face life reviews in God's presence.⁴¹³¹ 4th to 5th century Coptic Christians wore the proper clothing that they felt would get them ready to meet God, & thus had on the proper burial clothing for that purpose.⁴¹³²

To be ready for the face to face encounters, the prophets of Old Testament times, & early Christianity both testify, that being clothed in the right traits was what was needed: Humility, Righteousness, Purity, etc. "That he might sanctify and cleanse it with the washing of water by the word, That he might present it to himself a glorious church, not having spot, or wrinkle, or any such thing; but that it should be holy and without blemish." (Eph.5:26-27, 2 Cor. chap. 5). These were all physical types of the Redeemer, the promised Messiah, & the whole points of the ancient Israelites' physical & spiritual temple ceremonies! Plus, the whole-point of many of the early to later Christian mysteries, many versions that testified of Christ's pre-existence, physical life, the manner of his death, his descent into the underworld, & his physical resurrection! Plus, his glorious post-resurrection physical-face-to-face manifestations, & victory-march throughout the world, as the messenger of the covenants of salvation & deification. Which face to face encounters added to the witnesses, as required by Jewish law, to establish the truth of any particular issue or matter, by having more than just 1 witness, but as many as could be gathered to testify the truth of an event. Which, in this case, was that Christ rose from the grave & still has his glorious resurrected body, (John 8:14-20, Heb. chap.1, 1 Cor.15:1-28, 2 Cor.13:1, Matt.18:16, Num.35:30).

Consequently, Christ's physical post-resurrection world-wide-trek, was when many became physical witnesses, by the ritualistic hand & wrist grasping symbolism, whereby they testified that Christ rose from the dead, with a physical glorified resurrected body. This was because of how he invited them to feel his wounds, with their hands, as he displayed them, during his post-resurrection world wide trek, which art works of this, often show the physical Christ, making the same types of gestures done in the mysteries. His arms & hands are thus positioned in different ways, as he appears, face to face to those he displays his physical wounds to. He showed them that such wounds were in fulfillment of the prophets, & such gestures were sacramental type gestures, not only done in ancient Israelite temples, but in the early to later Christian mysteries, masses, & liturgies.⁴¹³³ Thus, the whole temple dramas, & mysteries were in the prophetic

fulfillment in Christ's bodily actions, what happened to him, his pains, passions, sufferings, & crucifixion. But also, his ultimate victory over death, the devil & his fallen angels. (Luke 18:31, 24:13-32, Acts 2:25-36, 8:28-35, 10:43, 13:27, 32-37, 17:1-5, 26:22-24, 28:23, Matt.2:4-6, John 5:39-46, 8:52-59, 20:9, 2 Tim.3:14-17, Heb.5:5-9). Being properly clothed in righteousness, not clothed in shame, garments of vanity, but being stripped of pride, & all other negative traits of blackness, (Psa.109:18-29, Shepherd of Hermas, Sim. 9, Apostolic Fathers, 2:217-97). But not being properly clothed upon, was also not good also, or found naked & shamed before God's face to face judgment. These ancient temple garment types were physical reminders of the types of activities done in the body, good or bad. They were to keep their garments, hands & feet unspotted from sins, unsoiled from walking down the left- hand path, or unbloodied from murders & other sins. Which types became part of the early Christian mysteries that centered on the prophesied Messiah having come to his temple, (or of Christ's physical birth, physical death & physical-resurrection. With Christ life as a good example for all to follow toward their own individual physical & spiritual deification in each, their own resurrected bodies that would shine as bright as the sun).⁴¹³⁴ They were to not defile their garments (Rev.3:4-5), or desecrated their "temples" (spirits clothed in naked bodies at birth, Eccles.5:15, Job 1:20-22). For the spots (sins), would blacken their garments, bloody them, & their hands, through evil choices, covenant breaking, rebellion & by not keeping the commandments, (Isa.59:1-9, Psa.24:3-4, 35:26, Jude 6-24, Rev.3:3-22). They were to thus put on the garments of righteousness, like their naked souls put on an innocent body, at birth. Or put on Christ, (in ritualistic early Christian temple types).⁴¹³⁵

Temple type themes that survived during the Middle Ages, & later Liturgical dramas, that retained Christ-body themes, & symbolism, include how burial clothes are likened unto Christ's body on the cross, & later on, because there is no body in the burial clothing, it symbolized the resurrection of Christ's body. Another body type was the Corpus Christi festivals, (body symbolism in the sacrament), & Whitesunday, (the traditional reminders of white baptismal robes & resurrection themes for Easter plays & festivals, & traditions). "On Good Friday a cross was often wrapped in burial clothes and placed in a symbolic tomb, from which it was raised on Easter Sunday." Then in a liturgical play: "Then he shall rise and raise the veil and show them the place, empty of the cross but with the linen in which the cross was wrapped; ...and shall take up the linen and hold it before the clergy and, as if showing the Lord had risen and was no longer wrapped in it, they shall sing, this antiphon; Surrexit Dominus de sepulcro, and shall then place the linen on the altar."⁴¹³⁶ S. Cyril of Jerusalem, (318-386 AD), in his lectures on the mysteries, called it the garment of salvation, (Isa.61:10), and said that it was a type of the clothes that Christ's body was covered in while his body was in the tomb. St. Ambrose (340-397 AD), calls the garments of the mysteries the chaste veil of innocence.⁴¹³⁷ Christ's flesh is likened unto the Temple veil, (Heb.10:10-22, note verse 20, Psa.104:1-2). Clement of Alexandria, (153–193–217 AD), seems to suggest that the garment is a symbol of Christ. "And I will be" He [Christ] says, "their Shepherd," and will be near them, as the garment to their skin. He wishes to save my flesh by enveloping it in the robe of immortality, and He hath anointed my body."⁴¹³⁸ Also, their garments were veils of innocence, that they were to keep white (symbolic of purity & innocence) & spotless (spots symbolic of sins, thus spotless, pure & whitened garments before God's judgment, in face to face encounters with Deity).⁴¹³⁹

Another ancient Israelite body type, also used by early to later Christians, was the feet of the Messiah, that treads over a fallen devil, symbolic of his victory march, (which may be why many of the Jews thought their Messiah was going to free them from the Roman bondage they were

under, during Christ's time. Plus, why some rejected Christ, he wasn't a militant Messiah during his earthly mission). The Messiah, in these prophetic types was therefore a militant Messiah, in early Christian types, the Militant Christ, mentioned earlier, that treads the wine press, (that theme is filled with garment & sacramental types too). Also, a Militant Christ, that treads over the fallen devil during Christ's militant descent into hell, & post-resurrection victory-march throughout the world.⁴¹⁴⁰

These are just some of the physical types that pointed to the coming Messiah's physical appearing, that the anti-anthropomorphic monotheistic Yahwists, & Deuteronomistic historians, called "D," had to somehow get around. The ways they did this was to change texts, de-literalize meanings, enforce dogmas, metaphoricalize & allegorize away the polytheistic anthropomorphic types, rituals, scriptures, prophecies & temple worship ceremonies, & symbolisms.⁴¹⁴¹

Some of the temple symbolism were related to face to face divine presence encounters, during the cleansed & forgiven ones' ascensions, assumptions, or realm travels. As noted earlier, the frequent illustrations of these are human images of the revealing of the arm or hand of Deity. The often repeated in scriptures & art, extended hand or arm of the Lord being revealed. Humans being created in God's image, & God thus having the image of human shapes, for it's a regular looking-hand, with five fingers, as expected, that is seen extending out. The physical hand symbolism is also seen with covenant making, that is also done with hand & wrist grasping (Isa. 42:5-8), as noted earlier, in wedding ceremonies, rings, in some baptismal art, descent into lower realms, ascent out, or resurrections. Plus, on grave markers, ascensions, & assumptions into heaven, heavenly coronation ceremonies, paying homage, angelic guides taking souls into higher realms, Peter or angels at the gates or doors of paradise, etc. It has also been noted that face to face encounters with the risen Lord, Jesus Christ, during his post-resurrection world wide treks, also includes hand & wrist grasping encounters with Christ, who has, for example, St. Thomas feel his wounds, showing that he was not a spirit only, but was resurrected into his physical body. Thus, a number of art works show different ones greeting the wandering Christ by different types of hand & wrist grasping, which greetings were passed down to how later monks & clerics would greet each other, as if Christ, disguised as a fellow monk, or some other human shaped character, to test their charity, according to Matthew 25, & monastic traditions & rules. There was also the hand & wrist grasping of those who ascended the ladders to Christian moral perfection & deification. Thus, all these ancient types, temple symbolism, covenant making, face to face encounters, were reminders of the physical aspects of Deity. God the Son, became a man, so mankind could learn from God the Father's Son in human form, the form & express image of the Father in human form, after which form man was created in their image. (John 8:14-20, Phil.3:20-21, Heb.1:1-9, 10:8-22, 1 John 4:1-3, Gen.1:26). Plus, how that the human family could progress to becoming divine, gods, & goddesses in deification. These physical attributes & symbolism, were what bothered & challenges the ancient Jewish temple Yahwists priests & Deuteronomistic historians ("D"), that had fallen into apostasy, & become anti-anthropomorphic monotheists. Which, when their influences later continued to dominate beliefs in God, ended up causing Christ, the Son of God to be rejected & killed. Which, when blended with Greek philosophies anti-anthropomorphic monotheism, ended up influencing the later developments & contentious formulating of creedal statements of the Nicene Creed era.

The anti-body beliefs of different ones like Philo (ca. 13 B.C. - A.D. 45 to 50), though a Jew, had incorporated Greek philosophy into the Jewish faith in Alexandria. Thus, picked up by many of the early Christians about the 2nd century, because before this, the earliest Christians were defending that God had a body. So it was later, during the Christological

controversy, that Philo's theology "became operative among Christian teachers from the beginning of the second century" and then became "a standard of Christian theology."⁴¹⁴² Thus, Philo has it that: God, according to this blend of Jewish & Greek thought, was incorporeal & indescribable, & could be known by reason, but not all together, because he was incomprehensible: "He is not in space, but beyond it; for He contains it.... He is "without body, parts, or passions": without feet, for whither should He walk who fills all things: without hands, for from whom should He receive anything who possesses all things: without eyes, for how should He need eyes who made the light. He is invisible, for how can eyes that are too weak to gaze upon the sun be strong enough to gaze upon its Maker. He is incomprehensible: not even the whole universe, much less the human mind, can contain the conception of Him: we know *that* He is, we cannot know *what* He is, we cannot know *what* He is: we may see the manifestations of Him in His works, but it were monstrous folly to go behind His works and inquire into His essence. He is hence unnamed: for names are symbols of created things, whereas His only attribute is to *be*."⁴¹⁴³ Thus, Philo attempts to describe God.

The muddling of the earlier beliefs that Christ was the literal Son of God, the first begotten in the spirit, & only begotten in the flesh. These concepts must have been later muddled by later Greek philosophical influences as some came through & were due to such influences upon some early Christian apologists, as Greek philosophically influenced Jewish theologian, Philo (ca. 13 B.C. – A.D. 45 to 50): God is beyond man's comprehension, but could be revealed through the "person" the Logos, that reveals the nature of God by reflecting that nature. God is Mind and Logos is the only begotten Son of Mind and thus reveals Eternal Reason to man.⁴¹⁴⁴

From earliest Christian times, Greek philosophy's anti-body ideology was blending in with Christological controversial issues & polemics over anti-body views against pro-body views. In Greek thought, the Supreme being is pure form and without matter, or is immaterial, without impressions, no sensations, no appetites, nor a will, or desire, no feelings or passions, for all these things depend on matter. Thus, God could not be a physical man, in the form or image of a man. God can't be made of matter because matter is evil. This is a summation of some of the Greek philosophical views held centuries before Christianity, such as that of Aristotle & different ones like Plato, Thales, Xenophenes, & Pythagoras, some who had protested against the theological anthropomorphism (the ascription of human attributes, feelings, and conduct to spiritual beings, like to God or any deity). Such views as these would later influence early to later Christianity, when this & other aspects of different themes in Greek philosophy corrupted the early to later Christian concepts of what God the Father, Jesus Christ & Holy Ghost, were polemically argued to be like, or not.⁴¹⁴⁵

CHRISTOLOGICAL HERETICS' BELIEFS

A short list of definitions to help in understanding the meaning of different names for different beliefs, & those who believed in them:

Adoptionists: Those who believed Christ was not divine, didn't pre-exist, was born a mere man to Joseph & Mary, (for most, born of a virgin). Then was adopted as God's Son, for his unique righteousness, during his baptism, or resurrection.

Anti-adoptionists: Those who argued that Christ pre-existed, was himself divine, was not just a mere man born of Joseph & Mary, but was the Son of God, born on the virgin Mary. Christ had a physical body.

Separationists: Jesus Christ has 2 natures: Christ, one of the deities of the Godhead, came down from the divine realm, entered Jesus, empowered him, the human nature part of him, but departed, or separated from Jesus to return to

Pleroma, (the divine realm), leaving Jesus to suffer on the cross alone.

Anti-Separationists: Those who argued that Jesus Christ were not 2 natures, but that they were one & the same. That Jesus Christ suffered & rose again, there was no separation in Jesus as a God-man, or human-god. Jesus Christ was the Son of God, with real blood, real flesh, & was killed & raised in the flesh. Jesus Christ was not divided into distinct entities.

Docetism: Those who believed & argued that Christ only seemed, or appeared to be human & to be suffering. Although Jesus Christ was completely divine as one individual, because the divine can't suffer, Jesus Christ was not real flesh & blood, but was a phantom, human in appearance only. Thus, they denied Christ's fleshly reality, that he had real flesh, real blood, & a real body that was crucified.

Anti-Docetism: Those who argued that Christ had a real body, real birth, real blood, suffered for real, rose in a real body in the resurrection.

Patripassianists, ("modalism"): Those who argued that Christ was God the Father himself, come down to earth in human flesh. Came down into the Virgin, was Himself born of her, Himself suffered, was Himself Jesus Christ.

Subordinationists: Those who maintained that Jesus was not the equal of the Father.

Sabellianism: The belief that the Father, Son & Holy Ghost were only names for different manifestations of the one God.

Monophysitism: The belief that in Christ there was one nature only, the divine. The human nature had been absorbed by the divine nature, making the 2 only 1.

Dyophysitism: The belief that in Christ, there are 2 natures, 1 divine, the other human.

Monothelitism: The belief that the Savior had 2 natures, but only 1 will & the solution that was finally imposed as "orthodox," 2 natures, 2 wills in 1 Person.

The Controversies over if God could take on human flesh, or not

Scriptures present Godhead as being separate individuals: The scriptures & early Christian history shows that from the earliest times, Christ was believed to have been one of the divine spirit Sons of God the Father in a family in heaven. (John 6:33, 38-40, 44, 51, 62-65, 7:28-33). A number of scriptures also present the Father and the Son as two separate beings. "It is also written in your law, that the testimony of two men is true. I am one that bear witness of myself, and the Father that sent me beareth witness of me." (John 8:14-18). The scriptures also present Christ as having gained a body too. (Matthew 2:11, 13:53-58, Luke 2:40-52, Hebrews 5:8-9, Isaiah 53, Mark 14:22). He had a body that was nailed to a cross, & a face that "they struck," (Luke 22:63-4; John 19:16-18, 34-37; Exodus 12:46; Num.9:12; Zechariah 12:10; Revelation 1:7). In fact, His shape, size, & image was in the form of a man. Thus, this became one of the reasons why many of the Jews rejected Him. (John 10:32-36, 18:28-32, Luke 13:34; Matthew .23:34-38). Jesus also never claimed to be God the Father, but the Son of God, (John 8:25-9, 10:7-36; Matthew 27:39-43; Philippians 2:5-11, Genesis 1:26-7, Hebrews 1:3; John 17, 14:6-12; Ephesians 4:13). And the Father never says that he was the Son but rather that he was pleased at what his son was doing, (Matthew 3:16-17, 17:5; Mark 9:7; Luke 9:35). Biblical passages are numerous about God as embodied, Genesis 1:26, God said, let us make man in our own image. Jacob & Moses saw God, spoke to him face to face, (Gen. 32:30, Exodus 33:11). The God of Israel was seen, he had feet, & a back, (Exodus 24:10, 33:23). Christ's post-resurrection appearances, he had a glorified body. Stephen saw the Son of God standing on the right hand of God, (Acts 7:56). Hebrews 1:3, Jesus is in the brightness of the Father's glory, and the express image of his person. Christ appears to Saul, as a glorified resurrected person, (Acts 9:3-7), as later argued by Saul, named Paul in defense of a

physical resurrection, that many witnessed that Christ had a physical resurrected body, (1 Cor. 15). John saw the resurrected Lord too, (Rev. 1:10-18).

During Christ's time, could his critics & defenders have used the Old Testament type passages for their defense, or to make critical claims? Could Isaiah 46:5-9, have been used to claim that Christ couldn't have been a 2nd 'god,' or the "Son of God," because "there is no other"? Could also 43:10-12, 45:21-2, 46:9? Or could the earliest Christians have pointed out how Isaiah was contrasting the Idol-gods of his time, as frauds, in contrast with the true Yahweh, who performs all kinds of mighty acts? This, in contrast to idols that have to be carried upon their worshipers' shoulders, can't move about on their own? While the true God, does move, does speak, does announce his purposes & plans & brings them to pass? As the anthropomorphic God themes, were defended by earliest Christians against, say, the early anti-Christians amongst the Jew, who rejected Christ's appearing too human? Plus, of which many Jews were also steeped in monotheistic anti-embodied god themes! Could the earliest Christians have also continued to point out how different types of idols were being worshiped that couldn't see, hear, speak, or smell, though the idol makers had carved or made their idols to appear to have ears, eyes, mouths, noses, & other human parts? (Psa. 115:5-6). How that such Idols can't even do the same things that their human makers can do? Thus, with idol worship being an issue in not only ancient Israel, but also amongst the pagan idol worshipers of the earliest Christian times. (Acts 17:22-30, 19:23-41, Idol makers felt their trade & source of income was being threatened by early missionary activities of Paul & the earliest Christians).⁴¹⁴⁶

Could the earliest Christians then have pointed out to their critics, that they shouldn't try to use Isaiah 43:10-12, 45:21-22, 46:9, to claim that Christ couldn't be another 'god'? Or use such passages to claim that Christ shouldn't try to make himself a "god," or claim to be "the Son of God," (John 19:7, Mark 14:61-62, Matt.26:63, John 19:7, Luke 22:70). Did the earliest Christians argue that any ancient critics amongst the Jews, (if they might have), shouldn't use Isaiah against Christ, by then claiming, that such passages declared, that 'there is no other god besides God'? If they used Isaiah, was it to claim that Christ, & the earliest Christians, shouldn't be doing any god-making? Did they know of the earliest Christians' teachings about deification? If so, did they use Isaiah to claim that Isaiah had condemned the earliest Christians' claims that Christ, & themselves, though being human, in human bodies, can become divine beings too? If so, how this, according to the Jewish law, was to be rejected, because 'there can't be any other god, besides the one true & only God?' (John 6:41-60, 8:38-42, 10:29-39, Matt.5:48).⁴¹⁴⁷ "Without controversy great is the mystery of godliness: God was manifest in the flesh, justified in the Spirit, seen of angels, preached unto the Gentiles, believed on in the world, received up into glory." (1 Tim.3:16, emphasis added here. 2 Tim.3:12-17, Eph.4:11-13, Phil.3:15-21, Heb.1:1-10, 5:5-9, 10:16-24, 2 Pet.1:2-10).

From the earliest Christians' perspectives the Jews were going against so many of their own prophecies, & ritualistic types & symbols, that pointed to God the Father having a Son, the promised Messiah, another 2nd God, Jesus Christ, the Son of God! (John 8:13-19). However, things wouldn't remain the same in early Christianity too. For, despite all these witnesses, symbols, ritualistic types, & ceremonial Old Testament reminders of Deities becoming flesh, the tide of anti-body dogmas kept flowing in. Was it then because such things were foreseen, fore-told & pre-warned against? That the Lord & his prophets set up a fortress of physical remembrances, & warned the people, & his disciples many times, that it was from the anti-Christ, for anyone to accept & follow the false teachers, that taught against the physical aspects of Deity? "For many deceivers are entered into the

world, who confess not that Jesus Christ is come in the flesh. This is a deceiver and an anti-christ." (2 John 7). Note the possible pre-existence themes hinted to here, for it seems to suggest that John was warning how that the devil & his demons, all anti-Christ's, had "entered into the world." To do what? What might their post-war-in-heaven activities include this time? Answer: To make the "doctrine" of an immaterial God, aspired from Greek intellectuals, the fashionable thing to believe in, by as many they could get to fall for such dogmas! Why? Because it would also help cause other doctrines to be affected, changed, lost, & corrupted, as noted earlier. The post-war in heaven activities of the devil & his demons were to start apostasies, for they were legendizers & fable makers too, in order to get the people to fall away from the truth unto fables, even cunningly devised fables, (2 Thess. 2:1-15, Acts 20:28-31, 2 Cor.2:8-17, 2 Pet.1:16-21, 2:1-4). Thus, John must have thought that different ones so inspired by the fallen angels, or anti-christ, were the Gnostic doceticism, (Docetism from Greek, means "to seem, or "to appear"). For, they believed & taught that Christ only appeared to men in a spirit body, and that since he had no actual body, he only "seemed to" suffer and die on the cross.⁴¹⁴⁸

Justin Martyr, (110-165), spoke of heretics that maintained that Jesus appeared only as spiritual, and not in flesh, but only presented himself as the appearance of flesh. Thus, these persons seek to rob the flesh of the promise, Justin also spoke of certain heretics that say there is no resurrection of the dead. He then testified that he & other right-minded Christians, are assured that there will be a resurrection, (ANF, 1:239, 295).

Tertullian, (140-230), wrote of such heretics, one being Marcion (110-165), who believed that Christ was a phantom, denying to Christ "the reality of a perfect body," and the Christ "was not what he appeared to be, and feigned himself to be what he was not—incarnate without being flesh, human without being man." A similar teaching was going around by Saturnius, notes Tertullian, how that this heretic taught that Christ had not existed in bodily substance, & therefore, endured a quasi-passion in a phantasmal (non-real, but only appearing to be real), shape. So also with the resurrection, the flesh there will by no means be raised for real!⁴¹⁴⁹

Many of these heretics couldn't accept the fact that a god, Christ, had become a real man clothed in flesh, & died a real death, & was resurrected in a real body, so they spiritualized, & de-bodied Christ in the whole stories. They must have also ignored any witness statement that might have been passed down to them in oral traditions. Plus, many copies of whatever versions of scriptures, that they might have come across, when they copied them for their own use, they altered, changed & manipulated them to fit their particular anti-body views. But so also were the texts changed in other copies, by anti-Docetics, those who sought to counter these views. Thus, passages altered for the purpose of emphasizing, by adding words here & there, the stories about Christ's coming in the flesh, to make them more clarified as being real events, & that his resurrection was real!⁴¹⁵⁰

Aware of these Gnostic activities, the New Testament writers, over & over again, warned against anti-Christ's that confess not that Christ was flesh, & that there was no resurrection of his flesh, (1 John 4:3, 2 John 1:7, 1 Cor.15:12, 1 Tim. 3:16, 4:1-3, Titus 1:9-16, Heb. 1:1-10, 5:5-10).⁴¹⁵¹ They also remind the church to not go after foolish fables, or become spoiled by philosophy & deceit. Or the cunning craftiness of men that lie in wait to deceive. For the apostles & prophets were given to unit them in the faith & knowledge of the Son of God, unto a perfect man, & were eye witnesses of Christ's majesty, which included testifying that he had a glorious resurrected body, (Eph.4:11-14, Col. 2:8, 2 Pet.1:12-17, 1 Cor.15:3-22). And not some formless immaterial "god," of the ascetic reformers, who preferred a bodiless God.⁴¹⁵² Despite the

many witnesses to the resurrection, it was a hard doctrine for many to accept, so many “mocked” it (Acts 17:18, 33). Others were warned of being in error, in telling fellow church members that the resurrection was past, thus overthrowing the faith of some, (2 Tim. 2:18).

Consequently, parts of the deceptions were to use different tactics, such as one that the Devil tried to use against Christ, & that is to cite the scriptures! (Matt.4:1-11). But also, to use scriptures that had been already tampered with earlier, as already noted. Plus, they were continually being tampered with: “For we are not as many, which corrupt the word of God: but as of sincerity, but as of God, in the sight of God speak we in Christ.” (2 Cor.2:17, 4:2-4).

Thus, as the Christological controversy raged on, such passages that showed the physical aspects of Christ were included in some copies, but not in others, such as when Luke wrote of Christ, how “his sweat was as it were great drops of blood falling down to the ground” (Luke 22:44). In future years these verses would slip in and out of the manuscript copies. They were an obvious annoyance to those attempting to develop the doctrine of a passionless God.”⁴¹⁵³

It was as though the New Testament writers were going out of their way to combat these anti-body doctrines of devils, that were handling the word of God deceitfully: “But have renounced the hidden things of dishonesty, not walking in craftiness, nor handling the word of God deceitfully; but by manifestation of the truth commending ourselves to every man’s conscience in the sight of God. But if our gospel be hid, it is hid to them that are lost: In whom the god of this world hath blinded the minds of them which believe not, lest the light of the glorious gospel of Christ, who is the image of God, should shine unto them.” (2 Cor.2-4).

As if knowing the tide of anti-body dogmas was turning into a tidal wave of controversy, the New Testament writers continued with many physical-Christ passages, such as Luke, who tells of Christ having his resurrected body felt by his disciples, so that they would know that he wasn’t just a spirit only, but had a body: “Behold my hands and my feet, that it is I myself: handle me, and see; for a spirit hath not flesh and bones, as ye see me have” (Luke 24:39). As if influenced by the anti-body dogmas that help caused Christ to be put to death, when he claimed divinity, though looking like a man, some of Christ’s followers, who could have been so influenced & indoctrinated, doubted & couldn’t believe that Christ was actually resurrected, so Christ showed himself to give them proof & make them witnesses, for on several occasions, when he appeared, it was during, or near meal times, so he ate food to show he was physical, (Luke 24:41-43). Christ’s ascension was also physical, & he promised that his return would be physical, the same Jesus as that had ascended, would be the same one, to some day return, (Luke 24:51). Thus, he would come back with his resurrected body, not one was gotten rid of, or an unidentifiable non-body immaterial ‘god,’ dispersed throughout the universe into a bodiless, shapeless, formless non human nothingness.

The different versions of the anti-body heretical dogmas, went up against all the Old Testament types, & the then current New Testament teachings being defended as fulfillment of those physical-god types all throughout the prophets of old. Thus, that “ascetic renunciation of the flesh and rejection of an anthropomorphic God developed concomitantly in Christianity; both represented a clear break with Old Testament religion and with the tenor of Christ’s and the apostles’ teachings on the Father and the Son, and on the body with its associated functions of marriage and reproduction. The higher the level of asceticism climbed, the greater rose the degree of the dematerialization of God.”⁴¹⁵⁴

In addition to this, once Platonism took hold of Christianity, the bodily types in the Old Testament biblical passages, that refer to God’s body, or bodily parts, were explicitly given figurative anti-body interpretations.⁴¹⁵⁵

Some scholars have noted the anti-body influences had some copyists of the early Christian scriptures thus

making deliberate alterations into the texts so as to make deities fit into their incorporeal views of the times. Some were adding or deleted different aspects, thinking that they were ‘correcting’ beliefs. An example is 1 Timothy 3:16: “God was [made] manifest in the flesh.” An 18th c., biblical scholar, Johann J. Wettstein, who studied the earliest texts, found that an original reading did not say God, but said Christ, “who was made manifest in the flesh.” So which version is correct? The debate continues.⁴¹⁵⁶

In some cases, beliefs that God would descend down out of heaven, to become a ‘god-man,’ & even let himself suffer a physical death in a physical body. This was too much for many early Christians, many of the Jews, & even their critics, to believe that Deity would do. Especially, as many early Christians, some of the Jews, & others, were allowing themselves to be influenced by the anti-body philosophies of the Greeks. In the case with many of the early Christians, there were many who were in process of discarding the anthropomorphic (or physical aspects of Deity). Earlier, Christ & his apostles had established a more plain reading of the scriptural texts of the Old Testament writings available to them. Plus, as those meanings were also under going being restored by Christ & his apostles, to contain many prophecies about Christ’s physical life, physical death & physical resurrection. Thus, the prophecies of the then Jewish collections, had many cases of a more literal language in their scriptures that they noted could be used by early Christians to point towards what Christ did in his physical body. These aspects that went against what had become their traditional methods of interpretations, & Christ’s teachings about his & our ‘Father in heaven,’ as being the Father of our spirits, & in Christ case, his literal Father in the flesh, got them in trouble with the Jewish scribes & scholars, & early anti-Christians. For many of them had inherited traditional interpretational methods about the nature & descriptions of Deity. Ones that that made Deity into a non-physical or incorporeal, shapeless, formless being, that didn’t have the physical forms of a man. To which interpretations they militantly held to & sought to enforce as much as possible, as being the true nature of Deity. These methods of traditional interpretations were militantly established over the centuries, & were hard to get rid of. Which might be why, when Christ & his apostles were no longer around, many early Christians fell back into, & began to re-interpret such scriptural descriptions as metaphorical (a figure of speech in which a word or phrase is applied to something to which it is not literally applicable). Plus, allegorical, (or words claimed that should be, or in some cases, can be interpreted to reveal a hidden meaning). Ones which they gave to the plain reading of scriptural texts, their own twists, that disembodied Deity from having physical human shapes, hands, feet, a mouth, head, eyes, arms, legs, etc. This may be also why scriptures were also tainted & reworded too. An example of many scriptures that prophesied of Christ, was Psalm 22:16, part which formerly read, “like a lion, my hand and my feet.” The Dead Sea Scrolls words it, “they pierced my hands and my feet.”⁴¹⁵⁷

Church historian, Adolph Harnack, writing about first century Christianity, admits that the earliest Christians believed God to be embodied: “God was naturally conceived and represented as corporeal by uncultured Christians, though not by these alone, as the later controversies prove (e.g., Orig. contra Melito, ass also Tertull. De anima). In the case of the cultured, the idea of a corporeality of God may be traced back to Stoic influences; in the case of the uncultured, popular ideas co-operated with the sayings of the Old Testament literally understood, and the impression of the Apocalyptic images.” Further on Harnack concedes that in the second century, realistic eschatological, or the part of theology

concerned with death, judgement, and destiny, these ideas continued to foster in wide circles "...the popular idea that God had a form and a kind of corporeal existence." ⁴¹⁵⁸

Polycarp, (65–100–155), Apostolic Father, Bishop of Smyrna, (107– until martyred by a pagan mob, 155), he notes & wrote against the anti-body heresies that were infesting & developing in the early Church. In an Epistle to the Philippians: "For every one who shall not confess that Jesus Christ is come in the flesh is antichrist; and whosoever shall not confess the testimony of the Cross is of the devil; and whosoever shall pervert the oracles of the Lord to his own lusts and say that there is neither resurrection nor judgment, that man is the firstborn of Satan. Wherefore let us forsake their vain doing and their false teaching and turn unto the word which was delivered unto us from the beginning." ⁴¹⁵⁹

In later centuries of creedal debates & anti-body God themes, one of the reasons the later Christian church suppressed & withheld the scriptures from the general public was that the clergy must have known that the common folk, whom could read, would have found out these things: 1. Just how far away from the scriptures the non-scriptural pagan Emperor influenced creedal formulas about the Godhead, had gone away from the scriptures, to describe the nature of the Godhead. 2. How far away from no longer presenting Jesus Christ as having a physical body that he lived in when he was born & grew up to be a man, while also the literal Son of God. 3. How far from the scriptures & earliest Christian fathers, that testified of Christ's resurrected body, that his body was not just spirit only but was physical. How that he had a glorified perfected physical body, when he was resurrected & still has that body. ⁴¹⁶⁰

During the Apostolic Fathers' times, there was no great amount of speculation, or large scale of arguments & polemics over what Christ was like, & what God the Father, in relation to the Son, was like. The polemical issues began to rise more & more during the early Christian apologetics' era, on down to the Trinitarian controversy, of pre & post Nicene Creed time, before & after 325 A.D. The issues over how to conceive God, either as a pure spirit, or in a manner more or less anthropomorphic (the ascription of human attributes), became one in many issues during the 2nd into the 4th century. Especially when & because the spiritual gifts were becoming less frequent, & with the loss of apostles, prophets, & their protective, doctrinal confirmations, clarifications, & decision making powers & authority to resolve issues, were taken away. ⁴¹⁶¹

About 2nd c., (before 185 C.E.), The Apocryphon of John, a Gnostic work, defined the highest Deity in abstract terms, which excluded anthropomorphism. It also maintained that evil powers had imprisoned spirits in material bodies, thus bodies were looked upon as worthless, as these anti-body doctrines infected other areas of Christendom. ⁴¹⁶²

In early Christianity, the dominate views from the earliest time, up to about the mid 4th century, was pro-body. But then from about the mid to late 4th or 5th century, or so, onward, the anti-body views became more dominate in different areas, different Christians discouraged the beliefs in a physical resurrection & settled for a spiritual one. By the 1st on through the 3rd century, different early Christian sects doubted & outright rejected the physical human aspects of Christ's existence so much that they denied he was even real. They doubted his physical birth, physical body, physical death & suffering, physical resurrection & physical second coming. These types of controversial beliefs had become such a problem & issue in early Christianity that they were said to have caused those, who were pro-body, & who copied the scriptures, the scribes & copyists, who held the opposite views, to there after change, alter, omit, delete, corrupt, & incorporate different words into the texts of the different

manuscript copies of the scriptures. Many passages of scriptures, that they thought, or that were being used by their anti-body rivals (to suggest Jesus wasn't real, didn't have a human body, didn't have real blood, or could suffer, etc.), were altered, changed, deleted, omitted, or reworded differently, some have argued, so that their rivals wouldn't have as many scriptural backing for their particular anti-body dogmas. While at the same time, many passages that they felt would enforce the physical aspects of Christ's manhood, but also his divinity, as the Son of God, or as a man-god, they added reinforcements, extra wording, & extra emphasis to support their pro-body dogmas. Such as that Christ was actually born through Mary, actually lived a human life, had a human body, real flesh, blood, bones, & yet was more than just a "mere man," but was the Son of God, a man-god. ⁴¹⁶³ If this thesis is correct, then this might be why the scriptures, (that were eventually decided upon, as to what went in different canons), contains so many physical aspects of Jesus Christ's life & body. At least, this seems to be the case amongst those who wrote against "heretics," & Gnostics, (who came up with their own "scriptures," & canon, questionable books or gospels, with an apostles' name on them). ⁴¹⁶⁴ For the anti-heretics, anti-Gnostics seem to have made there own collection of works that emphasizes Jesus Christ's physical man-godhood. Thus, as some argue, the making of the scriptures was influenced by the Christological controversy, during which the dominant anti-Heretics, to counter the Gnostics' & heretics' dogmas, came up with their own collection of works that testified & witnessed to the many different physical aspects of Christ's physical birth, physical life, physical suffering, real bleeding, & real fleshly death, & physical resurrection. Plus, all the physical ritualistic types: Sacrament, baptism, anointing, garments, hand clasping, etc. Plus, the later physical relics said to be physical reminders of Christ's physical suffering. Such as parts of the cross, a drop of milk from Mary's breast, an actual nail that was driven through Christ's physical hand or feet. The New Testament & the early to later Christian mysteries, liturgical rites, masses & symbols were, at first, constant reminders of the physical god-man, Jesus Christ, all collected together to combat the heretics, Gnostics, & different ones infesting Christianity with their anti-physical body dogma. ⁴¹⁶⁵

A simple break down might go like this:

Anti-body believers: Jesus was born of Joseph, didn't preexist, was a mere man.

Pro-body believers: Jesus pre-existed, was born into the flesh through Mary, is the Son of God.

Anti-body: Christ wasn't real, only appeared to be, was a phantom.

Pro: Christ had real flesh, real blood, real sweat, tears, real body parts.

Anti: God couldn't have become a man because matter (the body) is evil.

Pro: Matter cannot be evil, since Jesus had a body.

Anti: Man couldn't have been created in God's image because God's image is not that of a man's.

Pro: Man was created in God's image, because God became a man, so that men & women can learn how to become gods or goddesses.

Anti: The resurrection was a spiritual one.

Pro: The resurrection was a physical one.

Anti: Christ's return will be spiritual, or the concept is metaphorical not literal.

Pro: Christ's return will be physical & real.

Anti: The rituals represent spiritual types.

Pro: The rituals, the sacrament (blood & flesh), baptism (buried with Christ, raised bodily in the resurrection, as a type of Christ's physical death & physical resurrection). The garment was a type of the spirit being clothed in a resurrected body, & a physical deification in that glorified body.

Anti: In deification, there will be no need of any physical bodies.

Pro: In deification, the spirit & body will remain together to live forever, for the physical body will be changed, glorified, & deified.⁴¹⁶⁶

EARLY ANTI-CHRISTIANS & NON-CHRISTIANS MADE FUN OF EARLY CHRISTIANS' CONTROVERSIES

As the Christological controversy went, a number of issues & questions arose amongst the different early Christian sects that became confusing, strange & caused more contentions & even heated debates & on going polemics. Even the early anti-Christians, like Celsus, writing against the early Christians about 170–80 A.D., noted the conflicts & disagreements & poked fun of them, saying that the early Christians couldn't make up their minds if there were 1 god, 3 gods, or many gods, & that they could become gods themselves.⁴¹⁶⁷ All along, the outsiders, or non-early Christians, pagans, Jews, Greeks, Romans, etc., upon hearing reports of schisms, polemics, & dogmatic contentions that were going on between different rival early Christian sects, often would turn such reports into points of discussions, jokes, theatrical comical themes for entertainment & vilification purposes.⁴¹⁶⁸ As during the time of Celsus, the different controversies continued to be points of polemics & early anti-Christian themes used to vilify the early to later Christians.

Arnobius, (260-330), wrote: "Do these [pagans], then, hear with offended ears, that Christ is worshiped, and that He is accepted by us and regarded as a divine person?" (ANF, 6:422). Critics, amongst the Pagans, continued on even down to the early 4th century, when the Trinitarian controversy divided different Christians communities that became aware of the issues. Early anti-Christians amongst the pagans, & other non-Christians, & the common folks, who'd heard rumors about the debates going on, were laughing at all the early Christians for their inner polemics. When reports of arguments between Alexander and Athanasius against Arius spread throughout Alexandria in Egypt, North Africa, during the 1st quarter of the 4th century, a lot of the common folks got caught up in the controversy. The workmen in the port, sailors, the idle common people in the streets, heard songs, written by Arius about what was going on. The "...pagan public, who, be it well understood, made use of the occasion to amuse themselves at the expense of the Christians and of their beliefs. The quarrels of Arius and of Alexander echoed in the theatres."⁴¹⁶⁹ While Alexander and Arius, as they recruited bishops to support their rivalry against one another, "...the pagans were making fun of the "brethren," and "saints," and of the divided church."⁴¹⁷⁰

But critics, pagans & the common folk weren't the only ones making fun of the controversy & the wording argued over for the Nicene Creed of 325: "With the exception of five bishops, Eusebius of Nicomedia, Theognis of Marmarica and Secundus of Ptolemais, who remained refractory to the end and openly made fun of the new term proposed, all the members of the council accepted the use of the word *omoousios* to express the fundamental relation of the Son to the Father..."⁴¹⁷¹

DIFFERENT EARLY CHRISTIAN BELIEF ABOUT GODHEAD

For some early Christian said the Father & Son, were only manifestations of one God, & the names given were for different roles assumed by the Father. Others, that Jesus only appeared human, but was divine, the one God. Others, that Jesus was not really the Son of God, but His

(the Father's) Son by adoption only. Others, that the Father was God and Jesus was also divine, numerically distinct, for example: Dionysius of Alexandria (c. A.D. 264), acknowledged that Christ was the Son of God, & that this argued to the conclusion that Christ & his Father must be 2 separate persons: "Parents are absolutely distinguished from their children by the fact alone that they themselves are not their children." (ANF, 6:92).⁴¹⁷²

For others, the "trinity" was not a trinity of persons, but only names. Father, Son, and Holy Ghost were only different names for the different manifestations of the one God, (this last part, such was the beliefs of Sabellius, Noetus, & Praxeas). About 200, Montanists call the Father, Son & Holy Ghost as God.⁴¹⁷³

CHRIST'S BODY GLORIFIED, IN THE RESURRECTION

Christ's body died, at which point his spirit went into the spirit world, (Mark 15:37, 44-7; Ephesians 4:7-10, 1 Peter 3:15-22, 4:5-6). Later, his spirit was reunited with his body that had been resurrected, (Matthew 12:39–40). When Mary went to touch Christ, Christ told her not to, for he had not gone to his, yours and my Father in heaven yet. Again this suggests that they were two separate divine beings. One on earth talking with Mary, the other in heaven. Christ's resurrected body was glorified too, (John 20:1-31; Luke 24:36-46; Acts 7:55-59; Acts 9:3-7, 22:9, & 26:13-15). Christ still has His glorified perfected body of spirit and resurrected flesh and bones. "Knowing that Christ being raised from the dead dieth no more; death hath no more dominion over him." (Romans 6:9; Luke 24:36-9). This "same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven." (Acts 1:9–11). Christ ascended with a body, and if the same Jesus was to return some time in the future, he will still have a body. (Philippians 3:20-21). "Now if Christ be preached that he rose from the dead, how say some among you that there is no resurrection from the dead?" (1 Corinthians 15:12). Already, there were those who were preaching anti-body heresies that Christ's resurrection was not physical. Tertullian, 140-230, "He, therefore, will not be a Christian who shall deny this doctrine [of a bodily resurrection] which is confessed by Christians." (ANF, 3:547).

The meaning of one: If there is only one God, wouldn't all three have been born to Mary, and lived on this earth as they grew up in the body of a man called Jesus, and suffer in that body on the cross, and then eventually been resurrected in that body? (Zechariah 12:1, Job 32:8, John 4:24). If God is a spirit, and the Holy Ghost is a spirit, and Christ was a spirit before he was born on earth to Mary. How many spirits would we have been able to number if we would have been able to see them? Would there have been three spirits? Or just one only? If there is only one God in a literal way, would that mean that there would have been only one spirit? If three, would they have been separate spirits from each other? And if so would that mean that a separated spirit that gained a body, identified as Christ, was born to Mary, and not the other 2 spirits? If there was only one spirit, because there is only "one God," would that mean that all three in one were born in the body of Christ? Or all three in one where formed in Mary's womb? If not, how were they separated from each other? If so, in what ways were they separated? This, so that only Christ was in Mary's womb, & not God the Father, & not the Holy Ghost. Making it so that all 3 in 1 were not born into one human male body, that body that ended up being the baby Jesus!

Tertullian, 145-220, knew Christ had a physical body in heaven: "Jesus is still sitting there at the right hand of the Father,... flesh and blood, yet [his body is] purer than ours." (ANF, 3:584).

Origen, 184-254, though influenced by Greek anti-body philosophy, concedes that there is no incorporeal Deity passages in the Bible of his time, (the New Testament hadn't been compiled yet into any type of official canon). So what copies of New Testament type scriptures he had or knew about, he notes the controversy going on over John 4:24, ('God is spirit'). How that some understood & used it as suggesting that God is formless, while others argued that it was a passage against that proposition. How that spirit is translated to literally mean "air" or "breath," thus that implies, some argued, both a material & corporeal God, who has a pure body, but a body nonetheless.⁴¹⁷⁴

During the earlier 3 centuries before the 4th century Trinitarian Controversy, the Christological Controversy raged on & continued on in later centuries along side & in some cases mixed in with the later Trinitarian Controversy. During those earlier centuries, different early Christian sects argued over if Christ had a real body, as they would later over if there was a physical-resurrection or a spiritual one only, such as during the 5th-6th centuries. In the earlier centuries, different Gnostic Christians argued that Christ didn't have a physical body, that God wouldn't take upon himself a human form.⁴¹⁷⁵ Different ones like Ignatius (30-107 A.D.), to the Smyrnaeans: responded by testifying that Christ did have a real physical body: "For I know and believe that he was in the flesh even after the Resurrection. And when he came to those with Peter he said to them: "Take, handle me and see that I am not a phantom without a body." And they immediately touched him and believed, being mingled both with his flesh and spirit. Therefore, they despised even death, and were proved to be even above death. And after his resurrection, he ate and drank with them as a being of flesh, although he was united in spirit to the Father."⁴¹⁷⁶

Ignatius to the Trallians, IX: "...Jesus Christ... was of the family of David, and of Mary, who was truly born, both ate and drank, was truly persecuted under Pontius Pilate, was truly crucified and died in the sight of those in heaven and on earth and under the earth;... was also truly raised from the dead, when His Father raised Him up, as in the same manner His Father shall raise up in Jesus Christ us who believe in Him, without whom we have no future life."⁴¹⁷⁷

Justin Martyr, (103-166), Dialogue with Trypho, (LXXX, LXXI, CXIII), testified that: "The Resurrection of the body is universally taught and defended against the pagans and Gnostics." Also: "God, when he resuscitates our mortal bodies which preserved righteousness, will render them incorruptible and immortal."⁴¹⁷⁸

THE INEVITABLE QUESTIONS, IF 3 IN 1: In much later centuries after the 325 AD Nicene Creed, the 3 in 1 god-makers that created the 3 in 1 concept of the Trinity-Godhead controversy, had also created other controversies, as the Christological Controversy also branched out from these earlier dogmas & issues amongst diverse early to later Christian sects. In these controversies, many questions were considered, as to how then, could this "one" God, have been born, if there is only one God in the 3 in 1 Trinity. These questions & controversies didn't go away with the on going enforced dogmatic decrees, & canon laws argued out in church councils that all failed in their attempts to bring unity along dogmatic concepts throughout historic Christendom. Like during 15th century France & the Netherlands, when different ones brought up these types of logical reasoning about embryological speculations, & issues about the supernatural conception of Jesus. A controversy that attempted to deal with the beliefs of some, later put to art works, that somehow, not only was Christ in Mary's womb, but all three members of the 3 in 1 Godhead were there too!

As it was, the Trinity 3 in 1 dogma had already been causing some strange, but interesting art works to be created by different post-Nicene Creed artists, after 325 A.D. They were faced with the challenges & difficulties of safely depicting a 3 in 1 Godhead, without getting in trouble with thought policing Trinity dogma death squads amongst heretic hunters.⁴¹⁷⁹ Thus, there are many depictions of the Trinity as three heads on one body, three faces on one head, but also of three separate males, some at different ages, others as three identical looking separate men, plus other symbolism that developed over the centuries.⁴¹⁸⁰

The Trinitarian controversy and the Christological controversy, & immaculate conception controversy, when mixed into superstitious minds of the later Great Apostasy, also caused some controversial depictions in other art works over how to depict the miraculous conception, if, that is, the Godhead was somehow 3 in 1, or only one God. For "...people used to keep statuettes of the Virgin, of which the body opened and showed the Trinity within. The inventory of the treasure of the dukes of Burgundy makes mention of one made of gold inlaid with gems, [Jean] Gerson [who wrote the treatise, *Contra vanam curiositatem*] saw one in the Carmelite monastery at Paris; he blames the brethren for it, not, however, because such a coarse picture of the miracle shocked him as irreverent, but because of the heresy of representing the Trinity as the fruit of Mary."⁴¹⁸¹ Thus, as different ones of that day attempted to wrap their minds around how the Trinity, if three in one, had Christ being born. They also must have reasoned that it must have been that the other members of the Godhead were also inside Mary's womb! Such types of things are the products often made during times of apostasy!

When Christ says that he is the Son of God, is that symbolic or literal? If symbolic, why would he have a literal mother, but not a literal Father? The ancient prophets and apostles were given in the early church to helped the early saints to obtain a knowledge God and Christ. (According to the King James Version = KJV, Christ was a "perfect man" (Ephesians 4:10-14). When the spiritual gifts faded out of the church, apostate doctrines concerning the nature of God flooded in even more than before.

"In the most trying moment of his life we find him [Christ] praying: "Abba, Father, all things are possible unto thee; take this cup from me: nevertheless not what I will, but what thou wilt." (Mark 14:36). We are left to ask, Does one address a bodiless and formless essence, an essence that transcends one's understanding and experience, as "Abba, Father"? Does one plead with an essence, of which one is an inseparable part, to be excused from drinking the bitter cup? And how is it that the Son surrenders his will to the Father if there never was a difference between the will of the two?"⁴¹⁸²

These types of questions, obviously asked in earlier centuries too, spawn countless others, when we read the scriptures. But how much of the scriptures, if any, were available to the common folk? Was Christ praying to himself? Could the Father have forsaken Christ, so that he alone, not the 3 in 1 Godhead, have suffered on the cross? Where was the Holy Ghost too, when Christ seems to indicate the abandonment of the Father, (if they were all 3 in 1 in Christ's body, then suffering? For to whom was Christ speaking to, if not his 3 in 1 self, when he said: "My God, my God, why hast thou forsaken me?" (Matthew 27:46).⁴¹⁸³

Like in the case with the statuettes of the Virgin, of which the body opened and showed the Trinity within, that suggested all 3 in 1 members of the Godhead, were in Mary's womb to be born. Were their similar statuettes that showed all 3 members of the 3 in 1 Godhead being crucified too? Was this how the Medieval Christian minds, in many areas, understood what happened during the birth, & later Crucifixion? Would that also mean that all 3 in 1 were also baptized by John? All 3 in 1 descended into hell,

during Christ's post-crucifixion descent? As it was, there were art works that show all 3 in 1 were involved as a 3 faced 1 body Godhead, during the creation of Adam & Eve! To what extend did the medieval mind allow for some separations in the Godhead, so that such questions could be answered logically? Was this why the scriptures were also suppressed in many areas? For upon reading the plain simple texts, many people would have had these types of questions.

Mark 13:32, indicates that the angels, & not even Jesus, knows the hour when Christ is to return, but only the Father knows. Thus, if they are the same essence, their knowledge must also be the same, for Christ couldn't be unknowing of things his Father knows! Are there 2 separate wills, or just 1? If Christ's will was not separated, he wouldn't have had to have prayed to his Father, that His will, not his own, would be done. "I seek not my own will, but the will of the Father which hath sent me." (Mark 14:36, John 5:30, 6:38). Sounds like Christ could have chosen differently, if he wanted to, having his "own will," & so he asked others to also choose to follow the will of the Father too, (John 7:17, 8:28). As all of us are separate individuals with separate wills to freely choose, so also Christ is separate from his Father, & could have chosen to disobey, but didn't. Thus, their "oneness" is how that they are one in purpose, one in their game plan, in that they work towards the same goals, the same desires to better the human family. (John 8:29). If the Godhead was the same essence, 3 in 1, or 1 in 3, wouldn't their greatness also be the same? Where is the separation in them, so that Christ could say: "For my Father is greater than I" (John 14:28).

THE MEANING OF BECOMING "ONE"

The meaning of "one" presented in some passages might help us to understand what type of unity and one in purpose, that the God head enjoys. For some examples, the scriptures speak of a group of many members becoming "one" so that they all could work together as one team, rather than against each other because of contentions and disunity. Consequently, to illustrate this desired unity, oneness, & agreements, Christ & his prophets & apostles used ancient temple types, as seen in many scriptures & early Christian writings, where they prophetically warned of the challenges they would face, & were then facing about disunity! These temple types include such terms & phrases as: To keep the church together, as much as possible, for there were already problems of schisms, contentions, individual apostasies, wolves "scattering," the flock, (dividing up the church members). Plus, some were going off course through immoralities, sins & other issues that were causing members to fall away, or causing their house to fall, because they were no longer keeping Christ's sayings, (Matt.7:24-29).

These types are how Christ & his prophets & apostles sought to hold-together the church. To have them hold-on, to not slip, or fall, but stay fitly joined together, with no divisions amongst them. They were thus not to be divided, but were to be knit together. Settled down, grounded, unmoveable, rooted, to cleave to that which is good. To reach out to clasp the saving hand of God, for he would help them to understand the mysteries, the doctrines, & give them wisdom, keep them safe from the false teachers, (wolves that sought to tear the flock to pieces, or scatter them).⁴¹⁸⁴ Consequently these, unity or oneness, phases about holding, sealing, cleaving, knitting, joining, fitly joint together, were reminders of their temple covenants that they were to keep & not stray away from. They were illustrated in building types that constructed the temple, or that made their holy temple garments. Other temple types used for illustrating the need for unity in the

church were hands & feet. With the hands, they were to cleave, hold together, be joined together, & knit-together. With the feet, they need to stand in holy places & be not moved, walk the right-hand path, the right way, & not be moved, or taken out of the way, (the 2 ways, Matt.7:12-14).

They were to be firm, steadfast & immovable, like the foundation stones, in a temple, that needed to be fitly joined together, to support the rest of the building-temple-church. This may be why we see hand symbols on pillars, hand clasping around pillars, for pillars held up, gave support, & helped hold together the buildings. Also, arms reaching out to bridge the gaps, to bring together, symbolizing the hope of peace & unity between families, as in weddings, (sometimes arranged families between two separate Christian kingdoms, as in later centuries. Plus, long arms over walls, or rivers to have hand clasps bridges passage ways, making it safer to cross over. These were temple types symbols for unity sought after, of bringing souls unto harmony, to agree in one.

Other temple types are in how, for example, Paul speaks symbolically of the "body" or church being made up of different members who have different gifts of the spirit, and different functions or tasks to perform in "the body" or Church. He then says that one part of the body shouldn't say to the other part that they are not needed. For they were all to work together as if one body or one Church instead of against each other. (Eph. 4:3-6, 11-16, 5:23-32. Acts 4:32; Rom.15:5-7, 1 Cor.12:12-31; 2 Cor.3:17-18; Phil.1:27, 3:20-1, John 17).

Symbols of unity, oneness, bringing two, or many separate things together to become symbolically one, were illustrated, by the Apostles & earliest Christian writers by physical examples. Building stones, representing different individual members, holding different positions in the church, were fitly joined together to become one building, or the church, sometimes also called a holy Temple in the Lord. These Temple types were called the mystery (Eph.3:9, 5:32, 6:19, Col.1:26, 2:2, 1 Cor. 14:2, 15:51, 1 Tim.3:16), to counter the disunity of those who get unsettled, for they were to be grounded, settled, rooted & built upon Christ, established, fitly joined together, (all building terminology, Col.1:23, 2:7, Eph.2:21, 4:16). They were to not be taken out of the way (the 2-ways terminology, or torn away but were to be "knit together," (Col.2:2, 19). For one of the things that was causing disunity was how that some were bringing in elements from the mystery religions, or were blending them in with the early Christian mysteries, for the mystery of iniquity already at work, during Christ's & the apostles' days, & Paul's & these mysteries were causing many not to be one with the body of the church, not one with Christ & Temple mysteries, (2 Thess. Chap. 2, note verse 7). This was one in many challenges that were causing disunity, there were false teachers blending the pagan mysteries of iniquity in, because some converts had come from these mystery religions, philosophical schools, & had pagan back grounds.⁴¹⁸⁵

Of interest here, for the early Christian mysteries have many examples of the types of "oneness" or unity sought after in the early church. Each member was expected to do good works, remained washed & clean, not be contentious, not prideful, not lustful, or blacken themselves with all kinds of sins, because they were each likened unto stones that were washed white. Thus, in order for the Temple building to not have a weak structure, or have a section different from the others, the stones must have the same color, white, the symbol of purity, for the black stones were cast aside, symbolic of negative traits that would weaken the Temple, if allowed in. However, if the black stones (members of the church), were to repent & be washed white, & remained clean, strong, & not out of line, but fitly joined together. The Temple "building fitly framed together groweth unto an holy temple in the Lord: In whom ye also are builded together for an habitation of God through the Spirit." (Eph.2:22-23, Shepherd of Hermas, Sim. 9. Col.1:18-23, 2:2, 7, 19, 3:8-15).⁴¹⁸⁶

Paul also sought to get the different converts from different backgrounds to become "one" in unity, & not let their differences split them apart into contending factions, within the early church, which had become an on going challenge. Thus, Paul's hope was to help the different types of converts to center their faith on Christ, & not so much good works and the performance of all the 613 precepts of the Jewish Law, that the Jewish-Christians had tried to maintain. There was a controversy over if the Jewish laws still needed to be practiced in the church, such as circumcision. This, & other issues were causing disunity, was upsetting their oneness. So Paul pointed out how: "The death of Christ had ended the epoch of the Law; now there should no more be Jews and Greek, slave and freeman, male and female, for "in union with Christ Jesus you are all one."⁴¹⁸⁷

This type of "oneness" was also to be carried over into marriage. Obviously a couple will not stay united for long, if always contending in endless arguments over different issues. Nor will a couple probably enter into the covenant of marriage, if they can't get along. So Paul uses this symbolism to liken marriage unto the unity, or the oneness that the church should also be like, rather than always contending over different issues, (Eph. 5:22-33, Phil.1:27, 2:2). One of the many symbols of "oneness," or 2 becoming "one flesh," but not literally crammed into 1 body, is 2 hands becoming 1 hand clasp in marriage. Although I wonder, if this may have later taken on symbolism of the trinity, in post-Nicene Christendom, after 325? Such as when the Priests also clasps the joined right hands of the bride & groom. Is this to symbolize the trinity? Especially as later weddings were often done in the name of the trinity, like catechumens later were baptized, in some cases, by 3 immersions, in the name of the trinity, (Father, Son & Holy Spirit)? Whatever might be the case. Before this, the symbolism of 2 separate individuals, a male & female, with separate individual bodies, becoming "one-flesh," united in the mystery of the marriage covenant & vows, (some times depicted in art as right hands joined, while the left is raised to make an oath, or vow, the wedding vow). So it might have started out at first as being a symbol of 2 persons becoming symbolically 1, united in marriage, but not literally becoming 1 being! But then later, (& I'm not certain of this, & will have to do more research). It might have later morphed into adding symbols for the 3 in 1 trinity. Again, whatever might be the later cases. As it was, another symbol of the "oneness," for earlier marriages, is 2 separate rings, with a right hand on each one of them, that clasped together to become 1 hand clasping ring. Thus, Paul to the Ephesians: "For this cause shall a man leave his father and mother, and shall be joined unto his wife, and they two shall be one-flesh." Their unity, "oneness," was also symbolized later, on hundreds of Christian grave stones & funeral monuments, that show a suited right hand, (husband), & lacy right hand, (wife) clasping together. These symbolize them being reunited, or greeting each other in the after life, tokens, or symbols of their wedding vows & covenant of marriage. Thus, like the rings, the circle that has no end, symbols of enduring & eternal love, (Eph.5:31, Matt.19:6, Mark 10:7-9).⁴¹⁸⁸

The Old Testament shema: "Hear, O Israel, the Lord our God is one Lord" (Deuteronomy 6:4), is used by some to support their claim that their Trinity is one being. With the correct translation the Elohim as plural, and one as meaning united, the shema could actually read: "Hear, O Israel, the Gods are united." ...The Hebrew one in Deuteronomy 6:4 is echad meaning united... In the same way "man is become as one of us" (Genesis 3:22) does not make Adam one within the essence of God himself... One as used in the shema is not yahid which corresponds with the Latin unicus. Where the Bible uses the word one in reference to God and Christ, the oneness is nothing more than a compound unity. For example, one cluster of grapes (Numbers 13:23) does not make all grapes in a cluster one comprehensive grape- no more than one committee of persons make up one

comprehensive person. Similarly, the Godhead, is composed of three separate beings who are united in purpose and glory."

⁴¹⁸⁹ The Hebrew word Elohim, El is Hebrew for "God," while the addition of im makes it plural. Thus, in the words, "In the beginning God created" Could be understood as meaning "In the beginning, Gods created..."⁴¹⁹⁰

The Christian idea of universalism was not a new or even a biblical concept. The search for an ultimate "One" was present among the pre-Socratic Greek philosophers. Xenophanes [530 B.C.], for example, postulated that 'There is one god, among gods and men the greatest, not at all like mortals in body or in mind.' This early Greek philosopher went on to define divine nature, and thus became the first philosopher to point the way toward a universalism that would fully flourish later in Christianity. He was also one of the earliest anti-body writers, with his "attacks on anthropomorphism," dating back to the latter half of the 6th c., B.C. How that mankind had considered no shape better than human shapes, & this was then why "we think the gods are similar to men."⁴¹⁹¹

Early Controversy over God Became a Man in Human Form, & God had a Son!: Before the anti-body, anti-physical dogmas, influences & later enforced "doctrines" turned the later Christians' versions of God the Father & his Son, Jesus Christ into an immaterial, unphysical, not in man's image 3 in 1 being, as the apostasy later would do, during the first four centuries, onwards. Before later Christian councils, without prophets & apostles, argued out unscriptural formulas, creeds, & decrees, that haggled back & forth as to the different "natures" of Christ, God the Father & the Holy Ghost, as to what type of a body, if any, or substance, they had or didn't have. Before later Christian artists depicted the Godhead as three heads on one body, or three faces on one head.⁴¹⁹² Before the Christian churches, in many areas, gave into the polemical dogmas & schisms about the resurrection being a spiritual one, not a physical one.⁴¹⁹³ The real physical aspects of Christ having a real physical body, & God the Father having also a body, (though glorified & perfected, according to some, while to others, like with Origen, God the Father was incorporeal, a spirit only, without a physical body).⁴¹⁹⁴

170-236, Hippolytus, interprets John 10:30: "Understand that He [Jesus] did not say "I and the Father am one, but are one. For the word are is not said of one person, but it refers to two persons, and one power. He has Himself made this clear, when He spake to His Father concerning the disciples, "The glory which Thou gavest me I have given them; that they may be one, even as we are one." ... Are all one body in respect of substance, or is it that we become one in the power and disposition of unity of mind?" (ANF, 5:226, emphasis added).⁴¹⁹⁵

185-255, Origen, though Platonized & mixed up with other anti-body God issues, still explained: "We worship, therefore, the [incorporeal] Father of truth, and the Son, who is the truth; and these, while they are two, considered as persons or subsistences, are one in unity of thought in harmony and in identity of will." (ANF, 4:643-44).

GOD HAD SEX WITH MARY: To vilify Christ's birth, the critics would also charge that God had sex with Mary, because she must have been so beautiful. Second century critic, Celsus, wrote that Mary must have been a beautiful woman, for the Most High to want to have "intercourse" with her.⁴¹⁹⁶ Celsus, writing about 170-80 AD, must have noted the Christological controversy going on amongst the early Christians of his time, to then make jokes of their indecisions about how many gods there were, 1, 3, or many. Plus, to note Greek influences in other beliefs, but how that there were still many that had materialized one of their gods, such as the Father, into a god becoming man, that had, like other men, that male private part needed, in order for God the Father to literally father the body of Christ by having sex with Mary. For

many early Christians getting away from earliest beliefs a physical deity, to an immaterial bodiless deity. Such charges must have been difficult to deal with, such as in the case with Origen, 185-254, who much later, had inherited a Hellenistic form of early Christianity that had him defending how that God the Father was incorporeal, without a physical body.⁴¹⁹⁷

"Was therefore the mother of Jesus beautiful, & was God connected with her on account of her beauty, though he is not adapted to be in love with a corruptible body? Or is it not absurd to suppose that God would be enamoured of a woman who was neither fortunate nor of royal extraction, nor even scarcely known to her neighbours; & who was also hated and ejected by the carpenter her husband, so as neither to be saved by her own credulity nor by divine power? These things, therefore, do not at all pertain to the kingdom of God."⁴¹⁹⁸

Thus, under this setting, Christ's humanity was challenged, rejected, argued over, metaphorically dismissed, phantomized as only appearing to be human. Plus, argued as not pre-existing, not being divine, only being a mere man, having 2 natures one divine, the other mere man, the divine separating from the human to let him suffer alone. Or that he was mere man & adopted as God's Son for exceptional good living. Or spiritually resurrected, not literally physical. And so forth to summarize a number of Christological views, & other controversies that effected the Godhead issues.⁴¹⁹⁹

JESUS CHRIST AS LITERAL SON OF GOD! If God the Father, fathered Jesus, then that would make him the literal "Son of God." If so, then there were plenty of scriptural statements that challenged the encroachments of Philo's & other anti-anthropomorphic formulas. Such as: 'only begotten son,' & announcements, from the Father: "This is my beloved Son, in whom I am well pleased" (Matt. 3:17). Plus, when Christ prayed: "Abba [literally, 'Daddy'], Father" (Mark 14:36). About 120 textual instances, Jesus uses no other name to address Deity but "Father." At the same time, the Father addresses Christ by not other appellation than "Son."⁴²⁰⁰ Such passages challenged those who couldn't accept who Christ is, as Son of God. While they re-enforced the beliefs of those, who testified for Christ, as not being a mere man, but as the divine Son of God. "Christ declares himself to be the "Son of man," we are told, to emphasize his humanity, and calls himself the "Son of God" to emphasize his divinity."⁴²⁰¹

One of the main reasons why many of the Jews wanted Christ killed was because of how he claimed to be the Son of God! This was their accusation against Christ before Pilate, (Luke 23:1-5, John 19:12). They were expecting their Messiah, but not one claiming to be the Son of God, so they rejected Christ, who was both their Messiah, & the Son of God. They couldn't accept the repeated witnesses & testimonials, so they used them to accuse Christ of speaking blasphemy, who being a mere man, (so they thought), kept claiming divinity, kept doing things as if he was divinity. He further aggravated them by claiming godly aspects, telling them how that they would see him in glory, how that he did his miracles by divine powers, & that his Father was God the Father in heaven. Moreover, that he pre-existed with the Father, & that he could forgive sins, like a god. Plus, how that in being "a man" he was also a "godmaker," making others gods & goddesses, with physical bodies in the resurrection! To what extent did the Jewish leaders of Christ's time, spy out his teachings, know & understand them, kept track of his sayings, to then used them to reject Christ with? As it is, in the scriptures & early anti-Christian writings, we only have fragments of this going on, but enough to know these were some of the reasons, but there had to have been more that got have been lost over time.⁴²⁰²

Thus, along with the polemical challenges to the physical human shaped aspects of Deity, there was another controversy over the identity of Christ's parentage. One that raged during the earliest days of

Christianity, as many rejected Christ, for being so close to God as to testify that he was His Son. Thus, controversial theories arose, as to the birth of Christ. Who was his father, who was not? How was he born? Was he even born, or did he come down from heaven full grown? These were the types of issues, questions, plus more, that were parts of the Christological controversies of the earliest times, that grew during 2nd through the 5th centuries.⁴²⁰³

"For it is reported, that you [Jesus] cause the blind to see, the lame to walk.... All which when I heard, I was persuaded of one of these two, viz: either that you are God himself descended from heaven, who do these things, or the son of God". The Epistles of Jesus Christ and Abgarus King of Edessa 1:3-4.⁴²⁰⁴

As Greek philosophy, splinter groups, Gnostics, & anti-Gnostics, early Christian Apologists, (also influenced by Greek philosophy), had all spoiled earliest Christian doctrines, taught by Christ & his apostles & prophets, concerning Jesus Christ's identity.⁴²⁰⁵ Plus, spoiled the earliest Christian beliefs about what Christ, & the Father were like, the early to later Christians inherited the results of this & other controversies.⁴²⁰⁶ (Christological issues like: Did he have a real body, real flesh, real blood? Was he a real man-god, or just a phantom, & only appeared to be a man? Having preexisted as a divine spirit, was he physically born the Son of God, or only adopted later, having been born a mere man to Joseph & Mary? Did he physically suffer, or only appeared to have? Did the divine part of him, Christ, separate from Jesus, so only the physical Jesus suffered, while the divine Christ didn't? Was he physically resurrected, or not?)⁴²⁰⁷

As these Christological controversies had confused & distorted many things about what Jesus Christ & God the Father were like, & their relationships to each other. So also did the Trinitarian controversy add to the confusion, making a polemical mess for not only the clerics, the common early to later Christian members to try to sort through, but also the non-Christians, & early anti-Christians to try to sort through too. Even if such critics did try to make sense of the whole dogmatic messes created, to which they responded to, vilified, & made fun of. These combined controversies, when their aftermaths & effects later blended together, they confused many things about what Christ & the Father was believed to be like. Questions about: Did, or didn't they have any physical aspects? Or did they just consist of spiritual aspects only. Their physical or non-physical aspects were sometimes blended into one being, by different ones attempting to make either one physical God out of Christ & God the Father; or just one spiritual God out of the Father & Son. Or a combination of all three as one spiritual essence, Father, Son & Holy Ghost, one God only, in some kind of essence, or undivided substance. Not 3 Gods, but only 1 God. Thus, these types of dogmatic polemics over Christ & the Father became so distorted & confused, during & after the time Celsus wrote against the early Christians, about 170-80 A.D., that it was no wonder that Celsus, & non-Christians were laughing at the early Christians & the predicaments they had created for themselves. They made fun & noted the conflicting confusion of that time, & later, with the Christological controversy raging on. For earlier, as also during his time, or from the 2nd century into the 4th, the Christological controversy blended in with the Trinitarian controversy.⁴²⁰⁸

One of the identifying marks of the Great Apostasy, was these declines from original teachings about Christ having a body, & the rituals that testified he did. How the ritualistic reminders were affected too, by the later anti-body dogmas: "Mosheim described this as the loss of the simplicity and beauty of true Christianity. These, he said, were "gradually effaced by the laborious efforts of human learning, and the dark subtleties of imaginary science.... [with] philosophy were imprudently incorporated into the Christian system." [Brought

about by] “The eagerness of certain learned men to bring about a union between the doctrines of Christianity and the opinions of the philosophers.... [Consequently] genuine Christianity almost disappeared”.⁴²⁰⁹ Edwin Hatch, notes “it was impossible for Greeks, educated as they were with an education which penetrated their whole nature, to receive or retain Christianity in its primitive simplicity.” Hatch also notes that Christianity was thus profoundly modified, & its doctrines changed into Greek theories, & usages, it no longer had retained its primitive form.⁴²¹⁰

WHO OR WHAT WAS IN MARY’S WOMB? CONTROVERSY

About 350 A.D., after the Nicene Creed of 325, the problems created by the Creed that confusingly made the 3 members of the Godhead into only 1 Godhead, or “one God.” This had different ones like Athanasius only adding more conflicting elements to an already incomprehensible mess. As admitted by Athanasius, “these incomprehensible mysteries.”⁴²¹¹ Athanasius attempts to show in *Orationis contra Arianos*, “how the Father and the Son are one—not morally, but physically.”⁴²¹² One physical God? Would that mean that God the Father had come down into the body Christ? This was the sort of thing suggested in Patripassianism. (Patripassianism, is the label for “one who believes the Father suffered.” They are a form of “modalism,” but some say “rarely are modalistic monarchians accused of saying that the Father actually suffered...”)⁴²¹³ Thus, the claim of Patripassianists, that: “The Father Himself came down into the Virgin, was Himself born of her, Himself suffered, indeed was Himself Jesus Christ.”⁴²¹⁴ Thus, was Athanasius influenced by this Christological issue? Whatever might be the case, it’s interesting to note how that these issues over who was born to Mary, how it happened. (Was it by miraculous conception? Or the normal method, sex? Sex between Mary & Joseph, as some early Christians Adoptionists believed, how that Christ was believed by them to have been born a “mere man,” not the Son of God, for he was only adopted later as such).⁴²¹⁵ Or was Christ the actual Son of God in a literal way? These, were still questions & issues that were being asked & their answers argued over as “resolutions” to them weren’t always agreed upon, as Christological issues came & went, if they even ever did go away. For we seem to see them still being blended in with these earlier controversies over preexistence, the incarnation of Christ, & other Christological issues, even during the times before, during & after the Trinitarian controversy.⁴²¹⁶

The influence of these controversies, Greek Philosophy & the Council of Nicaea, to de-literalize the plain meaning of the scriptures, continued down through the centuries, to our day in time, thus we are now told: “The word Father as it refers to the God of heaven and the word Son as it refers to Christ are never, scholarly sources tell us, used in the New Testament so as to suggest that one is actually a father and the other actually a son.” And how is the reader to know this? Simply because it is the decision of Nicaea. But what of those who lived before Nicaea? What of Peter and the other disciples of Christ, what was their understanding? Christ never said that he begot himself, but consistently declared himself to be the Son of the Father, & that the Father was a man. He used the law of witnesses to show this in John 8:12-13, 16-18. “Your law requires the testimony of two men. I am one man and my Father is the other man, and thus my testimony is binding.”⁴²¹⁷

One issue that got blended in with others, concerned how Mary could be the “mother of God.” If so, then how might this be if the Trinity issues were thrown into the mix? Would Mary be the mother of the 3 in 1 God, or one Godhead? If not, where is the separation in the Godhead so this wouldn’t happen? Different ones like Theodore of Mopsuestia, (died 328), got caught up in opposing a

controversy that could have later been mixed up in the 3 in 1 God—Trinity issues, (if, that is the Trinitarian issues made their way into his area of Christendom). The issue: Was Mary the “mother of God,” or not? If God was to be understood as being only 1 God that had “Three Persons,” how would that translate into art works? If God was to be understood as being 3 manifestations (Father, Son, Holy Spirit), of the 1 God, how would that translate into depictions of that 1 God in art? If God was 3 persons, but each 1 was not the other, in the 3 in 1 Godhead Trinity, how would that look? Moreover, how did each of these versions of “God” come into existence when Christ was born to Mary? Especially if Mary was the “mother of God.” Was she the Mother of Jesus only, but not the other members of the Godhead? Or were they, as later controversies suggest, all born in her, to make her the mother of the 1 God? During the 4th century, as pagans were converting to the church in great numbers, many in name only, still holding on to their paganism, & for many only seemed interested in taking advantage of the benefits given to Christianity, only after it had become the State Religion, after the Edict of Milan, (313), by Constantine & Licinius.⁴²¹⁸ Thus, as half-converted pagans joined, they still kept their pagan beliefs & blended them in with 4th century Christian dogmas. The devotion they paid to Diana of the Ephesians was transferred to Mary. Mary was to them, the *theotokos*—the mother of God. In the Christological controversy, this unscriptural term had theological consequences that might have been some of the factors that influenced later art works concerning Mary & the trinity, in which the trinity is depicted in Mary’s womb. Theodore argued that Mary was the mother of Christ, not the mother of God. Theodore was born at Antioch & led an ascetic monastic life, & a disciple of Diodorus. He served as a priest in the church at Antioch until he became bishop of Mopsuestia in Cilicia. His doctrines were not condemned until after his death in 328. He argued that Mary gave birth to Jesus, but not to the Logos (Word). (Hinting to possible preexistence themes, or not?) He argued that the Logos had always been, he is without beginning, although he had dwelt in a particular manner in Jesus. (Separationist concept? The divine Christ came down into the human Jesus?) Mary is the Mother of Christ, but not God. Because God was in Christ, figuratively one might thus call her the mother of God. (Blending in some Separationist concepts?) She gave birth to a man, to whom the Logos had begun to unite himself, but it was such an incomplete union that he can’t be called the Son of God, at least until his baptism (sounds like Adoptionistic concepts were thrown into the mix). In another passage, it’s nonsensical to say that God was born of a virgin, for it wasn’t God, but indeed the temple in which God lived, who was born of Mary. Temple meaning body? (The divine Christ came into the temple, or human body of Jesus?)⁴²¹⁹

428, Nestorius, priest of the cathedral of Antioch, studied under Theodore of Mopsuestia, & was made bishop of Constantinople. He insisted on the distinction of 2 complete natures, human & divine, in Jesus Christ, & objected to the term “mother of God.” His confidential secretary, a priest, Anastasius, suggested that the faithful should cease calling Mary mother of God, for she was creature, and God can’t be born of a creature. Nestorius agreed.⁴²²⁰

Before, & during the middle ages, with some aspects of the pre-existence themes in trouble, so also were the Family in heaven themes that went along with them. Questioning the plain meaning of scriptures, which might not have been widely available yet. (What did the hand-written copies also contain? Or left out?) Weren’t there were many references as to the Fatherhood of God? If many knew of them, how did they react to them? As we trace these theological thoughts & developments of other controversies that blurred many basic concepts, the Fatherhood of God theme gradually vanished, in many areas, because pre-existence themes of His loving Divine Parenting also were vanishing away, in many areas too. God the Father was used by many ecclesiastical teachers as a sort of boogie man, the object of abject dread. ‘Better be

good, do what your religious leaders tell you, for He sees all you do, & will punish you in the fires of hell, if you don't accept what we teach.' Must have been the types of fear tactics some clergy & teachers could have used. Thus, because many were apprehensive about God's Fatherhood, & substituted other conceptions for it. As they did, they must have questioned many basic scriptural themes: God being a literal Father? Father of what? Father of whom? Why was he called Father? Was He a real He? Can God actually have a Son? These must have been the types of questions that were being asked as the understanding of the pre-existence, family in heaven & on earth, these types of themes, began to fade under the pressures of other controversies about the Godhead. Along with pre-existence themes being challenged, by the Godhead controversy, so also were challenged right along side, were deification themes being challenged too: Christ's Son-ship was not only challenged by the Jews, but also because, as part of that pre-existent theme, he also included a deification theme, by, according to the Jews, "being a man," was making himself "God." Christ defends both these concepts when he cited Psalms 82:6, (in John 10:34, see also 8:14-19, 29-42, 52-59, 10:15-39): "The Savior was merely reaffirming a gospel teaching that all men [& women] were children of God and thus might become like him. Paul understood this principle, for when speaking to the men of Athens, he said, "Certainly also of your own poets have said, For we are also his offspring" (Acts 17:28)." ⁴²²¹ Paul to the Romans: "The Spirit itself beareth witness with our spirit, that we are the children of God: and if children, then heirs; heirs of God, and joint-heirs with Christ." (Romans 8:16-17). John also blends the 2 themes, for those that overcome the temptations of the world, & remain clean, or repent & are washed clean, shall "inherit all things," and God will be our God, & we shall be his sons, & daughters, (Rev. 1:5, 3:3-5, 21, 21:1-7).

As the gospel was being spread, many rejected & mocked these themes, because they went up against & got in the way of the Godhead controversy that was becoming more popular, with anti-Body Greek though influenced early Christians. Thus, from the earliest times in the church, the Fatherhood of God was being challenged, as were references that suggested a real close Father & Son relationship between Christ & the Father. Moreover: "God, who is the hope of men in the Old Testament and their Father in the New, was removed by the thought of men, in the darker times and moods of the Middle Ages, to an infinite distance, while the saints and the officers of the Church filled the foreground of His court, and discharged, by delegation, His functions for Him...." ⁴²²²

These controversy over Mary, where some claimed her to be the "mother of God," seems to also show up in much later centuries, like during the 15th century, in France. But the spin offs from these earlier dogmas & controversies produced stranger controversies. One that concerned attempting to illustrate the beliefs that if the trinity is only one God, then all "Three Persons" must have been in Mary's womb to be born, like in the case with art works statuettes of the Virgin, of which her body opens and shows the Trinity within, thus the later "heresy of representing the Trinity as the fruit of Mary." ⁴²²³ Logically, as earlier, if Mary was "the mother of God," & there was only "one God," though somehow also 3 in 1, then this may be how artists & clergy might have tried to illustrate this in art, as strange as it may seem. Thus, if that were true, it would make Mary not only the mother of Jesus, but also of the Father & Holy Ghost! How then could Jesus be the "Son" of God, if he was one amongst triplets, that included the Father as one of them? We might see how the reasoning could have caused further problems at that time, as others could have asked: How could the Father & Holy Ghost not have also become a man in Christ, if there was only "one God" formed into the baby Jesus in Mary's womb, when there were reports of only one child born, not triplets?!

During the Middle Ages, as Mary is deified in thought, concepts, & art, Joseph, her earthly husband gets characterized as more and more as a comical caricature, drudging away at hard, menial dull work, reducing him to lesser status, by far, than Mary. The ancient anti-Christian rumors from Jewish sources about the alleged infidelity of Mary, must have also been passed down to bother later Christians, in that different ones questioned how Joseph could have entered wedlock with Mary, when she was pregnant. "The union of Joseph and Mary always remained the object of a deplorable curiosity, in which profane speculation mingled with sincere piety. The Chevalier de la Tour Landry, a man of prosaic mind, explains it to himself in the following manner: 'God wished that she should marry that saintly man Joseph, who was old and upright, for God wished to be born in wedlock, to comply with the current legal requirements, to avoid gossip.'" ⁴²²⁴

As it was anciently, however, these primitive antagonists didn't have to use all these rumors about the manner of Christ's birth to vilify him, for they only needed to mock Christ's physical body. This, in talking to, or writing to those non-Christians, many of whom had been steeped in anti-body indoctrinations, in their thinking, because of the Greek Philosophies & other anti-body world views that prevailed in many areas where Christianity was spreading to. ⁴²²⁵ Remember, Paul had to gather all kinds of logic, witness statements, & ritualistic baptismal types of the resurrection, to testify that Christ's resurrection was real & a physical one. Apparently, there were those in the church at Corinth, who were saying that the resurrection wasn't real & physical, so he wrote them, & testified that it was real! (1 Corinthians, chapter 15).

Also, in the world views & thinking of many to whom the antagonists wrote & spoke to, the physical body was worthless, less than dung, & the spirit was trapped in the flesh. Which may be why Celsus vilified the resurrection by making it sound like rotten dead bodies would rise from the dead, & why he called the doctrine, the hope of worms. ⁴²²⁶ Another aspect that was vilified & which appealed to the intentions of the critics' use of these anti-body views of the non-Christians, ⁴²²⁷ (& perhaps, heretical Gnostic Christian sects), was the use of the earliest doctrine that Christ was the literal Son of a literal Father in heaven. That would mean what some thought was the unthinkable & impossible! For God the Father to be Christ's literal Father, so that Christ could be born into a physical body, & grew in Mary's womb, that meant some kind of actual physical-relation, that went on between Mary & God the Father!

Before pre-existence themes faded off into legends in later Christendom, one aspect of it was that the human family's spirits within our physical bodies, are actual spirit children of God, children from heavenly Divine Parents. However, as the literal Fatherhood of God the Father got philosophized & interpreted figuratively, & changed over the centuries, so also did pre-existence themes about the family in heaven get legendized, lost in later Christian mythologies. ⁴²²⁸

We might also wonder if the ancient critics of primitive Christianity suspected that early Christians, motivated by whatever reasons, some, perhaps embarrassed, (as critics said they were with other doctrines), ⁴²²⁹ by such humanity in the divines, in describing what happened in the case with how Christ was born, thus sought to take the sexuality out of the whole situation by claiming & promoting the miraculous virgin birth story! Thus, Christ's birth was brought about through other miraculous means, rather than through sex. But, because virgin-births of gods were common elements of the ancient mythologies, throughout pre-Christian history, critics would charge that the whole story was thus borrowed from pre-Christian time myths & virgin birth stories of ancient heroes & gods. ⁴²³⁰ But the early Christians had an answer for that one too. Justin Martyr,

second century, responded by saying the reason why there were parallel stories was because the demons had counterfeited what they heard the true prophets in other nations had foretold of Christ's birth.

Justin Martyr, A.D. 110-165: "And these things were said both among the Greeks & among all nations where they [the demons] heard the prophets foretelling that Christ would specially be believed in; but that in hearing what was said by the prophets they did not accurately understand it, but imitated what was said of our Christ, like men who are in error, we will make plain." Justin then gives some examples of the things that were counterfeited by the demons, such as some of the predictions of the virgin birth, the scriptures, baptism, the sacrament or "Eucharist," the mysteries or ordinances, etc.⁴²³¹

But as to the literalness of Christ being the "Son of God," wasn't this belief supported by the scriptures? After all, didn't Christ & his followers testify that Christ was the Son of God?⁴²³² To counter these claims were many Jews who couldn't accept that Christ, who grew up in their midst, & whose family, they knew, could be divine. For to them he was just "a man," looked like "a man," & even died like other men. Thus, there was just no way that he could then be the literal Son of God, & it had troubled them that Christ himself called God the Father, his Abba-Father, (John 10:15-20, 29-39, 17:5-26, 20:17).⁴²³³ Thus, to counter the stories about Christ being the literal Son of God, some of the anti-Christians amongst the Jews claimed to have found a document that challenged the story about Christ's birth. Of this, Celsus cites this claim, that a Roman soldier named Panthera, was Christ's father. Now even if such claims were considered fabrications,⁴²³⁴ that didn't matter to the critics, for they'd use the story, false gossip or not, anyway, as with anything else they could come up with, in order to vilify Christ, & the early Christians. Thus, the gossip spread about how the family was ashamed by this adulterous & or immoral act, & they tried to suppress the story.⁴²³⁵ So this even made those anti-body vilification views, even worse! For the early Christians' claims that their god was born into a body, was bad enough, but to have been born through adulterous & immoral physical sex acts, these were charges that only fueled & added to all the other gossip & rumors that were used to justify discriminating, rejecting, & the persecutions against the early Christians, that also caused many to suffer all kinds of different torturous martyrdoms.⁴²³⁶ For didn't they also call each other brothers & sisters? Didn't they also meet in secret to take part in orgies, eating babies, drink blood as part of their secret ritualistic cannibalistic meals, as they swore secret conspiratorial oaths?⁴²³⁷ Wild stories & vilification rumors spread against them.

As it was, different antagonists like Celsus, asked: Why would Christ need to come down from heaven, after making the heavens, to work with wood? To live out a miserable life in the body of an ordinary looking man? To have to walk about as men do? Was it to see what was happening amongst the people here? Celsus, mocked Christ's eating habits, the fact that Christ would even need nourishments. Why would the body of "a god" need such things? He asked.⁴²³⁸ Every human aspect of Christ's humanity came into question, by those who couldn't or wouldn't accept the fact that Christ, the Son of God, was a god, who took on human form. A god who got tired & needed to sleep, as in the case when he was on a boat & a storm arose, which he calmed, after being awakened. The fact that he thirsts, like when he was on the cross. The fact that he had a body that bled & had hands and feet that could be have nails driven through them. The fact that he had been born, grew up as a child, became a young boy, to grow up on through the teenage years to manhood. His appearance was that of a normal looking man without the glory & light that would shine forth brighter than the sun after his resurrected body arose from the grave. Before these

glorious manifestations, while he was in that mortal body as the Son of God, this was one of the reasons why he was rejected by many of the Jews & others who looked upon Christ as just a man, whom they charged made himself into God, (John 10:27-39). The anti-body, non-physical resurrection controversy continued, after Christ's resurrection, as such things were argued over between early Christians, & Gnostic Christian sects. Many questions arose in those early times about if the resurrection, were just ghost stories. Or just visions, manifestations, symbolical metaphorical lessons to be learned by those claiming to "see" the risen-Christ. Was he a spirit only? A glorious bright being? A phantom appearing in different guises, or as a glorified resurrected personage in the form of his physical body, recognizable.⁴²³⁹

Christ's physical resurrection was even hard for many of his apostles to accept, until Christ appeared & showed them his body & had them feel his hands, side & feet. Thus, hand clasping symbols developed as part of Christ's post-resurrection world wide treks. For, these symbols were parts of the mysteries, later to become ritualized in baptism, liturgical & mass ceremonies. In that real hand & wrist grasping thus done, made those who took part in this type of Christ's resurrection to become witnesses for Christ's death, descent into the spirit prison, hell, hades, limbo, purgatory, & his resurrection, or the Anastasis, the lifting up, by hand & wrist grasp, out of the grave.⁴²⁴⁰ The critics also used fragments of sayings & beliefs taken out of context, & thus they could have added to these anti-body dogmas, "the claims that the sacred marriage between Christ the bridegroom and the Virgin..."⁴²⁴¹ What? Not only did the Christ have a body, but he wed a woman for her body? They might have asked. However, the part that was left out, and that you wouldn't know under the critics' tactics, unless you checked their sources, is how this is all symbolic, for the Virgin represents the Church. Many depictions of Christian marriages often symbolically depicted a pregnant Virgin, with a large round belly, going through the hand⁴²⁴² & wrist gripping⁴²⁴³ matrimonial ceremonies, to a man who some might say, in some cases, looks like Christ, but who perhaps may be Joseph.⁴²⁴⁴ Christ is likened in types, as to a lamb, & the marriage of the Lamb,⁴²⁴⁵ symbolic of Christ, inasmuch as he is the "sacrificial Lamb of God," the prophesied Messiah.⁴²⁴⁶ The physical body of God the Father, & Christ's own body, is also seen in the different hand & wrist grasp. The fact that God the Father would even be depicted with a hand to grasp, or that Christ would have a hand to grasp also. Was to anti-body thinkers, un-thinkable!⁴²⁴⁷ But, that is what we see in the different depictions of John's Apocalypse, which include the war in heaven, and the marriage of the Lamb (Revelation 7:9, 13—15; 12:5; 13:8; 18:23; 21:9).⁴²⁴⁸ In later centuries, the physical aspects of Christ & the Godhead, continued to become one of the main controversies that continued to cause problems in Christendom.

ANTI-BODY DOCTRINE OF THE GREEKS & THE CHURCH DOCTORS

How did later traditional Christianity come to the idea that somehow Jesus' bodily identity was dissolved into spirit essence? And accept the idea that though three personages comprise the Godhead, they are one immaterial spirit? Or that God the Father was not a physical being, but spirit only? Or that Christ was first a pre-mortal spirit before his incarnation, but then, in some later views, he wasn't, for there is "no pre-existence"? But to make it more confusing, some would suggest that it was the Son who appeared to the prophets of old in human form? While others, who accepted the pre-existence of Christ, said it was the spirit of the Lord Jesus that appeared? But then, God the Father does not have a human form? Nevertheless, the body of man was created in the physical image of God? But then, later, these types of passages are to be understood as "figurative," not literal?

With these types of conflicting views going around in those early centuries, it was no wonder that the non-Christians were often said to be laughing at the early to later Christians who didn't seem to be able to make up their minds about what to believe about God, & about how many there was! Or if there was just one, or three in the one god, they also said were some how separated, so that the Father & Holy Ghost would not be also incarnated with the Son at his birth to Mary! For as much later Christians would illustrate in symbolism: For the Father is not the Son, the Son is not the Father, & the Holy Ghost is not the Father & Son, & the Son is not the Holy Ghost, or is not the Father, but they are somehow one God, or somehow three in one? Or if there were three, separate beings in the one God, but who were spiritual, rather than physical? But the one God, in three persons, was somehow consisting of two spiritual beings, with one third, the Son, the only one to be incarnated? But to later go through a spiritual-resurrection, rather than a physical one, because, as some argued, bodies would no longer be of use in eternity? So, although there are three, they are somehow one, because you can't have three gods? But then, there are two Gods, no mention of the Holy Ghost yet? But then again, there are three separate Gods? These were the types of confusions & dogmas that the non-Christians had to try to sift through, as Christendom aged & battled it out amongst the different sects, each calling the other "heretical," "apostate," & "weak." Or that their rivals were "ignorant," and, or "unlearned," because they were not trained in the schools of the time, & thus didn't know any better than the learned doctors who were thus more equipped to come up with better interpretations of scriptures, allegorically, now that the prophets & apostles were no longer heard of. Thus, the conflicting bewildering controversies raged on & continued to splinter Christians into different sects, as early to later Christians were being tossed to & fro by every wind of doctrine, over what God the Father was said to be like, in relation to Jesus, his Son, & what the Holy Ghost was believed to be like, in relation to being part of the "Godhead," (Eph. 4:10-14).⁴²⁴⁹

205-270, a man named Plotinus, went to Alexandria & studied philosophy under Ammonius Saccas, together they forged Neo-Platonism, derived from Greek philosopher, Plato's ideologies. At Rome, Plotinus attracted a number of students, & of these, Porphyry edited & collected his teachings in *Enneads*, (or "nines" the book's groupings in nines), which became an important text disseminated to the rising generations of followers throughout the Western European, Byzantine, & Islamic civilizations.⁴²⁵⁰ What were the influences that Neo-Platonism, like Platonism, or also Hellenization, or Greek philosophy have on Christendom during the first five or so centuries, then later during the Renaissance? To what extent did those influences reach? What is certain is that this is one example in many that shows us what happens when cultural contaminations start to mold & change pure doctrines into fables. Also, here we see what happened to later Christian doctrines, when Prophets & Apostles weren't alive to continue countering the predicted contaminations, & the spoiling of pure doctrines that they all predicted would come about, when false teachers from within & cultural influences from without, plus civil political pressures & persecutions challenge the growth & spread of early to later Christianity. How many outside influences were introduced to taint, corrupt, change, cause some beliefs to be abandoned, & in other cases, slightly alter the pure & true doctrines in to counterfeit versions of "truths." When also many uninspired man-made philosophies, were mingled with the teachings of Christ, & his prophets, & apostles, during & after their lives. The blends so tainted their pure doctrines with inadequate language & incomprehensible nonsense, that it became real confusing, for new converts, & outsiders to know what to think about what Christ was like, & what God the Father was like. A case in point of the garbled nonsense that uninspired

men come up with is a description of all existence is to be rooted in the One, as philosophized by Plotinus: "We see here an anticipation of the later, creedal attempts to describe God through an always inadequate language. As Plotinus writes, 'the One is all things and not a single one of them: it is the principle of all things, not all things.... It is because there is nothing in it that all things come from it: in order that being may exist, the One is not being, but the generator of being.... The One, perfect because it seeks nothing, has nothing, and needs nothing, overflows, as it were, and its superabundance makes something other than itself.'" ⁴²⁵¹ Yeah, um, that totally makes sense!? Not! However, what it does sound like is the types of incomprehensible explanations that have come out of attempting to describe the "one God" in post 325, Nicene Creed eras.

When the early Apostles took the gospel into a Greco-Roman world some converts were still being influenced by Neoplatonism—a philosophy derived from Plato's teachings, one of which held the idea that matter is essentially evil. As Neo-Platonism also influenced different Gnostic Christian sects' versions of the pre-existence, for there arose such garbled versions, as noted earlier, that their rivals, the Church Fathers who wrote against them, started distancing themselves from their own versions of the pre-existence. In later centuries, pre-existence themes of the church continued to suffer abandonments, as the Christological controversy over the nature of Christ, & the Godhead raged on. Plus, when different formulas were argued over, when some tried to take the polytheistic sounding themes, (that of the beliefs in three Gods), out of Christians' versions of a Godhead that consisted of three separate Gods that were somehow only One God. Thus, when they tried to make their beliefs to sound more monotheistic, the belief in only One God, it may be that also certain aspects in their pre-existence themes had to be dropped too. Such as ones held earlier, about a pre-existent council of Gods, of other divine beings in existence besides God the Father. For if he, before the creation of the earth, was in a pre-existent council, with other gods, he being the Most High God. How could that belief be allowed to continue on in the church in light of the new dogmatic & polemical debates, that claimed there was only "One God"? It was reasoned then, that those gods weren't gods at all, but only his angels.⁴²⁵²

Thus, some aspects of the pre-existence, the council in heaven, could still be retained & believed in. Plus, depicted in art works, & later bible illustrations. But in time, such beliefs, & the Gnostic versions of them, & the neo-platonic blends in them, that had been argued against, helped to cause the rejection & later abandonment of almost all pre-existence themes in the church. Or change them so that they didn't conflict with the later creedal formulas that developed. The pre-existence theme about a pre-existing council of gods amongst the Most High God, wasn't the only doctrine that suffered from Neo-Platonism & other cultural contaminations, to thus become unpopular. For it seems that other doctrines, besides the pre-existence, also suffered alterations, merges, contaminations, abandonments and got philosophized into confusing & man-made dogmas.

Even down to the time of the official objection of the Pre-existence by Emperor Justinian's *Anathema Against Origen*, at the Council of Constantinople, 553. Preexistence themes still remained visible in different areas of Christendom, for there was just too many art works, manuscripts, copies of scriptures and other evidences by that time. However, as noted elsewhere, the pre-existence wasn't on its own, for as with other doctrines, they all had connections with each other: "Such knowledge [Pre-existence] is inseparable with the understanding that God is a personal being. [While in contrast] A God who is a spirit essence can hardly be the Father of spirit children in any but the most mystical of senses. Thus when the one doctrine is lost, the other will be lost also. In its place came the notion that each individual spirit was created from nothing at or

about the time of the creation of the physical body of the infant in its mothers' womb."⁴²⁵³

For if the church was to settle the issues about if there were many gods, three gods, or only One God, other doctrines themes, besides a council of gods, had to be changed, & that was Christ's descent from the pre-existence into an actual physical body, or not. Would the one God actually need a physical body, or only need to appear to take up one? Thus, the Christological controversy influenced many other beliefs, such as the doctrine of a physical birth for Jesus & a physical resurrection, & a physical deification, as to if Christ's body was actually resurrected, & if bodies would be dispensed with, not needed in the eternities to come, after the physical resurrection. Or if there was even a physical resurrection at all, because it was spiritual only?

"As Christianity spread, the incarnation became increasingly difficult, for the claim that God is incarnate made no sense to any of those out-side Christianity. For most Greeks, what was most real was what was intelligible. They believed that they body got in the way of intellecting the intelligible; for Greeks, however one was to understand salvation, it was a matter of turning from the sensible world to the intelligible, and the body, being part of the sensible world, made that turn more difficult, if not impossible." The Jewish intellectuals were influenced by the Greeks, & for them to note the central tenet of early Christianity, that God had come to earth in a human body, one that could suffer, died, & was resurrected. Such things were considered by them as sheer foolishness. Those early Christians who were called heretics by other sects, & also broadly Gnostics, tried to weaken the belief in Christ's embodiment. Some argued that he did not really have a body but only seemed to have one.⁴²⁵⁴ But so were the basic concepts with early critics too.

"By the second century, 'Christian' writers had begun a restatement of their faith, drawing largely upon Greek thought. This was declared to be orthodoxy.... They sought to defend the faith on philosophical grounds so they could prove it worthy of the attention of pagan intellectuals. Thus philosophy became the disinfectant used to rid Christianity of the anthropomorphic notion that God resembled man and to disallow a literal reading of the many passages of scripture that described personal encounters with Him.... Thus reason supplanted revelation, scholars replaced prophets, a formless and incomprehensible God deposed the God who created Adam and Eve in his image and likeness, and loyalty to creeds became the measure of faith in preference to holiness."⁴²⁵⁵

When Greek philosophy clouded the minds of second century Christians' versions of what God the Father was said to be like, & when the Father became "the One," or the one Supreme Being of the philosophers,⁴²⁵⁶ it became unacceptable to ascribe any physical characteristic to the Father. However, in the second century, when the God of the philosophers was first being adopted, this was not always the necessarily the case with all early Christians, for some accepted Biblical anthropomorphism, didn't interpret the biblical passages figuratively, but ascribed the physical aspects to the Son only. Thus, the on going anthropomorphism dogma became one in many schisms to be argued over. The physical aspects of God, or the non physical aspects, another on going issue.

Justin Martyr, 110-165, interprets the prophets of old, when they wrote about God appearing to them, such as to Abraham, to Moses, & to Noah, "...you must not imagine that the unbegotten God Himself came down or went up from any place. For the ineffable Father and Lord of all neither has come to any place, nor walks, nor sleeps, nor rises up, but remains in His own place, wherever that is, quick to behold and quick to hear, having neither eyes nor ears, but being of indescribable might; and He sees all things, and knows all things, and none of us escapes His observation; and He is not moved or confined to a spot in

the whole world, for He existed before the world was made."⁴²⁵⁷

Another paradox in ancient Christian history is how some of the Jews must have believed that God the Father had a body. While others, who saw Christ, looking like a man, talking, walking, & even smelling like a man, with perhaps even bad breath, & body sweat, (Luke 22:44). In thus being eye witnesses to having seen, up close, the Son of God amongst them in the flesh, they couldn't believe it! Even after all the miracles he did right in front of them, they couldn't believe him, being a "man," could also be "god" or "the Son of God." For many were upset with Christ to the point of wanting to stone him, because he, "being a man," made himself "God," & said, "I am the Son of God?" (John 10:29-38). While others, perhaps not of this particular group, believed God-the-Father had human form. At least, this is what later, Justin Martyr, suggests. For, ironically he disagreed with those different group of Jews, who might have disagreed, & might have not wanted Jesus stoned, because, after all, God the Father had human form, so what was the fuss all about if Christ had a human form too. At least, this is what Justin to Trypho the Jew, notes: "And again, when He says, 'I shall behold the heavens, the works of Thy fingers,' unless I understand His method of using words, I shall not understand intelligently, but just as your teachers suppose, fancying that the Father of all, the unbegotten God, has hands and feet, and fingers, and a soul, like a composite being, and they for this reason teach that it was the Father Himself who appeared to Abraham and to Jacob."⁴²⁵⁸ Thus, did Justin disagree with that group of Jews, & earlier Christians that looked upon the Father as having human form of which man's image was created in? Now, while we're trying to unravel that paradox, keep in mind that Justin did acknowledge that the part in Genesis 1:26, about "Let Us make man in our image, and after our likeness" was that man was made in the image of God, that was of flesh. (On the Resurrection, 7, (ANF 1:297). But then, in Dialogue with Trypho, 113, (ANF 1:255), to clarify, he qualified who that God-man image was, that man was created in. For it wasn't the Father, but rather it was Jesus. For Jesus had appeared to Moses, Abraham and all the other patriarchs, ministering the will of the Father. Moreover, that it was this same Jesus that was also born-man, by the Virgin Mary.⁴²⁵⁹

Justin also acknowledged that Jesus was the begotten Son of God, and "that which is begotten [Christ] is numerically distinct from that [the Father] which begets." (ANF, 1:264). So, the Father is without form, unbegotten, but begets a physical Son? Justin notes Christ's pre-existence, & that he appeared to the prophets of old, such as Moses, Abraham & Jacob, & was called different titles, & is called such names as an Angel because "...He came to men (for by Him the commands of the Father have been proclaimed to men); is called Glory, because He appears in a vision sometimes that cannot be borne; is called a Man, and a human being, because He appears arrayed in such forms as the Father pleases; and they call Him the Word, because He carries tidings from the Father to men: but maintain that this power is indivisible and inseparable from the Father, just as they say that the light of the sun on earth is indivisible and inseparable from the sun in the heavens..." Justin seems to struggle with how an unbegotten, begetter, the formless, bodiless Father-God, is yet, "...numerically distinct, I have discussed briefly in what has gone before; when I asserted that this power was begotten from the Father, by His power and will, but not by abscission, as if the essence of the Father were divided; as all other things partitioned and divided are not the same after as before they were divided: and, for the sake of example, I took the case of fires kindled from a fire, which we see to be distinct from it..." Yet, Justin continued with examples of their distinctions, numerically separate to make 2, one in heaven, the Father, & another on earth, who descended from the Father. He used as an example the creation story, the "Us" in Genesis 3:22, to indicate more than just one there, but numerically a distinction of there being at least 2. He notes

that the “sophists” try to make it metaphorical, but the words don’t admit a figurative meaning. Proverbs 8:22, is used to point out Christ’s [as Wisdom] pre-existed before the world was created. “You perceive, my hearers, if you bestow attention, that the Scripture has declared that this Offspring was begotten by the Father before all things created; and that that which is begotten is numerically distinct from that which begets, any one will admit.” (ANF, 1:264, Dialogue With Trypho, chaps. cxxviii-cxxix). It is as if Justin’s schooling in Greek philosophy, seems to leak through into his defense & answers to the Jews.

Athenagoras, a 2nd c., Apologist, defended early Christianity against the early anti-Christian charge of atheism: “I have sufficiently demonstrated that they are not atheists who believe in One who is unbegotten, eternal, unseen, impassible, incomprehensible and uncontained: comprehended by mind and reason only, invested with ineffable light and beauty and spirit and power, by whom the universe is brought into being and set in order and held firm, through the agency of his own Logos.”⁴²⁶⁰ Tainted by anti-body Greek influences, Athenagoras was alone in this type of defense against early critics.

Theophilus, 2nd century bishop of Antioch, when challenged to describe the form of the Christian God, used the typical Greek philosophical terms, to claim that God is incomprehensible, inconceivable, and incomparable. He goes on further, that if he speaks of God as light, (he mentions His handiwork). Reason, (government), spirit, (breath), wisdom, (offspring), strength, (might), providence (goodness), & kingdom (glory).⁴²⁶¹

These types of responses by Theophilus & Athenagoras, & others, are examples, in many, of how such anti-body Christological controversial issues were tainting & fading out the earlier descriptions of God as having a human shape image. Such contaminations from Greek philosophy also affected other beliefs, such as Christ’s world wide trek themes. For as the physical aspects of God faded out, the questions as to how Christ manifested himself to others, also were tainted & legendized. Thus, the answer as to how God manifests himself to the human family, became this: Any way he chooses, anyway he deems appropriate, for in having all power, Jesus became the temporary mode of the one God. His manifesting himself in a corporeal, or physical body, is not to be taken as evidence that he has form or substance, for he is also Fire, Wind, & Mind. We might see from this type of ill-reasoning, how that other legendized guises could have developed in Christ’s world wide trek themes. How that later traditions said how Christ was disguised or manifested himself, during his world wide wanderings, as a leper, man of sorrows, pilgrim, male or female child. Plus, as a beggar, hermit, or in other later traditional temporary guises, such as in the shape of an old women. Or as a young female blond Christkindl, & as a blond angelic winged female fairy type traveler, & gift giver of much later German, & American Christmas lore & art works.⁴²⁶²

In the Clementine Homilies, said to be based on a 2nd century source, a Jewish Christian document, the early anthropomorphic belief is considered: “And Simon said: “I should like to know, Peter, if you really believe that the shape of man has been moulded after the shape of God.” And Peter said: “I am really quite certain, Simon, that this is the case... It is the shape of the just God.”⁴²⁶³ Obviously, the ancient records show the concerns many had about what God was said to be like. Was he in spirit form, spiritual energy, spiritual light of some kind, did he have a human type body shape, was his spirit clothed in flesh like in appearance of a man, if in bodily form, was he then limited in being able to see, be in other places, or just confined to one place & a time? How can man, if even possible, see or know God? Was it through the 5 senses, or some other way? Or was most of the human family confined to only knowing about what God was like through “witness” statements only? Could the truth about God only be figured out through philosophy? These

must have been the types of questions being asked by the ancients, as they still are today, & the Clementine Homilies, if accurate, is a good example of such questions going around in the blend of non-Christian, Jewish, Greek, Roman, & Pagan societies, during the early centuries of Christendom. Thus, one answer in many was: “For He has shape, and He has every limb primarily and solely for beauty’s sake, and not for use. For He has not eyes that He may see with them; for He sees on every side, since He is incomparably more brilliant in His body than the visual spirit which is in us, and He is more splendid than everything so that in comparison with Him the light of the sun may be reckoned as darkness. Nor has He ears that He may hear; for He hears, perceives, moves, energizes, acts on every side. But He has the most beautiful shape on account of man, that the pure in heart, may be able to see Him, that they may rejoice because they suffered. For He moulded man in His own shape as in the grandest steal, in order that he may be the ruler and lord of all, and that all may be subject to him.” In answer to problems raised anciently by John 1:18: “No man hath seen God at any time....”⁴²⁶⁴ Peter, in the Clementine Homilies, answers: “For I maintain that the eyes of mortals cannot see the incorporeal form of the Father or Son, because it is illuminated by exceeding great light. . . . For he who sees God cannot live. For the excess of light dissolves the flesh of him who sees; unless by the secret power of God the flesh he changed into the nature of light, so that it can see light....” Clementine Homilies, 17:16, (ANF 8:322–23). Is there a contradiction in Peter answers in having spoken of God having the shape of a man, but then of “the incorporeal form of the Father or Son...”? How accurate are the Homilies in reflecting what Peter is reported to have said, who can say for sure? We know from other writings, that some of the early Christian fathers, like Origen, Ignatius, & others, read differently from translations in Greek & Latin, depending on who translated them, & their political-dogmatic motives for adding, altering, or taking out phrases from not only scriptures, but from the writings of the Fathers, to try to get the writings to fit with the dogmas of the times.⁴²⁶⁵

The theory & dogma that God is incorporeal, without a material body, or human emotions, immovable, indivisible, immaterial, & not confined to a human body. This view began to be adopted into early Christian thought about the late 2nd century. Irenaeus, 130–200, Clement of Alexandria, 150–215, (time frames given by some), & Novatian, (250 ca.). They were amongst the early fathers who believed in a God who is simple and not compounded, uniform & wholly alike in himself. Being wholly mind & spirit, with hearing, sight, & light, the source of all good things. This concept is said to be derived from, or influenced by the Greek philosopher, Xenophanes of Colophon, 570–475, B.C., but are contrary to the doctrines and teachings presented in the scriptures of the times. Clement of Alexandria, wrote of what he understood God to be like, how that no parts are to be predicated of Him. For the One is indivisible, infinite, without dimensions, not limited, & without form. Irenaeus, in response to heretics, understood God as an uncompounded Being, without diverse members, wholly understanding, wholly spirit, thought, intelligence, reason, hearing, seeing, light, & the source of all good, etc.⁴²⁶⁶

The early anti-Christian Celsus, (writing about 170–80), also used the platonic doctrine in his attacks against early Christianity, claiming that matter is evil. Celsus mocked the doctrine of the resurrection, with the help of some of the views of his time, which is that the body is full of “corruption” & is like “dung.” And so he asked why the early Christians’ god could have ever wanted to have obtained a body? Why would he want to return to it again after death, and rise in it again? For this was contrary to all reason, says Celsus. He also knew that during his time the controversy over the nature of the Godhead, was visible amongst the different conflicting sects of Christianity. During his time and during the time of Origen’s work against, & in response to

Celsus, the controversy had not reached its peak, as it would during the 4th century A.D., or about (325 A.D.), during the Nicene Creed era.⁴²⁶⁷

The elements of the controversy were on the rise in Origen's day, & even earlier. Celsus noted the early Christians' beliefs in a trinity of gods, and asked is not even this central doctrine of theirs' a gross misinterpretation of certain things Plato says in his letters? 'All things,' writes the philosopher, 'are centered on the King of All; and the All is for his sake, and he is the cause of all that is good. The secondary things are centered in the Second, & the third things are centered in the Third.' Celsus also mocked the early Christians' beliefs that Jesus had a body. And yet as different early fathers and defenders of the faith had pointed out, such beliefs, were not uncommon amongst the Greeks, & the other pagan nations. So why should the Christians be charged with believing in strange or untrue doctrines, just because they believed that the "man" Jesus was a God? Celsus noted that the early Christians say that God has hands, a mouth, & a voice; they are always proclaiming that "God said this" or "God spoke." "The heavens declare the work of his hands," they say. (Psalms 18.2; Isaiah 4.20). Origen argues that Christians are not anthropomorphic in their understanding of the Old Testament, but rather interpret such passages allegorically, (Celsus 6. 62).

Celsus argued that such a God is no god at all, for God has neither hands, mouth, nor voice, nor any characteristics of which we know. And they say that God made man in his own image, failing to realize that God is not at all like a man, nor vice versa; God resembles no form known to us but is without shape or color. Celsus also rejected the idea that God took shape and form in the flesh of Christ, and to think that God had a body in which he walk around in while in the garden of Eden was absurd to Celsus. Also, how they speak of him being angry, jealous, moved to repentance, sorry, sleepy, in short, as being in every respect more a man than a God.⁴²⁶⁸ From this we might suppose that Celsus, & other early critics, might have even made fun & blasphemously laughed amongst themselves about Christ growing up like other human babies. Having to have his cloth diaper changed, & having to learn basic skills, like other human babies have to: Learning to move their arms & legs, to learn to get them to help them roll over, then crawl, stand up, walk, & later run. Then to also develop different hand motor-skills, such as grasping things, holding on to things. Thus, critics must have poked fun how Christ had to learn the same types of basic baby skills, like other human babies, (Luke 2:52).

Anselm, Prior of Bec (1063–78), responded to later anti-Christian polemics of his time, ones that seemed to be old criticisms, like those of Celsus, but still in use during those later centuries by Jewish writers: "The unbelievers [wrote Anselm] deride our simplicity, saying that we injure and insult God in asserting that He entered a mother's womb, was born of a woman, nourished with her milk and other human food, and—not to mention many other things which seem inconsistent with God's nature—suffered weariness, hunger, thirst, blows, crucifixion and death among robbers."⁴²⁶⁹

Celsus could have also used "their own scriptures," like he often boasts he does, when he vilified "their beliefs" by referencing their "own books."⁴²⁷⁰ Thus, if he had an extensive collection to go by, or only portions, he could have also heard things from listening to the early Christians themselves, & asked them questions. If he, like the Jews, had copies of the Old Testament, he, like perhaps other critics, could have included in oral quotes from early Christians, such passages as Deut. 33:27, the arms of God. Gen. 6:8, the eyes of the Lord. Exod. 6:6, God's outstretched arm. 2 Kings 19:16, the ear & eyes of the Lord. The early Christians, like Origen, who were falling for the immaterial version of God, & had a hard time defending a corporeal Jesus. Origen having been

Platonized into accepting the incorporealism side of the controversy going on in Christendom of his time, contradicts himself at times, in his response to Celsus, who made fun of earlier Christian beliefs that the God of the universe would come down from heaven, to just one corner of the earth, to work with wood, in the human body of Jesus.⁴²⁷¹

Celsus: "The [2nd century, if not earlier] Christians say that God has hands, a mouth, and a voice; they are always proclaiming that "God said this" or "God spoke." "The heavens declare the work of his hands," they say. I can only comment that such a God is no god at all, for God has neither hands, mouth, nor voice, nor any characteristics of which we know. And they say that God made man in his own image, failing to realize that God is not at all like a man, nor vice versa; God resembles no form known to us. They say that God has form, namely the form of the Logos, who became flesh in Jesus Christ. But we know that God is without shape, without color. They say that God moved above the waters he created—but we know that it is contrary to the nature of God to move. Their absurd doctrines even contain reference to God walking about in the garden he created for man; and they speak of him being angry, jealous, moved to repentance, sorry, sleepy—in short, as being in every aspect more man than a God. They have not read Plato, who teaches us in the Republic that God (the Good) does not even participate in being."⁴²⁷²

Origen must have struggled within himself after he noted the conflicts & difficulties in dealing with the rejections of Celsus, about the earlier Christians' beliefs, about "God" having a body, Celsus having written against the early Christians, about 170–180 A.D., & Origen responding much later, during the third century. "From the criticism of Celsus, we know that the Christians of his day still espoused a God who was both corporeal and personal. This may well have been the case with the ordinary Christians for at least the first three centuries of the current era."⁴²⁷³ But in addition to these views, Celsus, writing when he did, was in the middle of the Christological Controversy too, so he notes this view, plus how the Christians couldn't make up their minds about God, if there were 1, 3, or many gods, plus perhaps, what types of gods were their gods.⁴²⁷⁴ As for Origen, he was in his own dilemma, for should he, as an early Christian apologist & scholar, use the earliest Christian beliefs that disagreed with his later Platonized Christian incorporealism? Or should he agree with Celsus, that such beliefs in a corporeal Divine Being, as held by earlier Christians, were silly? As it turned out, some of the contradictions in his defense of his version of third century Christianity of his time, were to try to make it sound like such opinions, if Celsus heard them, must have been from those who are very simple and ignorant of the meaning of the Scriptures. (ANF 4:621, Against Celsus, 7:27).

Origen, while condemning as heretical, the old corporealism held by earlier to later Christians, he tried to discredit the earlier literal interpretative methods that made God sound like he did have human form, by calling such "opinions" as "those who are very simple and ignorant of the meaning of Scripture..." For Origen interpret such like passages listed earlier, as figurative, like many Christian do today. During those early centuries, this became the standard method of getting around scriptures that sounded too corporeal for deities, & that was to come up with allegorical interpretations. Thus, they reasoned that the scriptures about God having wings are figurative, so the ones about Him having body parts must also be figurative too, (wings: Ruth 2:12, Psalms 17:8, 36:7, 57:1, 63:7, 91:4, Malachi 4:2, etc). The earliest apologist, Aristides, rebuked the Greeks for allegorically interpreting their legends, reasoning that their gods must therefore be in names only, rather than for real. But what had been condemned earlier, became the standard methods later. For Paul had prophetically warned about: "Beware lest any man spoil you through philosophy and vain

deceit, after the tradition of man, after the rudiments of the world, and not after Christ" (Colossians 2:8, Aristides, Apology 13, (ANF 10:275, see also Clement's brother, Niceta in Clementine Recognitions, 10:35, ANF 8:201–202). Consequently, the allegorical methods became the standard method for later Christians trained in the Greek philosophical schools, in dealing with passages on God's physical form.⁴²⁷⁵ However, how they got around Christ descending from heaven to live in human form, as the Son of God, was to try to suggest that it was only a temporary manifestation.⁴²⁷⁶ Despite this, Origen still at least defends Christ's coming down from heaven to one corner of the earth, & his post-resurrection world wide trek, as physical events, in the case with Jesus.⁴²⁷⁷ But, certainly the learned Melito could not be classed amongst the simpletons Origen referred to in Against Celsus, for Gennadius classed Melito as having written a large number of theological books, such as On the Corporeality of God, & how Melito was even considered "a prophet by many of us." Gennadius.⁴²⁷⁸

Origen's attempts to figuratively reinterpret the passages about the corporeal deity to fit his later Platonized Christian version, was one of the things he continued to struggle with: "We shall inquire, however, whether the thing which Greek philosopher call asomaton, or "incorporeal," is found in holy Scripture under another name. For it is also to be a subject of investigation how God himself is to be understood—whether as corporeal, and formed according to some shape, or of a different nature from bodies— a point which is not clearly indicated in our teaching, and the same inquiries have to be made regarding Christ and the Holy Spirit."⁴²⁷⁹ But then, confusingly for us, Origen tried to suggest that John 1:18, 4:24, Col. 1:15, do argued for an incorporeal God, (ANF, 4:621, Against Celsus, book 7, chap. 17). So it seems to have been a mental struggle to have some passages say what he liked, because they seemed to fit in with his schooling, but then have to reinterpret figuratively passages that testified of God physical aspects. So why weren't the scriptures he used in support of his incorporeal beliefs, to actually be interpreted as figurative, & the physical ones not? (Luke 24:39, 42, John 14:9, Heb. 1:3). Hadn't these points been clearer in earliest Christianity? But by Origen's day, had become obscure, & tainted because of how copies of the scriptures had been tainted, changed, altered, had words deleted, or were re-worded according to those seeking to manufacture scriptural support according to their polemical different sides of different issues of the earlier & on going Christological controversy? If so, could this have attributed to why Origen could admit & complain, that in the teachings of the Church, it was not clear whether God had a corporeal body, or not?⁴²⁸⁰

Why does Origen, seemingly contradict himself? Or did those who translated him, & who even say why they were tampering with his writings, because of Christological issues, thus make him contradict himself?⁴²⁸¹ Or did Origen, like others, change his mind from time to time? Whatever might be the case we see a conflict of interest going on, as Origen, perhaps because of his training in Greek thought, struggles attempting to deal with answering Celsus & his mocking earlier Christian body-God themes.

With Celsus having somehow gotten hold of earlier Christian books, scriptures, (perhaps confiscated ones?), or those shown him by church leaders, had he presented himself as an honest investigator. But what other sources might he have used, & from which early Christian sects? Origen suggests that he used, in part, some of the teachings of the heretic Marcion, who didn't make his appearance at Rome before 142 A.D. So some time after that, Celsus somehow came across verbal or written doctrines of Marcion, to then make issues of, when he wrote against all early Christians as a whole. Plus, he used the writings of Marcellians (followers of the Carpocratian Marcellina, a sect founded after 155,

under Bishop Anicetus). So the exact time for Celsus research & writing could be about 170-80 A.D., & he must have done his research about 168 or later, to then write Δόγος ἀληθής, or A True Discourse. Some suggest Celsus was writing it, during about the time of Roman Emperor, Marcus Aurelius, (161-180 A.D.) During which time, the beliefs of the earlier Christians & their rival heretical sects, were similar but different by the time of later earlier Christians, during Origen's time, 185-255. There could have been some retrogressions further away from more of the original early Christian teachings over about 70-85 year period of time, depending on when Origen started responding to Celsus, over a period of time to complete 8 books in the latest period of his life. (ANF, 4:231). So to what sects' beliefs did Celsus attack? To what beliefs did Origen defend, the beliefs of the earlier Christians before his time? Or the beliefs of his own, during his time? Or was it a mixture of both, so long as those earlier beliefs went along with his own? Whatever might be the case, as it was, Celsus is reported to have argued against earlier Christian beliefs, (before Origen's time), that they believed that God possessed a body like a man. To this, Origen responded that such beliefs were not to be ascribed to Christians. However, weren't they ascribed to earliest Christians? (ANF, 4:241, 261-2, 277, 284).

Origen: "After this Celsus relates at length opinions which he ascribes to us, but which we do not hold, regarding the Divine Being, to the effect that " he is corporeal in his nature, and possesses a body like a man." As he undertakes to refute opinions which are none of ours, it would be needless to give either the opinions themselves or their refutation. Indeed, if we did hold those views of God which he ascribes to us, and which he opposes, we would be bound to quote his words, to adduce our own arguments, and to refute his. But if he brings forward opinions which he has either heard from no one, or if it be assumed that he has heard them, it must have been from those who are very simple and ignorant of the meaning of Scripture, then we need not undertake so superfluous a task as that of refuting them. For the Scriptures plainly speak of God as of a being without body. Hence it is said, "No man hath seen God at any time;" [John 1:18] "and the First-born of all creation is called "the image of the invisible God," [Col. 1:15] which is the same as if it were said that He is incorporeal. However, we have already said something on the nature of God while examining into the meaning of the words, "God is a Spirit, and they who worship Him must worship Him in spirit and in truth." [John 4:24], (ANF, 4:621, Origen Against Celsus, book 7, chap. 17). So was this the later Christian beliefs of Origen's time? Beliefs, that were ignoring all of the physical aspects of God, as defended by earliest Christians, rejected by their critics, like Celsus, but also rejected by later Christians? Such as when they incorporated an anti-body God dogma, for the Father, & wrestled with how Christ had a body, one like that of a man!

For Origen also admits how stunned & amazed that they were that the Word (Jesus Christ) of the Father, should have become confined within that man! The sorrows & alarms of the Apostolic Fathers were the conflicting beliefs concerning the anti-body resurrection, & anti-body birth of Christ. How that these beliefs had crept into the early church. To where they, the Apostolic Fathers, then had to testify over & over again, that Christ had a real body, that the resurrection was physical. How that these dilemmas were followed by the perplexities of the doctors, most of which were ardent Hellenists or Neoplatonists. Moreover, how that there was no place in such schools of thought for a God who contaminates himself by contact with the physical, or limits himself by taking the form of a man in a fleshly body. "We are stunned with the greatest amazement," wrote Origen,... "that this the most eminent of all natures, putting off its state of majesty, should become a man. . . . It is utterly beyond human comprehension that the Word of the Father... should be thought of as confined within that man who appeared in Judea. But that the Wisdom of God should have entered the

womb of a woman, and been born a baby, and cried and wailed just like other crying babies, and then suffered death and said that his soul was sorrowful unto death, and been led off to the most undignified of all deaths ... seeing such things the human intellect is stopped in its tracks, so stunned with amazement that it knows not where to turn.... It is far beyond our powers to explain. I suppose it even goes beyond the capacity of the holy Apostles; nay, it is quite possible that the explanation for this sacrament is beyond the powers of all the celestial beings." Not only does Origen not know what to think about the Lord's physical presence on earth; he does not even know what to believe about it, and in his explanations is careful to specify that he is presenting only his "suspensions rather than any manifest affirmations." And so he speculates on the resurrection of the flesh: only the Father, Son, and Holy Ghost can live without bodies, he tells us, "because it is right and proper to think of the Trinity alone as existing incorporeally." But then he considers that if one thing can live without a body, others can too, and if others, why not all? "That being the case, bodies will be dispensed with in eternity, there being no need for them.... To be subject to Christ is to be subject to God, and to be subject to God is to have no need of a body."⁴²⁸²

The confinement that a body was suppose to be upon Christ, when he was in his body on earth, was said by Origen to be only a temporary situation: "He Himself [the Savior] is everywhere, and passes swiftly through all things; nor are we any longer to understand Him as existing in those narrow limits in which He was once confined for our sakes, meaning, not in that circumscribed body that He occupied on earth, when dwelling among men, according to which He might be considered as enclosed in some one place." (ANF, 4:299).⁴²⁸³ Would Origen have rejected, reworded, interpreted figuratively, Rom. 6:9, James 2:26, for death is the spirit separated from the body, for "the body without the spirit is dead," but Christ "dieth no more," so why would he be separated again, or as Origen said, have no need of a body? For Christ showed himself alive after his passion by many infallible proofs, being seen of his apostles 40 days, (Acts 1:3).

When we read *De Principiis*, or 1st Principles, as translated from Greek into Latin, by Rufinus, after he returned to Italy in 397 A.D., & was asked by his friend Macarius to do so. We are reminded by different historians that we should note the time of this translation was post-Nicene Creed times, after 325 A.D. Plus, that even the translator from Greek, (which copies are said to no longer exist), but those into Latin, do. That Rufinus, the earliest translator, admits to letting the dogmas of the Trinity taint his translation: "...If, therefore, we have found anywhere in his writings, any statement opposed to that view, which elsewhere in his works he had himself piously laid down regarding the Trinity, we have either omitted it, as being corrupt, and not the composition of Origen, or we have brought it forward, agreeably to the rule which we frequently find affirmed by himself... [He further admits] we have, in order that the passage might be clearer, added what we had read more fully stated on the same subject in his other works, keeping explanation in view, but adding nothing of our own, but simply restoring to him what was his, although occurring in other portions of his writings." (ANF, 4:237-38). Other also note that, "...we see that Rufinus was justly chargeable with altering many of Origen's expressions, in order to bring his doctrine on certain points more into harmony with the orthodox views of the time." (ANF, 4:231, Introductory Note, 4).⁴²⁸⁴

Keep this in mind as we consider more of what Origen is claimed to have written about his anti-body opinions, concerning "the Trinity," how that "...the Greeks call such *ἄσώματον*, i.e., "incorporeal," while holy Scripture declares it to be "invisible," for Paul calls Christ the "image of the

invisible God," and says again, that by Christ were created all things visible and invisible." And by this it is declared that there are, among created things, certain "substances" that are, according to their peculiar nature, invisible. But although these are not themselves "corporeal," they nevertheless make use of bodies, while they are themselves better than any bodily substances. But that "substance" of the Trinity which is the beginning and cause of all things, "from which are all things, and through which are all things, and in which are all things," cannot be believed to be either a body or in a body, but is altogether incorporeal.... [Further on] Seeing God the Father is invisible and inseparable from the Son, the Son is not generated from Him by "prolation," as some suppose. For if the Son be a "prolation" of the Father (the term "prolation" being used to signify such a generation as that of animals or men usually is), then, of necessity, both He who "prolated" and He who was "prolated" are corporeal. For we do not say, as the heretics suppose, that some part of the substance of God was converted into the Son, or that the Son was procreated by the Father out of things non-existent, i.e., beyond His own substance, so that there once was a time when He did not exist; but, putting away all corporeal conceptions, we say that the Word and Wisdom was begotten out of the invisible and incorporeal without any corporeal feeling, as if it were an act of the will proceeding from the understanding. Nor, seeing He is called the Son of (His) love, will it appear absurd if in this way He be called the Son of (His) will.... [Further on] For it is the Trinity alone which exceeds the comprehension not only of temporal but even of eternal intelligence; while other things which are not included in it are to be measured by times and ages. This Son of God, then, in respect of the Word being God, which was in the beginning with God, no one will logically suppose to be contained in any place; nor yet in respect of His being... [Wisdom, Truth, Life, Righteousness, Sanctification, or Redemption] for all these properties do not require space to be able to act or to operate... the Word and Wisdom itself appeared to be contained in a place,... [Or in Paul, John, Peter, Michael, Gabriel, & in each of the saints, in those in heaven & on earth?] ... And from this it is distinctly shown that the divinity of the Son of God was not shut up in some place; otherwise it would have been in it only, and not in another. But since, in conformity with the majesty of its incorporeal nature, it is confined to no place; so, again, it cannot be understood to be wanting in any.... Having, then, briefly restated these points regarding the nature of the Trinity... [Further on the reader is reminded of] the bodily advent and incarnation of the only-begotten Son of God, with respect to whom we are not to suppose that all the majesty of His divinity is confined within the limits of His slender body, so that all the "word" of God, and His "wisdom," and "essential truth," and "life," was either rent asunder from the Father, or restrained and confined within the narrowness of His bodily person, and is not to be considered to have operated anywhere besides; but the cautious acknowledgment of a religious man ought to be between the two, so that it ought neither to be believed that anything of divinity was wanting in Christ, nor that any separation at all was made from the essence of the Father, which is everywhere." (More examples of Christ's incarnation, but of the Trinity being incorporeal, & things that sound like Origen writings, when translated, was tainted with Nicene Creed type phrases, (ANF, 4:376-78).

Earlier in his life, before his response to Celsus, he wrote: "And if any one imagine that at the end material, i.e., bodily, nature will be entirely destroyed, he cannot in any respect meet my view, [his opinion & speculations] how beings so numerous and powerful are able to live and to exist without bodies, since it is an attribute of the divine nature alone— i.e., of the Father, Son, and Holy Spirit—to exist without any material substance, and without partaking in any degree of a bodily adjunct. Another, perhaps, may say that in

the end every bodily substance will be so pure and refined as to be like the aether, [which in ancient Physics, is a historical substance formerly thought to permeate all space] and of a celestial purity and clearness. How things will be, however, is known with certainty to God alone, and to those who are His friends through Christ and the Holy Spirits.” (ANF, 4:262, Origen DE PRINCIPIIS, book 1, chap. 6:4, see also foot note 3).

Origen’s furthers his anti-body God views with this: “If He [God] be composed of matter, and matter is undoubtedly corruptible, then, according to them, God is liable to corruption!” (ANF, 4:277). But didn’t Origen read Paul’s letter to the Corinthians about the changes which will come about in the resurrected body? He did cite it, in defense of vilification tactics used by early anti-Christian, Celsus, who mocked the resurrection as being like wormy, rotten bodies rising, unchanged & still corruptible! Origen knew that Christ’s body was glorified too? Plus: “How the dead shall be raised incorruptible.... For this corruptible [our physical bodies] must put on incorruption and this mortal must put on immortality.” (1 Cor.15:52-53, ANF 4:550, Against Celsus, book 5, chap. 17). He must have noted how Paul was writing in response to anti-body & physical resurrection denying Corinthians, (1 Cor.15:12), & perhaps those tainted by Greek philosophy that considered the human body worth less than dung. Origen could have also noted how Paul tells the Philippians, how Christ will “change our vile body, that it may be fashioned like unto his glorious body,” (Phil.3:21), to add to his defense against Celsus. How did Origen deal with the early Christian mysteries, the resurrection types, the putting on of white garments, symbolic of the spirit putting on a pure changed, glorified resurrected physical body? Like Paul testified, they would “put on incorruption,” & “put on immortality,” (1 Cor. 15:52-53). Didn’t Origen already respond to Celsus vilification of the resurrection, where Celsus made it sound like the resurrection was like wormy, rotten zombies coming out of their graves?⁴²⁸⁵ Didn’t Origen point out that the resurrected would be glorified, perfected & deified in their resurrected bodies? So Origen notes this & counters how that: “Our hope, then, is not ‘the hope of worms,’ nor does our soul long for a body that has seen corruption.” (ANF, 4:550-51, Origen Against Celsus, Book 5, chaps. XVII–XIX). In other words, they didn’t hope to go back into a body that was rotten, & decayed after years of being in the earth. For that body would be changed in the resurrection to a body that would be perfected, glorified & deified.

Didn’t Origen’s teacher, 3rd cent., Clement of Alexandria, also use garment themes to point out the change in resurrected & deified saints, who had passed through the early Christian mysteries? How, “...those that wait at the court of heaven around the King of all, are sanctified in the immortal vesture of the Spirit, that is, the flesh, and so put on incorruptibility.” And: “Truly, then are we the children of God, who have put aside the old man, and stripped off the garment of wickedness, and put on the immortality of Christ; that we may become a new, holy people by regeneration, and may keep the man undefiled.”⁴²⁸⁶ Origen must have struggled with all the physical descriptions about God, that Celsus had attacked, & that earlier Christians had defended. Especially, with all the physical types: The sacrament, baptism, garments, ascensions with their physical hand & wrist grasping deification resurrection symbolism, & testimonial witnesses to a physical resurrection given by New Testament witnesses.

In his response to Celsus, his gross vilification of the resurrection, Origen used garment types, how that, “...the difference between the ‘earthly house,’ in which is the tabernacle of the building that is to be dissolved, and that in which the righteous do groan, being burdened, — not wishing to ‘put off’ the tabernacle, but to be ‘clothed therewith,’ that by being clothed upon, mortality might be swallowed up of life. For, in virtue of the whole nature of the

body being corruptible, the corruptible tabernacle must put on incorruption; and its other part, being mortal, and becoming liable to the death which follows sin, must put on immortality, in order that, when the corruptible shall have put on incorruption, and the mortal immortality, then shall come to pass what was predicted of old by the prophets,—the annihilation of the ‘victory’ of death (because it had conquered and subjected us to his sway), and of its ‘sting,’ with which it stings the imperfectly defended soul, and inflicts upon it the wounds which result from sin.” (ANF, 4:551, Against Celsus, Book 5, chap. 19).

Further on Origen used more garment changing types of themes to point out changes in the resurrected body: “...But what is more ridiculous still, is that Socrates will clothe himself with garments not at all different from those which he wore during the former cycle, and will live in the same unchanged state of poverty, and in the same unchanged city of Athens!...” (ANF, 4:552, Book 5, chap. 20).

Still further on, Origen used plant & seed types, how, “...we, who believe that that which is ‘sown’ is not ‘quickened’ unless it die, and that there is sown not that body that shall be (for God gives it a body as it pleases Him, raising it in incorruption after it is sown in corruption; and after it is sown in dishonour, raising it in glory; and after it is sown in weakness, raising it in power; and after it is sown a natural body, raising it a spiritual)...” [Is Origen suggesting here a “spiritual” resurrection?] (ANF, 4:552, Book 5, chap. 22). Further on, like grain, some that has rotted, like bodies, but in the resurrection, the body that has undergone corruption, doesn’t resume its original nature, but that the body is raised in incorruption. After a discussion with how some the philosophers of Porch argue, he then goes back to Christian thought about nature. Such as how God, in raising man above the level of human nature, & causing him to pass into a better & more divine condition, & provides eternal life for the soul. The body thus raised by God is in incorruption. (ANF, 4:552-3, book 5, chaps. 22-24). Origen thus seems to hint to deification in the resurrection.

As time went by, the physical-resurrection-deification doctrines and themes of earlier Christianity, were becoming more and more unpopular with many hellenized Christians. Origen’s version of deification must therefore be contrasted & understood through his version of Christology, his anti-body Greek influenced version of incorporeality issues and controversies of those early centuries, that always seem to get in the way of his defending earlier Christian doctrines attacked by 2nd century critic, Celsus.⁴²⁸⁷

As the Christological controversy raged on, Origen acknowledge that the issue of God’s corporeality had not been settled in the church. He even went so far, at times, to show that a corporeal God was incompatible with Platonist conceptions of the divine nature. (However, Origen twists & turns in his dilemma, which was: Should he defend earlier Christian corporeal beliefs, as attacked by Celsus, late 2nd century? Or should he defend his own Hellenized Greek philosophy influenced anti-body beliefs, of his time, 3rd century?). So while acknowledging that Platonist concepts were incompatible with corporeal God themes, he argued that the scriptures, simply & properly viewed, (metaphorically of course), do not disprove divine incorporeality. So he had to metaphorize away the body-passages, because he admits that there is no place in the Bible of his time, that describes God, explicitly, as being incorporeal. Plus, he has to down play the literal interpretations, as being of “little use,” in order to further try to justify incorporealism. In Origen’s views, (and ironically the views of the late 2nd century critic, Celsus, that Origen wrote against, they both argued that), God didn’t need a mouth to speak to his creations, he could inspire the heart with the sound of his voice, then communicate a feeling of anger to humanity, to tell us we’ve done wrong things. Thus, no body parts are needed for God to do such things.⁴²⁸⁸

As to many of the earlier Christians: “Their [corporeal, or physical human shaped] God was the God of the scriptures, and their trust was in the language of the prophets.”⁴²⁸⁹ As we acknowledge the conflict within Origen over defending in some areas an incorporeal Father, & then defending a physical Christ, we have to explore further what might have brought on the confusion, or alleged contradictions. How that later Christians, who were so repugnant of Origen’s opinions about a corporeal God, removed from a passage in *De Principiis*, Origen’s hints to there being a corporeal God. Rufinus, who translated into Latin Origen’s work, is said to have done it! “Since it seems to follow that God possesses a body, although of extreme tenuity...” Rufinus alters or suppressed the part of Origen’s words that seem to favor the corporeal views. Consequently, with other writings where Origen argued for a corporeal Jesus, while in other areas, an incorporeal Father, the question is this: How much of Origen’s writings might have been changed & altered to fit later Platonized Christians’ views that were motivated by the incorporeal view point, during the later Christological Controversy & anti-Origen, or Origen Controversy movement of later centuries?⁴²⁹⁰ Whatever might be the case with the true & correct translation of Origen’s *De Principiis*, he seems to, or is made to sound like he has to argue for the incorporeality of God, while defending his thesis against those who might use John 4:24 to support & have scriptural backing for the corporeality of God.⁴²⁹¹ Another question is if copies of Origen’s writings, that might have him citing & admitting earlier Christians’ views that God had a body, as Celsus also cites: If such copies were then later suppressed, burned, rephrased, lost, or ignored the during anti-Origenism of the 5th-6th centuries, what might have happened to other earlier writings & scriptures tampered with too?⁴²⁹²

Would later Hellenized Christians, steeped in Greek philosophy, then have agreed with Celsus, the early anti-Christian of the late 2nd century? For Celsus, the problem with the earliest Christians, & those of his time, was that “These poor ignorant Christians” had been reading the words of their prophets instead of Plato, who said God is “underivable,” “unnameable”; he “cannot be reached by reason,” & he cannot be comprehended in terms of attributes or human experience. Contrary to what the Christians teach; he is outside any emotional experience, for he is without passions.⁴²⁹³ With the Great Apostasy blending with earlier apostasies, which blended waves of controversies, that continued to crash down on later Christendom, such apostate belief of Celsus, also influenced by Greek philosophy & Plato, would not only be agreed upon by many later apostate Christians, but enforced into laws, with death penalties, banishments, forced tax-tithing to support later preachers enforcing this dogma. Plus, confiscations of property, tortures, fines, persecutions, & more, against those who refused to believe in their ‘god’ without body, parts & passions!⁴²⁹⁴

There are also passages that suggest physical presence appearance, called theophanies, that early critics could have used to, (Gen. 12:7, chapter 18). Ezekiel wrote that he saw God with “a form in human likeness” (Ezk. 1:26 NEB), & it’s stated as a mater of fact, not as a poetic metaphor for some abstract principle. If there’s only “one God,” then there are passages that tell of that “one God,” being born! How that Christ developed in his Mother’s womb, (Luke 2:6-7). Was born of a woman, (Gal. 4:4-5). Then, after being born, sucked on Mary’s breast for nourishment, as thousands of art works also show.⁴²⁹⁵ How Mary and Joseph needed to flee, with baby Jesus, to Egypt to protect Jesus from the bad guys, who sought to kill him, (when he was a “defenseless” child?) Such passages, if known, could have been used by early critics (Matthew 2:11-20). John 1:1-3, 14: The Word became flesh, (1 John 1:1-3, Matt. 1:18-23). Early critics like Celsus could have also

mocked how Christ, as a child, wasn’t all knowing, as “gods” were sometimes expected to be, . That he actually had to increase in wisdom, & stature, & in favor with God and man, because he didn’t know everything his Father in Heaven knew, (Luke 2:52, Mark 13:32). At least he knew enough to impress the doctors & scribes in the Temple, when he was 12 year old, (Luke 2:41-52). Had Celsus & other ancient critics known of the questionable Infancy of Jesus Christ tales, they could have used them to vilify some of the strange things the young boy Jesus was apocryphally suppose to have done.⁴²⁹⁶ Down playing the miracles Christ did, the early critics could have poked fun of Christ human body limitations, something that they believed “a god” wouldn’t do, that of limiting the divine into a body,⁴²⁹⁷ that had to travel about by walking, even though he walked on water, (John 4:6, Matt. 14:22). Now, even though the “divine” Emperors of Rome, walked about, had to be driven in chariots, from place to place, & looked human too. At least the “divine” Roman Emperors, weren’t having their blood & bodies given over for cannibalistic meals, to be eaten, like Christ said his followers would have to do, (John 6:52-62). This passage could have been used, as some modern Atheists do, to vilify the sacrament, as a barbaric cannibalistic meal. “For in Him all the fullness of Deity dwells in bodily form,” (Colossians 2:9, NASB, KJV: “For in him dwelleth all the fullness of the Godhead bodily.”).

While for many of the Jews, the fact that Christ was looked upon, by them, as “being a man,” that makes himself God, was blasphemous enough for them to want to stone him, (John 10:29-39). For after all, he also sat down at the right hand of the Majesty on high, (Heb. 1:2-3). Christ was the man, the mediator between God and man, (1 Timothy 2:5-6). Christ often called himself, Son of Man, & was called man, so this must have also driven the critics crazy to hear, (Mark 15:39, John 9:35-37, 19:5). Stephen was stoned for saying he saw Jesus on the right hand of God, (Acts 7:55). The fact that Jesus had a man’s body that wept (John 11:35), that slept (Matt. 8:24, Mark 4:38), got tired from walking on a long journey, (John 4:6), got hungry & thirsty, (John 4:6-7, 19:28, Matt. 21:18). Jewish critics could have turned to their scriptures to point out that God doesn’t thirst, get tired, sleep, or get hungry, (Psalm 50:7-13, 121:3-4, Isaiah 40:28). Christ was accused of being a drunkard, hanging out with sinners, obviously he had a body that got thirsty for wine! (John 2:1-11, Matthew 11:19). Christ had emotions of fear & anxiety, (Matt. 26:38-39, 42). Did he lose his temper? Had a hand to hold a whip to drive the money changers out of his Father’s temple? (Matt. 21:12-15). If he was also a male, with a male member below, as art works sometimes depict him with, & was tempted in all things, (Heb. 4:15, Matt. 4:1). Could he have also been tempted by women’s beauty, but didn’t give in to his sexual urges? (1 Pet. 2:22; Heb. 2:18, 4:14-15). Jesus was baptized, thus, could early critics have vilified Jesus by arguing that because baptism was to wash away sins, Jesus must have had some to wash away, while growing up in that male body of his, to have to then be baptized by John the Baptist? (Mark 1:4, Matt. 3:8, 11-12, John 3:13, though declared to be sinless, John 8:29, 46; 14:30). Had his Father also done similar things, which Christ, the Son did in “like manner,” as a human-god? (John 5:19, 30). The early critics amongst the Jews charged that “this man” Jesus was subverting our nation, forbidding tribute tax to Caesar, claiming himself to be a king, he incited & misled people. Also, he was a “criminal,” or they wouldn’t have handed him over to the Roman authorities. But the real big charge was that Jesus had claimed to be “the Son of God”! (Luke 23:2, 5, 14, John 18:30, 36, 19:7). Christ had a body that suffered great anguish, (Luke 22:44, 1 Pet. 3:15-22). Or has a body that could be put to death, this was something that the early critics did like to hear preached, so they tried to stop the spreading of the story of miracles performed in the name of Jesus, who was crucified, (1 Cor. 15:3-5, Hebrews 2:14-15; Acts 4:1-30, 5:15-42, 6:8-15). Christ’s dead body

was removed to another place by Joseph of Arimathea, (John 19:38, Mark 15:43). The Jews feared Christ's body would be taken from the sepulcher, so they had Pilate send guards to prevent Christ's followers from taking the body, (Matt. 27:62–66). God the Father had to raise Jesus up in the resurrection, (Acts 4:10). The "Toledoth Yeshu," a Jewish tale, tells of how the owner of the grave sold the body of Jesus which was then dragged through the city streets.⁴²⁹⁸ Though a false tale, it's worth noting that the Jewish critics believed Christ had a body in order for it to be dragged through the streets. Jesus, appearing in his resurrected body, wasn't ready to have his followers touch him yet, until after he had ascended to his Father, but later he did have them witness that the resurrection was physical, (John 20:17, Luke 24:39, John 20:27).

EARLIER CHRISTIAN RITUALS, SYMBOLS & ARTISTIC REMINDERS OF THE CORPOREAL DEITIES. OLD & NEW TESTAMENT TYPES OF THE EMBODIED MESSIAH-CHRIST

As we should have noted by earlier studies present thus far: From the beginnings of earliest Christianity, the Old Testament's body symbolisms, & ritualistic similitudes, & symbolisms of the Old Testament prophets' prophetic types. Plus, examples, the shadow of heavenly things, a shadow of good things to come. Even, the patterns of things in the heavens, figures for the time then present, in the Old Mosaic sacrificial body types, then in Christ. All these pointed to the promised pre-embodied Messiah, (or pre-existing Christ's spirit). The embodied Messiah (Christ's birth, life, sufferings, death, & atonement, his example of love). The disembodied Messiah, (or Christ's descent into the underworld to preach & rescue captive souls from the spirit prison). The re-embodied Messiah, (the physical resurrection of Christ).⁴²⁹⁹

Both Old, & New Testament Types, Similitudes, Symbols & Ritualistic Prophetic Remembrances: Stones or Rocks, Seeds, Water, Shepherd, Vines, Branches, Bread, Sun, Garments, Hand(s) &, or arm(s), & feet, Stars, etc.⁴³⁰⁰ These all include the journey of the soul of the promised Messiah from pre-existence themes, embodiment, disembodied, re-embodied types & symbolisms.

Stones or Rocks: Christ is likened unto a stone that rolls down from a mountain, (Christ descending as a spirit into his body?) He rolls forth throughout all nations (Christ's world wide treks, as a spirit & as a resurrected glorified Messiah). Christ is the foundational corner stone, the rock of revelation & head of the church, (a type of Christ's body).

Seeds: Christ is like the seed that is planted in the earth & sprouts up out of the underworld & spreads out his branches unto all the earth, (Christ's whole journey of his soul, pre-existence, earth life in his body, descent into hell, resurrection bodily, & his world wide trek).

Water: Christ is like the life giving water that flows down from heaven, like rain, that fills the water wells, to drink from & be cleansed by. Christ is also like the rivers & rains that cover the earth, or four rivers that flow from him into the four corner parts of the earth. (Christ's whole journey of his soul again).

Shepherd: Christ is like the good shepherd that goes down from heaven to watch over his sheep. He seeks out the lost sheep throughout the world they've been scattered to, & in different afterlife realms, such as in the underworld, to bring them back into his fold. (Whole journey).

Vines: Christ is like the keeper of the vineyard, Israelites that extended out their vines, branches & lineage throughout the world. Christ passes through his vineyards, & is like the grapes in the wine press. (Christ's world treks, atonement in his body, descent into the underworld). One of the guises Christ appears as, during his physical post-resurrection world wide trek, is Christ the Gardener. A 13th century for Easter liturgical type play, acted out the drama, for the crowds of Klosterneuberg in Germany: "Mary Magdalen meets Christ

disguised as a gardener; Christ is led by two Angels to the gates of Hell, which he forces open to free the imprisoned souls; the Marys and apostles proclaim the resurrection of Christ."⁴³⁰¹ The Messiah-Christ's resurrection prophetic types of old, that likens Christ as not being neglectful, but of doing his duty, to take care of his Father's vineyards, (scattered Israelites, planted like vineyards amongst the nations, & far away places of the world).⁴³⁰² These physical-resurrection-world-wide-trek types, also have Christ as Gardener types.⁴³⁰³ Plus, how he would then pass through his vineyards, or as some traditions, say, pass through 5000 Gardens all over the world,⁴³⁰⁴ if not more. (Amos 5:14-20, reminding us also of the darkness that covered the earth during Christ's time of suffering & descent into hell, mentioned earlier).

Sun: Christ is like the sun that shines forth from above, giving light to the earth, lightening up the underworld & descending & rising again. (Christ's whole-journey).

Hand(s) &, or arm(s): Hands & arms are sometimes seen in art & mentioned in scriptures as giving the soul & receiving the soul, (symbolic of the whole journey, pre-existence themes, the soul descends from heaven from the hands of God to be clothed in flesh, or be born. The soul is raised from the spirit underworld by the hand of God. The hand of God extends to give the law, or receive those ascending up into heaven. Same with the arm of the Lord that shall be revealed. Hand & arm symbolism is often part of covenant making, symbolic of an embodied-God, covenants between God & the human family).

Feet: Christ's foot or feet are often depicted resting on the fallen devil, as the devil or demons are crushed, or the serpent's head is bruised under the feet. Symbolic of the underworld battle during the descent of Christ into hell, hades, limbo, purgatory. The resurrected re-embodied Messiah-Christ's world wide treks, & reign that extends over the whole world, are often seen with Christ's foot resting on a globe, or stepping onto a glove. The feet also go up the right hand path, or down the left hand path, either the soul's journey has thus taken the narrow path towards deification, or the left hand path towards demonification, the two ways, or two-extremes. Feet washing rituals are also part of the embodied-Messiah-Christ types.

Stars: (The whole journey): Stars are types of spirits on their journey through the different realms of existences. Christ, (pre-existing spirit), descends to earth. A star was a sign of Christ's incarnation, (or birth into a mortal body). A 5-pointed star sometimes represents Christ's physical body, the 5 wounds of Christ.

Physical & Spiritual prophetic types of Messiah-Christ:

Pre-embodied Messiah-Pre-existing Spirit of Christ:

Stone & Rock: Exod.17:1-7, Num.20:7-11, 1 Cor.10:4. Shepherd of Hermas, (see Councillor).

Star: Num.24:17, Mat.2:2.

Councillor: Isa.9:6, Shepherd of Hermas, Book 1, vision 2, chap.4, Book 3, Similitude 5, chap. 5-6. Similitude 9, chap. 12, John 1:1-3, 14, Col.1:15-16.⁴³⁰⁵

Embodied Messiah prophetic suffering types:

Birth prophesied: Isa.7:14-16, 9:6, Matt.1:22-23.

Bethlehem named: Micah 5:2, Matt.2:3-17.

Suddenly to come to his temple, or tabernacle, a type of Christ's pre-existing spirit being born into a body: Mal.3:1, Matt.1:21-25, Luke 2:21.

Betrayed for 30 pieces of silver: Zech.11:12, Matt.26:15.

Back smitten, cheeks hit, face spit upon: Isa.50:6, chap. 53, Matt.27:20-41, John 18:28-40, 19:1-37, Luke 22:63-71, chap. 23. Mark 14:21-65, chap. 15.

Pierced hands & feet: Psa.22:16, 34:20, Matt.27:35.

They shall look upon him who is wounded: Zech.12:10, 13:6, John 19:33-38.

Vinegar to drink: Psalms 69:21, (Matthew 27:34, Mark 15:36, Luke 23:36, John 19:28-29).

Stone & Rock: Christ's body likened unto the building of the church, the chief corner stone, & foundation's stone. But was also rejected by some, becoming their stumbling block, or "the stone of stumbling," "rock of offence," one reason being was because he looked like & man, had a body, when God (to many of the Jews, didn't have a body). (Isaiah 28:16, Matthew 21:42-46, Ephesians 2:12-22, 1 Cor. 12, 1 Peter 2:5-8, Luke 9:22).

Disembodied Messiah-Christ:

Descent into underworld: Psalms 68:17-18, Isaiah 24:21-22, 42:5-7, Zechariah 9:11, Ephesians 4:7-10, Romans 10:5-8, 1 Peter 3:15-22, 4:5-6, Philippians 2:9-10.

Tread under (feet) foot: Genesis 3:15, Isaiah 14:9-27, compare Romans 16:20, 1 Cor. 15:24-28, Hebrews 1:10-14, 2:8-16, Ephesians 1:1-23.

Stone(s), Rocks: Christ & apostles are likened unto stones that descended into the spirit prison to preach, baptize (give the water seal), & resurrected the captive spirits, (Exodus 17:1-7, Numbers 20:7-11, 1 Cor. 10:4, Christ the (stone), rock, gave the spiritual drink of the gospel to the spirits in prison, (Shepherd of Hermas, 9th Similitude).

Re-embodied Messiah-Christ:

Resurrection types: Psalms 24, 30:3, 31:16-17, Isaiah 9:2, 42:5-7, Ephesians 1:1-23, 4:7-9, 1 Peter 3:15-22, 4:5-6, 1 Cor. 15.

The Old Testament & other ancient documents are full of the prophetic types of the whole journey of Christ's soul through the different realms of existences, & his return to glory. It's an example of what the human family is undergoing too, each in their own choices along their own journey of the souls to whatever end, or way is chosen.

The whole journey was part of the divine plan set forth in the Council in heaven, (pre-existence themes). But because the pre-existence had many themes that fell under attack by those enforcing their anti-body dogmas, & cultural contaminated beliefs about God not having body parts. The pre-existence theme about the pre-existence plan, that maps out the whole journey of souls, including Christ's, such themes were rejected & dropped out of use & favor during different ages of apostasies in different areas of the world, including ancient Israel & later Christendom.

The types of Christ's divine spirit's descend into a real body of a man, his real blood shed, his real bodily sufferings for the sins of all people. His real descent of his spirit into the spirit underworld, his battles with the demonic forces there that attempted & failed to stop him. The crushing of the serpent's head under foot, or the devil under the gates of hades, hell, limbo, purgatory, (symbolic of his victory of Death & hell). Christ resting his foot on his fallen foe as symbolic of the victorious Christ, (for the demons, fallen angels, couldn't stop "the King of Glory," from entering into their gates, & they couldn't stop the preaching there. Nor the harrowing & resurrection, a real physical resurrection). Plus, the real resurrection bodily world-wide-trek, & later physical resurrected bodily ascension of Christ into the real presence of God the Father for us. All such prophetic types & foretold events, fulfilled in Christ, made it so that there was no longer a need for the yearly offering, as was made by the Old Testament time high Priest, (Hebrew chapters 8-10).

As noted, this is what concerned many of the Jews, as to how they had looked upon Christ's appearing as too physical. Many of them had inherited the products of earlier apostate anti-body monotheistic dogmas of scripture tampering Yawists. Plus, had added on to that further products of that earlier apostasy, & accepted the Philo type blends of Jewish & Greek philosophy's anti-body God dogmas. These added to other factors as to why they thus rejected, & hardened their hearts against many things about Christ, & his works & miracles. For his appearing to them seemed to be too

physical, for here was a physical man claiming divinity, (which for the Romans was a common thing). Here was a physical man claiming to be the Son of God!

As noted earlier, by Christ's time, the Jews were in a state of apostasy, & had been for many years. By the time Christ came along in the body, to fulfill, & counter the anti-body beliefs, with his living witness of an embodied Messiah, doing so, by showing himself in fulfillment of prophecies. The Israelites' apostasy had blended with the Greek's & other pagan cultures' apostasies, they all were influencing each other to a certain extent.⁴³⁰⁶ Thus, this was what Christ & his prophets & apostles went up against, as they went about preaching the New Covenant, the New Testament higher laws, amongst a number of people that had inherited the products of these earlier apostasies that had contaminated the earlier embodied-God beliefs.⁴³⁰⁷

Consequently, Christ, & his prophets & apostles, as if knowing that the anti-embodied God beliefs would go on to contaminate early Christian beliefs, (1 John 4:1-3, 2 John 7, 1 Cor. 15:12, Col. 2:8-12, 1 Tim. 3:16, 4:1-3, Titus 1:9-16, Hebrews 1:1-10, 5:5-10). Such as, during the earliest to later centuries, when Christendom would suffer its own apostasy, the Great Apostasy, where the earlier products of earlier apostasies would be thrown into the blender & zinged up in the mix. Christ & his prophets & apostles kept doubling up on the witnesses, & testimonial aspects of the embodied God doctrine. They did this, like the Jewish law required, that there should be at least 2 or 3 witnesses, if not more, in establishing the truth about the gospel, especially that Christ was the promised Messiah, an embodied God-man, (Deuteronomy 19:15, John 8:14-20, 2 Cor. 13:1, Matthew 18:16). Thus, the Lord kept doubling, even tripled up on the body-symbolism, in the hopes that the people would see the connections between the old & new testaments' prophetic & ritualistic types, & old & new covenants.⁴³⁰⁸

In keeping track of Christ's "sayings," as the critics were doing, they also set about taking out from as many copies of their Old Testament scriptures, as many prophecies & covenants as they could, that they thought could be used by the earliest Christians, who kept citing the prophecies, & covenants. These early critics amongst the Jews, noted how the earliest Christians were interpreting the Old Testament, as being the prophetic types to testify, & back up their own testimonies, that Christ was the fulfillment of the promised embodied Messiah.⁴³⁰⁹

As if foreseeing such things would happen, the pre-existing divine spirit of Christ & God the Father, in the pre-existing council in heaven, established so many embodied Messiah ritualistic types, so many prophecies to be given to the prophets throughout all coming nations, that it would be impossible for these anti-body anti-Christ's, (that would arise through the temptations of the fallen angels everywhere), to thus get rid of all the prophetic witnesses. Plus, to get rid of all the ancient types, ritualistic reminders, & symbolical remembrances of an embodied Messiah. For as part of adding on the witnesses, there would be additional separate nations with their own prophets, besides those of the Israelite nation. For the whole world was to look for a promised embodied-Messiah that would be in fulfillment of their own prophets' prophecies.⁴³¹⁰

Christ also went about establishing another wall of defense, for Christ must have known & thus warned his disciples of the coming anti-body, anti-Christ's' apostasy produced, their doctrines of devils, that would later claim false doctrines about God not having a body, (2 John 7, 1 Cor. 15:12, 1 Tim. 3:16). Or as in the coming Christological controversy, that Christ only appeared to have a body, but didn't, as in "docetism."⁴³¹¹

Or as in the Christological controversy blended with the Trinitarian controversy, & products of earlier apostasies, again thrown into the blender. They produced dogmas, that claimed an incomprehensible 'god' somehow 3 in 1, 1 in 3, without body parts & passions, somehow claiming that such

a concoction of unscriptural formulas of uninspired men, makes a monotheistic anti-body 'god,' that somehow consists of the embodied Christ, an incorporeal Father, & Holy Spirit that isn't described as being disembodied (all 3 in 1) in scriptures.⁴³¹²

MORE BODILY TYPES

TEMPLE BUILDING PARTS: Christ's body is likened unto the temple, as the human body is also likened unto a temple, or tabernacle. Thus, the body should be cleansed, maintained, washed, clothed, & not be defiled or polluted by all types of sins. For no unclean thing was to enter into the Temple (or into heaven, or into the face to face presence of God, without first being cleansed of all sins. So also like the temple, in putting on the Temple of Christ, like the garment, symbolic of the body. (Or having put on Christ, like putting on clean & white robes & garments, symbolic of putting off sins, & all negative-traits. Plus, in putting on righteousness, humility, & other Christ like traits). The early Christians were taught to also not defiled their temple (or garments & robes), by having them soiled, spotted, bloodied (by murderous acts, etc.). Or blackened by sins too, like unto the demons that blackened themselves during their fall from heaven, for becoming defiled, unclean spirits, rebellious against God. Thus, if the early Christians should ever make mistakes, they were to repent & have their body & garments washed by the atonement of the unblemished, unspotted Lamb. (For the sacrificial unblemished lambs, sacrificed in the temple, were all prophetic types of Christ's suffering & atonement, when he was in his mortal body).⁴³¹³

ANOINTING: Christ is the anointed Messiah, & in the mysteries, the early Christians were anointed to become a type of Christ, during the descent into the font.

BAPTISMS: A type of washing away of the spots of sins, & being clothed in a body in the resurrection, baptism being a type of descent into the watery abyss & bodily resurrection, (Jonah 1:17, Matt.12:39-40, 1 Peter 3:17-22, 4:5-6, Eph.4:7-10, Rom.6:4-9, Col.2:12, John 5:25-29, Isa.24:22, 42:5-7, Acts 2:24-25, 13:27-39, 1 Cor.15).

GARMENTS: Garments: Christ is likened unto garments that are put on, taken off, & put back on. (Symbolic of the whole journey, & our journeys of our own souls through the different realms of existences: Pre-existence, mortal life (putting on a body), afterlife spirit world, (taking off the body), resurrection & deification, (putting back on the body changed, glorified & perfected). Garments are likened unto Christ's protective powers. The soul resurrected being clothed in the same type of glorious body as Christ was, a physical resurrection.⁴³¹⁴

VEILS: Where types of Christ's body, garments & veils had similar symbols in them, for they were types of passing through the veil into the after life, entering with a resurrected body, (Heb.10:16-29). In veil lore & traditions, St. Veronica 's veil, is a reminder of Christ's body, & the imprint of his face on a cloth, in most cases, a single face! Not the 3-faced trinity types, (perhaps it's a single face because this might suggested to many later Christians, that all three of the trinity were crucified on the cross, Christ, the Father, & the Holy Spirit, because Christ was on his way to be crucified at this point in his mortal physical life). As the story goes, St. Veronica was a woman of Jerusalem, who, upon seeing Christ suffering, on his way to Calvary, struggling under the weight of the cross, he was made to carry. Upon feeling compassion for him she rushed forth with a cloth (veil) to wipe the sweat from his face. On the cloth, called a veil, was an imprint of Christ's face, thus, many art works show just his face on a cloth, often called as Veronica's veil, that also took on relic miracle powers in lore & traditions too.⁴³¹⁵

The veil was thus another reminder of the physical suffering of Christ, when he was in his mortal body, all types of the temple, as Cyril of Jerusalem, Archbishop,

4th c., notes, while expounding on passages in Hebrews, (chaps. 9-10, N&PNF, 7:91, Lecture 13:32). How that the Jews had dishonored the temple veil, because they had dishonored their promised Messiah, & had torn the flesh of Christ. Thus, with his flesh torn by the wounds of the cross, the veil in the Temple was torn too. In so doing, Christ had entered into the face to face encounter with his Father, which the temple was a type of: "For Christ is not entered into the holy places made with hands, which are the figures of the true; but into heaven itself, now to appear in the presence of God for us:" (Heb.9:24, also whole chaps. 9-10; Matt. 27:51-53, 28:3-10). The breaking of the bread, might also be likened unto the tearing of Christ's flesh, in sacramental types too, (Matt.26:12, 26-30, Mark 14:22-26, Luke 22:7-20, John 6:26-69, Rom.9:3-5, 1 Cor.11:18-29).

PASSIONS

APPEARING-MANIFESTATIONS

MARRIAGE OF THE LAMB

STIGMATA: These are based on the wounds in Christ's body. But if the Godhead are 3 in 1, or 1 in 3, 'without body parts or passions.' If so, where would be the separation between the other members in the Godhead, so that the Father wasn't wounded, or the Holy Spirit, when Christ was crucified in his body? These traditions, & symbolism must have crashed up against the anti-body dogmas, in other areas of Christianity, if not with the same ones holding to a Godhead without body parts, & passions.

Different saints are said to have received the stigmata in their own body, suggesting that this symbolism is a body-type reminder of Christ's wounded body. Thus, in Christian tradition, they are marks corresponding to those left on Christ's body by the Crucifixion. Thus, the stigmata is believed to have been impressed, by divine favor, on the bodies of St Francis of Assisi and others.⁴³¹⁶

ANASTASIS = RESURRECTION

HAND CLASPS: All throughout historic Christianity, the hand clasping on the wrist, & other parts of the hands, are covenants, & reminders of the physical Deities. Especially in physical resurrection settings, for the resurrected hands of the resurrected, is often depicted being raised by the resurrected Christ, who reaches down to clasp their hands or wrists, in the very act of resurrecting them & bringing towards deification.⁴³¹⁷ Hand clasping symbols are symbolic of God reaching out to help us, bless us, & lift us up in both the physical world, & spiritual realms, thus helping us to not fall, or slip away from His presence. Thus, the physical embodied Deity symbolism of the early Christian mysteries, the ancient Temple types. For His hand draws us in close, rescues us, & then guided us to safety. Or to brings us to God, as Christ did, by his saving right hand.⁴³¹⁸

In the early Christian mysteries, and art works that kept these symbolisms alive in the memories of the initiated, the hand & wrist grasping covenants were the face to face encounters with embodied deities, or their representatives. This is what they were intended to also teach the initiates about the whole journey of the soul through different realms of existences. For example, hand & wrist graspings were sacred reminders about the resurrection & physical deification to come, with the disembodied souls' & physically resurrecteds' re-entering into God's presence, face to face.⁴³¹⁹

With all these corporeal-Deities ritualistic types as reminders, & repeated ceremonies, with all their physical types to be brought in remembrance, which was their whole point in setting aside times to perform them. Such aspects of the old & new testaments' types must have been an annoyance for those who had fallen for anti-body Deity dogmas. But, how much could have been retained, & how much was taken out, when, where & how, by those that saw

that the embodied-God symbolism, just wouldn't fit their Hellenistic-early Christian blends & beliefs in a "god," without a body?⁴³²⁰ If some rejected the face to face encounters with Deity, probably thinking that they didn't have to enter into God's presence, because God was already everywhere present, & didn't even have hands to clasp, (in their thinking). How soon, if not slowly, did this symbolism fade out? Was it done more quickly in other areas by those who rejected Temple worship, or by others who changed their mysteries, in order to fit in their anti-body dogmas?⁴³²¹ These are questions that need to be explored further in order to understand the changes we see in the art works that depict the trinity, Deity, & how the creedal formulas influenced such art works.

Thus, under pressures to conform with these dogmas, the artists amongst them, or perhaps employed by them, could have been challenged to try to figure out what would be the acceptable ways in which to depict their bodiless 'Deity.' Doing so, perhaps by symbolism only, rather than with full human type bodies & shapes that would suggest human type forms. Many artists must have realized that to depict Deity as traditionally had been done, meant risking getting in trouble with powerful clerical & state backed religionists. For there were different ones in positions of the churches with enough power to make life miserable for their professions. Ones that could enforce the anti-body decrees, & creedal formulas. For in some cases, they took such things serious enough to, polemically & verbally, if not physically have fights over different controversial issues, & the Godhead issue was one of them. As it was, they must have known or heard rumors about those who were being killed, torture, banish, thought policed, having their properties confiscated, books burned, & excommunicated, for not going along with the status quo. For those not of the dominating sect, were being marked as being heretical! Which in time became a death sentence for many.⁴³²²

Consequently, some scholars have suggested that these dogmas, & controversies, with their power struggles amongst the rival sects, when they crashed into the embodied-God beliefs, were some of the reasons for just showing the hand symbolism for God the Father. It was safer for artists to depict just the hand of God extending down, than the whole body of the Father. While in other areas of Christendom, they had no problem depicting the Father, many times, as a full-grown man, often older looking than Christ, in some cases, while also looking like each other too, in other cases.⁴³²³ After which it could then be symbolized away, or made allegorical, or metaphorical. But heaven forbid, not literal! These were the difficulties that the anti-body dogma caused for the many different branches of Christianity. Especially those that still continued to resist the tidal wave of anti-body monotheism, enforced at times by Emperor swords & armies. Or by laws established by religionists in power, running the State run sects, as in later centuries. Thus, many still held onto their earlier beliefs in the embodied deities. While others tried to blend to two with contradictory creeds, while still having body types in their sacraments, festivals, miracle plays, masses, liturgical rites, baptismal ceremonies, songs, poems, writings, & art works.

While others rejected the anti-body dogmas, & continued to still believe in a physical-resurrection, a physically-resurrected-Christ, & that Christ was made in the Father's image like unto a man's, as from the beginning, we being created in Their images. Because the early Christian mysteries also contained these physical reminders, & with these art works keeping those symbols in memorial monuments. The anti-body dogma was up against a lot of artistic reminders when they tried to enforce their dogmas that the Father was couldn't have a body, or a hand. Consequently, to depict him in such, with body parts, must have been illegal in some areas more fanatical about representations of deity, & thus

made it a big no, no, to depict God's whole body. This may be another reason why many art works were destroyed, because others in power, didn't like how the represented different "gospel" themes, or what creedal formulas were coming down from different church synods & council meetings. Such as during the days of the Iconoclasts, when different ones destroyed images used in religious worship, during the Byzantine Church of the 8th and 9th c. In the case with Christ, that was a more difficult matter, for there were too many physical-aspects about him that couldn't be simply decreed away into the controversial oblivion of dogmatic formulas, in order to make him also into a god without body parts or passions of the 'one' godhead god. So Christ was often depicted in his human bodily form greeting by hand & wrist grasping, those being resurrected or ascending into heaven.

CROWNS

SACRAMENTS: BREAD: The feeding of the multitude, about 5000 people, with 2 fish & 5 loaves of bread was like a type of how Christ would later eat fish & bread in front of his apostles & disciples, after his resurrection, to show & prove that he had a physical resurrected body, (Luke 24:36-46, John 21:1-15).⁴³²⁴ The fish symbols that developed as secret symbols, during days of persecutions, representing Jesus Christ, Son of God, Savior, could also be baptismal-descent into the watery abyss & resurrection types, as also sacramental types of an embodied-Messiah.⁴³²⁵ Even the early anti-Christians must have connected the bread symbolism of the sacrament, with flesh, by hearing rumors, or reading confiscated copies of early Christians' scriptures, & finding the passages about the sacrament. To then falsely charge many early Christians with cannibalism, eating the flesh & drinking the blood of their (the early Christians' 'god,'). If so, they must have known that the earliest Christians' had the beliefs in an embodied-God, which they must have mocked, like Celsus did, late 2nd century. Did such persecutions, pressures & mocking of earliest Christians' beliefs, get many later Christians to abandon the embodied God doctrine?

"Take, eat, this is my body." These words which instituted the Eucharist were misunderstood (perhaps maliciously) by the pagan enemies of the Church and led to wild accusations of cannibalism, just as the love feasts of the [early] Christians were used to bolster charges of sexual licence. In reality, as unprejudiced observers like Pliny knew, all that they did was 'to gather together for a communal and simple repast'. The meal shown here (above) [in the late 2nd century of The Breaking of Bread, wall painting] comes from the catacomb of Priscilla. [Rome] Such meals, represented in several places in the catacombs, had reference to several ideas: the Celestial Banquet; the funeral meal; the Eucharist; perhaps also the Wedding at Cana."⁴³²⁶

Even if critics' misinterpretations, ill-informed misunderstandings, or malicious vilification of the sacrament was done on purpose, to further vilify early Christians with. Or even if ancient critics had heard true or distorted truths, & or false rumors about early Christianity in general, because of what some apostate "Christian" groups were alleged or may have been actually doing, their immoralities in their "secret meetings," & "secret" mysteries. Because there were heretical groups, not distinguished by many early critics from good sects. But, were ones blending their perversions & versions of early Christianity in with pagan-cults' immoral mysteries. Even then, there still are fragments of the true sacrament that were needed to be added in order to make the extreme counterfeits, or the blends of similar rites, in with early Christians' rituals, such as the sacrament.⁴³²⁷ But even with such things, there still are aspects of early Christians' beliefs, that such outsiders' views become a witness for, even if that witness is somewhat misinformed or a vilification. For, like

Celsus' late 2nd century attack on Christ's pre-existing spirit's descent from heaven into a mortal body. For such attacks on rituals still give us some hints about the early Christian rituals of the times, & that is that even the critics knew, that there still were some early Christians that believed & defended their basic concept that their "god," had a human shaped image & body!

So in the earliest Christian cases on into even the times of the Christological controversy of the 2nd century onwards, there were many sacramental types & symbols developing that reminded early Christians that Christ had a real body: "Take, eat, this is my body." Thus, it wasn't, 'here, some bread,' or fish, this is my bodiless everywhere present non-human formlessness, or phantom (docetism) appearance of a man, but not really! Instead, it was here's a sacramental meal, be it bread or fish & water or wine, that is to remind you that Christ had a real body that suffered & was resurrected. Oh, and remember that while you eat some fish, that it is also likened Christ's descent into the watery abyss, which in baptism, we were a type of too, with baptism also being a type of Christ's resurrection. But this raises the questions: How much of these anti-body dogma waves clashed & crashed into Christ's re-embodied (resurrected), world-wide-trek themes? Clement of Alexandria and Origen, both influenced by Greek thought, & the anti-body themes there in, acknowledged that Jesus' body could readily change appearance at will—a decidedly docetic notion, with Christ only appeared to be human, for he was suppose to be some kind of phantom type, not in a real human shape. But was there a conflict of interest in them attempting to deal with the contradictions & conflicting beliefs? For Clement claimed that Jesus ingested food not for nourishment sake, but simply to convince his followers that he actually did have a body.⁴³²⁸

Obviously, fragments of Christ's bodily post-resurrection world wide wanderings, & like themes, must have blended in with Christological controversy issues, or visa versa. Perhaps both notions influenced the legendizations of each other. Could this be one of the reasons why Christ's physical resurrection-world-wide-trek themes did fade off into later shape-shifting forms & guises that Christ was said to appear as? Why the early Christian beliefs of Christ going to other nations during his physical post-resurrection victory march, had to also be made to fade out of the acceptable dogmas? Because it conflicted with the later versions of the Godhead as being everywhere present, without body parts or passions? For why would Christ need to physically travel about, if he didn't have a real body? Or was already everywhere? These questions must have been asked by those who abandoned the earlier anthropomorphic-God beliefs, for the Greek influenced anti-body ones. Whatever might be the case, even later Christmas traditions then, that have Christ appearing in different guises, are faded reminders that Christ did have a body, of sorts, though of the shape-shifting types & different guises! Thus, such later stories being a product of the apostasy, Christmas lore has Christ appearing in different forms to test our levels of charity or none charity, towards someone appearing to us as seeming to be, "one of the least of these his brethren," (Matt.25). Or as a beggar, leper, man of sorrows, pilgrim, noble, stranger, small child, old woman, a blond female youth, & the many other forms he guises himself as, according to early through later legends, art works, & later Christmas lore.⁴³²⁹ One guise, Christ the Gardener,

The connections between the Old and New Testaments' prophetic types were a popular teaching tool for early to later Christians. Thus, "...the feeding of the 5,000 with five loaves and two fishes, with, in addition, [to the wedding feast at Cana miracle, of turning water into wine, were in art works, such as in the late 2nd century of The Breaking of Bread, wall painting in the catacomb of Priscilla, Rome, an agape or early Christian 'love-feast,' is also] an allusion to the Last Supper and its

commemoration in the simplest form of the sacrament of the Eucharist and perhaps also the reunion or banquet of the faithful in heaven.... [Amongst other New & Old Testament prefigures of Christ, such art works as these, & the figures of prophets there in] To the initiated they were a reminder of how the New Testament fulfilled the Old."

4330

It was often near meal times that Christ appeared, & turned the meal into a sacramental type reminder of the sacrament he had taught them earlier, before his death. Again, the feeding of the multitude was likened unto the manna from heaven, but also coming sacrament connecting to the two, old & new testament types. In the Dura Europos, Syria murals, dated about 250 A.D., "...the bread and wine of the Messianic meal, reminding us of the sacrament; we see the wandering of Israel in the desert with the waters of life flowing in twelve miraculous streams... to each tribal tents."⁴³³¹ As it was also a sacramental type of Christ's pre-existence, his descent from heaven into a real physical body, his bodily-sufferings & physical death, his spirit's descent into the spirit world & being resurrected back into his physical body. But many of the people didn't make the physical prophetic connections, except some, who used the manna story to tempt Christ to get more food, by showing them a sign that he was the Messiah, by bringing more manna type food or bread to them, as he had done earlier, when he fed the multitude. However, he told them, that they were only interested in him feeding their physical bodies, but interested in the spiritual food (truths, the gospel) from heaven that he offered too (John chap. 6). These sacramental types were to be likened unto the manna, the bread from heaven, which was likened unto Christ coming down from heaven to be clothed in a body.

Clement of Rome, (30-100), "Our one Lord Jesus Christ, who has saved us, being first a spirit, was made flesh" (2nd Clement, 4:2). Doubting Thomas, as he became known as, also had a body witness double symbolism to his scriptural, & post-resurrection Christ's world-wide-trek-themes that includes Thomas becoming a witness to Christ's physical resurrected body. The art works, traditions & lore that follows afterwards, still retains many of these symbolisms. Thomas witnesses what he had first doubted, that Christ had a real physical resurrected body, his own that Thomas would recognize was the Christ he had walked around with, while Christ was living. Thus, by feeling Christ's wounds with his own hands, this became part of the double-witness-symbolism. For the feeling of Christ's hands & side, with Thomas hands, was the whole point behind Christ appearing to Thomas. He knew Thomas doubted that he had a body, so he appeared & had Thomas go pass his doubts because that's how a lot of people are. They have to see, touch, & experience things for themselves, because they won't believe other peoples' witness statements or testimonials, (John 20:17-30). So it was a body-witness double symbolism, if not more, to have hand & wrist clasping symbolism develop from the whole story about 'Doubting Thomas.' (As seen earlier). For this was a time when Christ went around the world to show different people, & groups of people that he had a resurrected body, & that in doing this he was in fulfillment of prophecies. So hand & wrist grasping covenants in the mysteries, were part of the earliest to later symbolism centered on an embodied-God, Jesus Christ, the Son of God. The symbolism behind God raising up Christ in the resurrection, & Christ raising up Adam, the first of the human family to be resurrected, then Christ being raised into heaven by hand & wrist grasping, all were parts of the witness symbolism, that were multiple witnesses that Christ had a physical body in the resurrection. (As noted earlier).

As the anti-body dogmas flooded in from Greek philosophy, & tainted Jewish thought, also contaminated with anti-body Greek thought, they crashed up against this defensive wall of all these protective embodied-God symbolism, types, ritualistic covenants, & in the blend, it became difficult for artists, & others to try to come up with

compromises between the symbolism & ritualistic types that witnessed of an embodied- God, & the monotheistic “God” without body parts & passions, as influenced by the Greek philosophers, & other cultural contaminations.

Christ is like the bread that came down from heaven, & the flowing sacramental water, reminders of his flesh & blood. (John 6:33–62). CROSS, a reminder of that Christ, in his body, suffered. GARMENT, a reminder of Christ’s spirit clothed in a body, then again, during the resurrection, so likewise for Christians too. (Garment type themes in: “For this corruptible must put on incorruption, and this mortal must put on immortality.” (1 Cor. 15:53–54). A lot of later relics that were said to be drops of Christ’s blood preserved. Thorns from the crown that was thrust down on Christ’s head. Wood from the cross that Christ’s hands & feet were nailed to. Breast-milk from Mary that the Christ-child’s baby body was nourished from. The nails that were driven into his hands & feet. Crumbs preserved from the Last Supper’s table. The chalice or cup, in Holy Grail lore, the cup Christ drank from. Some of the straw that the Christ-child bedded on. Swaddling clothes, Christ’s baby body was wrapped up in by his mother, Mary. A strand of Christ’s beard. All these types of relics should have reminded later Christians about the physical reality of God the Father’s Son, born to Mary. Especially when the Godhead, in much later centuries, a product of the Christology Controversy, was later argued to be without body, parts, passions, or form, & not confined or contained in any type of bodily shape.⁴³³² Did Christ foresee that issues, schisms, polemics, & heretical dogmas would arise over him having a body or not, & that there was a physical resurrection? Was this why he gave his followers so many reminders about his physical image, body, blood, & the physical glorious resurrection, when, after his death, he rose again into his body that was glorified? Gave his followers physical types, symbols & rituals, like baptism & the sacrament to remind them of the physical aspects of his earthly mission? The dilemma that the Platonized Christians who promoted the incorporeal version of deity was that there were too many ritualistic reminders that made them sound like they were contradicting themselves. “...For while making overtures to philosophy, they could not, as Christians, abandon completely the anthropomorphic God of their own liturgies, hymns, and creeds. They were thus caught in a logical dilemma. For when they ascribed to the biblical God the attributes of “the divine” as conceived by philosophy, they tactically contradict themselves. Thought they aspired to rationality, they were trying to combine two ideas of God that are mutually exclusive, and were therefore bound to end in self-contradiction.”⁴³³³

The ancient critics, like Celsus, could have thus also used the sacrament, baptism, & other early Christian mysteries’ symbolism about the physicalness of Jesus, to point them out as evidence, & to mock early Christians’ beliefs in the physical bodily sufferings, death & “claims” to a physical resurrection of Jesus. Beliefs, backed by ritualistic types in their mysteries, which Celsus, like other ancient critics, vilified with claims that the early Christians’ secret initiations & secret meetings, must mean that they are doing bad things in their mysteries. Adding to that, another vilification tactic as used against earlier Christians’ beliefs of a physical-resurrection. For Celsus likened the resurrection unto a scary story that sounds like zombie like dead corpses, dirty, wormy, rotten, were being raised from their graves. Thus, he uses a negative description tactic to vilify the resurrection, rather than present, in that part of his attack, the positive beliefs he knew about. That of, the perfecting & deification of early Christians’ bodies, how that they would be changed, glorified & perfected, as the early Christians’ bodies rise from their graves, like their divine example, Jesus Christ, the Son of God.⁴³³⁴

One reason why later immaterialistic Platonized Christian heretics, (who called others “heretics,” in later centuries), could have suppressed the scriptures from the

common folks, was perhaps because they didn’t want to be considered anti-Christ, for their denial of the reality of Christ’s body, that he was really born, lived, died & was resurrected. That he, unlike some earlier Gnostic views, wasn’t some phantom illusory person only appearing to do such human things, (1 John 4:2-3, 1 Cor. Chap.15, Rev. 5:6).⁴³³⁵

After his resurrection, Christ had to give many of his disbelieving apostles a chance to actually feel his wounds, his hands & feet, to convince them he had a resurrected body, (Luke 24:39). Thomas said he wouldn’t believe until he did so, (John 20:27). All these types of passages, or at least some, could have been known to critics like Celsus, who may have obtained confiscated copies of the scriptures, or ones from Christians themselves. Moreover, in the early Christian doctrine of deification, the Christians’ resurrected body would be transformed so that it would be like Christ’s glorious resurrected body, Phil. 3:20–21.

Origen’s teacher, Clement of Alexandria, 150–213, as some place his time as. He is one of the church fathers that must have been influenced by the immaterialism side of the controversy about God having a body or not. About the mid to late 2nd century, he refers to God as immaterial. The concept was opposed by other earlier to later Christians, & the controversy raged on for three centuries, with immaterialism becoming more dominant, than divine embodiment beliefs.⁴³³⁶

During the 2nd & 3rd centuries, the Platonists, those who followed Plato’s immaterial-God themes, in & out of the church, they tried to persuade those who believed in divine embodiment to side with the anti-body God theme. While Origen was caught up & adopted Platonistic metaphysical themes of God being incorporeal, this only seems to apply to the Father & Holy Spirit, where as Christ did have a body, in Origen’s thinking. He devoted a lot of time to the exegesis of biblical texts to construct and clarify early Christian doctrine to fit his incorporealistic concept of God. This required the use of philosophizing, allegorical interpretive methods imposed on certain scriptures, & trying to minimize some passages of scriptures traditionally interpreted in literal ways that strongly suggested God had a body in the image of a man. Thus, attempting to counter argue against this, Origen suggest such passages could be interpreted in metaphorical ways. He also tried to justify his blend of platonic anti-body themes by siding with the dogma taking hold in Christendom of his time that included, the incorporeal god themes. He reluctantly admits that his early Christian contemporaries generally believed in an embodied God, & that this was one of the earlier beliefs that troubled early anti-Christians like Celsus. About the mid third century, the issue of divine-embodiment had not been settled in the church: “How God himself is to be understood, – whether as corporeal, and formed according to some shape, or of a different nature from bodies, – [is] a point which is not clearly indicated in our teaching.”⁴³³⁷

As Greek thought contaminated the Jewish & early Christian faiths, & as the other cultures intermingled in different areas of the Mediterranean old world area. Many of the Greeks also became, not only anti-Jewish, but anti-Christians, skilled in the dialectic arts of debates through reason & logic. What might have happened to their prophets & prophetesses, after their own times of apostasies? Left with what they must have thought was the next best thing, reason, & logic schools, they later eventually started to make many Jews & early Christians uncomfortable with their body-god concepts, consequently: “Christians and Jew alike were embarrassed by the simplicity of their faith when confronted by their more sophisticated Greek neighbors. They were told that their [body-god] concept of God was vulgar and crude.”⁴³³⁸

Thus, to appease the Greeks, some of the early Jews & early Christians, going through the schools, & living amongst the Greeks & Romans, allowed themselves to become Hellenistic in their blends of dogmas, logically thinking through different issues. Doing so, rather than letting scriptures, though tampered with, be somewhat more of an

anchor, to at least keep them from further drifting out into the deep oceans of apostasy, to be tossed to & fro with every wind of doctrine, & dashed about with every ever increasing wave of controversies, (Eph.4:11-14, 2 Tim.3:15-17).⁴³³⁹ But this is what we might expect to happen with different beliefs, including the body-god doctrine, after Christ & his prophets & apostles were no longer around.⁴³⁴⁰

Perhaps following in the footsteps of Clement of Alexandria, pupil Origen, though being Platonized in his views of God the Father being incorporeal, he doesn't try to escape the issue about God becoming like a man, & even suffering. For Jesus "...came down to earth in pity for human kind, he endured our passions and sufferings before he suffered the cross, and he deigned [or did something that one considers to be beneath one's dignity] to assume our flesh...."⁴³⁴¹

Also, Origen seems to have believed that the Godhead consists of 3 separate beings, or at least that the Father & Son are two separate beings, & yet they are one in the sense that they are one in purpose. "Origen holds that the Son makes "the will in himself just what it was in the Father, so that ... the will of the Son is inseparable from the will of the Father, so that there are no longer two wills but one. And this unity of will is the reason for the saying of the Son 'I and my Father are one [John 10:30].'" Thus, "they are two separate persons, but one in unity and concord of mind and in identity."⁴³⁴² The Father and Son differ from each other in hypostasis. Originally hypostasis and ousia were synonyms, the former Stoic and the latter Platonic, meaning real existence or essence. Although hypostasis has this original sense in Origen, it's often used in the sense of individual subsistence. Origen even wrote of the Word as being a second God from the Father to stress their distinction. (On Prayer 15.1. Celsus 5.39, 8.12. The Commentary on the Gospel of St. John 2.2.10).

Christ is one with the Father in agreement, and yet stands on a lower level in the hierarchy of the Gods as being ranked next in line under the Father who is the Most High God of all the gods. However, for Origen, God the Father does not have a body, but is a spirit. In the case with Jesus, he had a body, & still does, in & through birth & the resurrection. Origen's views about the Godhead must have fallen under the influence by Greek philosophy which rejected the idea that God could have a body. Origen seems to suggest that all Christians agreed that there is one God, that Jesus was the first-born of the Father, and the Holy Ghost was next in honor. However, Origen was not too sure about a number of things. They didn't know if the Holy Ghost was begotten or not.⁴³⁴³

And yet, Origen, perhaps again because of the Hellenistic, Neo-platonic influences & anti-body doctrines which had made a lot of head way by that time, even he was perplexed at their own Christian doctrines that said that Jesus as God's Son, had gained a body. Earlier Ignatius, one of the Apostolic Fathers had testified that Christ had been truly born, ate food, drank, and had been actually sentenced under Pontius Pilate to be put to death. Later by the time of Origen, the anti-body doctrines of the Greeks had almost choked out that earlier belief. Origen was stunned by this doctrine, and yet was still forced to acknowledge Christ had put off his majesty to become a man, or should be thought of as having been confined within that man who appeared in Judea. Or that Christ should have even entered the womb of a woman, and have been born, and even cried as other babies, and then later to have suffered the most undignified death! Such things were hard for platonized & Hellenized Christians to swallow. In one breath, Origen seems to have defended the bodily resurrection, then in other places, as he doesn't seem to really know what to think about it. And so Origen speculates that only the Father, Son, and Holy Ghost can live without bodies because it is right and proper to think of the Trinity alone as existing incorporeally. Then Origen suggested, that if one thing can live without a body, others can too, and if others,

why not all? And if that is the case, bodies were to be dispensed within eternity for there will be no need for them.⁴³⁴⁴ Thus, the Greek anti-body doctrine clouded the minds of later Christian writers, and because of this, and other things, the early church struggled with the doctrine of the physical resurrection, and the nature of God for years. During the first & second centuries, there were earlier Christians & even Jews that generally believed that God was embodied, though different ones like Philo in the Jewish community of Alexandria, promoted anti-body Platonized Judaism. Later, Clement of Alexandria & his pupil, Origen promoted the idea of an incorporeal God to the early Christian communities of their times. By the fifth century, the embodied God theme was still around, for it was one of the things that Augustine explained was a revulsion he had towards Christianity, thinking an embodied deity was a "vulgar" view. However, his conversion to later Christianity of his time became possible when he learned from hellenized Christians of the emerging later Christian theology that was supporting the incorporeal deity dogma.⁴³⁴⁵ Thus, Origen and Augustine were two of the most uncompromising incorporealists that strongly opposed the doctrine of an embodied deity, & thus inadvertently provided evidences of earlier Christians beliefs in an embodied deity that their training in Greek Philosophy must have caused them to reject, during their times.⁴³⁴⁶

In Origen's views about "the Father, who he maintains is whole and indivisible, [or unable to be divided or separated] gives birth to the Son without any act of separation. For him to have embraced an act of separation, it is reasoned, would imply that God had a body and carry with it the onerous [or difficult, burdensome] system of reproduction known to animals. Thus the Son was not a part of God's substance, nor was he created out of nothing, for then there would have been a time when he was not. Rather the Son was created by an act of will from the mind of God, one independent of either body or feeling. And thus the stage was set for the grand Council of Nicaea. Here it was declared that Father and Son were one substance while yet being two divided persons."⁴³⁴⁷ Christian asceticism was Hellenistic in origin, & both it & doceticism, (Doceticism argued that the one (indivisible) Jesus Christ was completely and absolutely divine, and for that reason not a real flesh and blood human being, but was a phantom, human in appearance only).⁴³⁴⁸ Thus, with both their aversion (or dislike) of the body, as those similar views succeeded in transforming the teachings of the New Testament Church of the first two centuries, concerning the nature of the Father & Son, who at first were anthropomorphic, (or attributing human form or feelings to them as Gods). They later were then able to get many to adopt the views that the Father & Son, were incorporeal (or without a body), invisible, passionless, and ascetic. As deity got de-materialized, & de-passionized, so also the more other beliefs & behavioral issues went far away from divine restraint.⁴³⁴⁹ Origen's teachings shows that he was influenced by these anti-body views, and struggles to defend the earlier anthropomorphic views, that Celsus noted was what many earlier Christians also believed, when he wrote against them toward the end of the 2nd century. But in Origen's case it seems that the later anti-body views won out.⁴³⁵⁰

For from the 4th century to the 5th centuries, this dogma was then smothering over the older corporeal deity views, as the Christological Controversy continued to rage & splinter later Christianity. Plus, as different sects' bishops, & later leaders used the Emperors of the Roman Empire to militantly enforce the versions they talked them into accepting & making into creedal laws, sometimes switching back & forth between different versions & changes in the creedal formulas that were debated & argued out in the different theocracy church councils.⁴³⁵¹

EARLY CRITICS TOOK ADVANTAGE CONTROVERSIES

The early anti-Christian Celsus, writing against the Christians about A.D. 170-80; used the controversies that were going on between the Jews & the Christians at that time. He knew that many Jewish sects believed in monotheism, (the one God concept). He also knew that the Christians used the Old Testament in order to support their doctrines of Christianity. But he knew that many of the Jews, & other outsiders, looked upon the Christians as being "apostates" from the Jewish religion. So he wrote that if the Christians are ready to pay homage to one son of God, then why not to those officially declared sons of God by legitimate authority? He argued that the Christians had long since sacrificed the monotheism of their spiritual fathers the Jews. Their offense, so it seems to the pagans, was in attempting to ensure (through an iconoclasm directed at the recognized gods) that Jesus would be preserved as god & lord of the cult, unrivaled by any other. In so doing, however, they inadvertently acknowledge the existence of other gods; & it follows for Celsus that if such gods exist, they must exist at the pleasure of the supreme God & are hence worthy of honor-even from the Christians.

Celsus wrote how some among the Christians, such as Marcion, & his disciple Appeltes for example, think that the creator is an inferior god. On this point there is considerable disagreement, for while some of the Christians proclaim they have the same god as do the Jews, others insist that there is another god higher than the creator-god and opposed to him. Others teach that the Son came from this higher god. Others admit of a third god-- those, that is to say, who call themselves gnostics. While still others, though calling themselves Christians, want to live according to the laws of the Jews. Christians utterly detest and slander each other constantly with the vilest forms of abuse, for they don't agree with each others' teachings. The early anti-Christian Porphyry, [2nd half of the 3rd cent. A.D.], wrote many things against the early Christians too, for with the help of his studies in Greek philosophy, he took advantage of the controversies that were on the rise, or which were then dividing Christendom into different sects. About a century after the Apologists had responded to a number of early critics, some of the later Christians claimed that they worshiped the same God in principle, or at least they had the same basics concept of the One High God of gods, as He was honored by the Greeks and Romans. In some cases the early Christians adopted precisely the same language to describe God as did pagan intellectuals.

Towards the end of the 2nd century, Theophilus, includes the Father, Son & Holy Ghost in a new name, Trinity, or Triad.⁴³⁵²

Tertullian, 145-220, who later joined the Montanist movement some time after the year 200 A.D. He presented the "oneness" of the Godhead as in One Most High God, but who also did not exclude the co-existence of other divine beings in a sort monarchism, through which He did his divine works. Christ and the Father were not the same being as some heretics had claimed, but rather they were two beings. However, in Tertullian's writings, we see him attempting to explain the oneness and the individuality of the "trinity," thus, he was one of the first to introduced dogmatic wording for the trinity, in Latin: Trinitas. He was aware of some of the ideas which were on the rise, & which concerned the nature of the "trinity". One of those ideas was that God wasn't embodied. Rejecting this, he defended the corporealist side of the controversy, stoutly maintaining that God is embodied. But then, despite this, in other areas of his writings, he did not believe that God has a human form, for he nevertheless argued strenuously, that God must be material. "For who will deny that God is a body, although 'God is a Spirit?' For Spirit has a bodily substance of its own kind, in its own form."⁴³⁵³ He resisted the attempts being made by other immaterialists to Platonize Christian doctrine. He claimed that the teaching of an embodied God was the

teaching of the Christian churches of his time, & that they, in turn, derived it from the original apostolic churches. He articulated details of a unified corporealist understanding of their understanding of God. He polemically wrote theological treatises clarifying what he understood was early Christian doctrine on the physical incarnation & the trinity. Unlike Origen who argued that God the Father was incorporeal, Tertullian argued for a physical resurrection, against those led by philosophy to deny bodily resurrection. He presents the Father's corporeality as another reason to believe in the Son's corporeality, & that Christ's physical resurrection is a reason to believe in our physical resurrection. To defend this point further, he wrote, On the Flesh of Christ, how that Christ's flesh was very much human flesh, that human flesh is sacred and a glorious substance. This of course was against what the heretics were claiming about the body being degraded, that matter was evil, & that Christ's corporeality was illusory, rather than actual. Tertullian also used garment themes from the ritualistic evidence of beliefs in a physical resurrection, & the spirit clothed in a body, which was not shameful, but was glorious. Garment themes are thus used in words like clothed in flesh, how Christ cleanses it [the body] of the stain, & the spiritual body invested in a body, is eventually purified. Such gathering of evidence to support the early Christian churches' beliefs in divine-embodiment, would clearly be in contrast with later interpretations of the Resurrection that deny Christ's eternal embodiment, when the Platonic anti-body themes won out with later Christians' versions of a spiritual-resurrection, rather than a physical one.⁴³⁵⁴

Tertullian, on the use of Trinity as a term, is reported to have wrote: "The mystery of the dispensation is still guarded, which distributes the Unity into a Trinity, placing in their order the three Persons--the Father, the Son, and the Holy Ghost: three, however, not in condition, but in degree; not in substance, but in form; not in power, but in aspect; yet of one substance, and of one condition, and of one power, inasmuch as He is one God, from whom these degrees and forms and aspect are reckoned, under the name of the Father, and of the Son, and of the Holy Ghost...; the Son and in the Holy Ghost, who have the second and third places assigned to them, and who are so closely jointed with the Father in His substance."⁴³⁵⁵

About 208, during Tertullian's time, he was witness to the Christological Controversy, & notes the diversity of conflicting dogmatic opinions as to how different ones believed about God, the Godhead, Christ & the Father. In responding to the errors of Praxeus, Tertullian gives an response that helps us note some of the conflicting issues to the times. The error of Praxeas, came from Asia (minor) into Rome, & appears to have originate in anxiety to maintain the unity of God; which, he thought could only be done by claiming that the Father, Son, and Holy Ghost, were one and the same. That the Father himself descended into the Virgin, was born of her, suffered, and was in a word Jesus Christ. Praxeas' general theory was named by his opponents Patripassions, from another point in his teaching, they were called Monarchians. If Tertullian presents his rival's beliefs right, then Praxeus is reported to have believed that: "He says that the Father Himself came down into the Virgin, was Himself born of her, Himself suffered, indeed was Himself Jesus Christ." (ANF, 3:597, Tertullian, Against Praxeas, chap.1).

Tertullian goes on to respond by showing how Praxeas would to have had to ignores or gone against the Gospels, with his lie, for the scriptures countered Praxeas, when they testified that it was Christ, "the Son of God," that was tempted by Satan, (Matt.4:3, 6), not the Father coming down to be tempted. Moreover that the words of scripture, "Son of God," Tertullian notes is, "surely intimating that God had a Son, even on the testimony of the very Scriptures..." that Satan was forging his temptation from. The very temptation was about Satan challenging Christ to prove that he was "the Son of God," for "if" so, then the Son of God would be able to

command stones to turn into bread, & so forth. Thus, Tertullian uses these passages to show the separateness between God the Father, & God the Son, or Jesus Christ, “the Son of God.” Further on, Tertullian, who had accepted by this time, that the gift of prophecy was amongst the Montanists, complained: “...For after the Bishop of Rome had acknowledged the prophetic gifts of Montanus, Prisca, and Maximilla, and, in consequence of the acknowledgment, had bestowed his peace on the churches of Asia and Phrygia, he, [Praxeas] by importunately urging false accusations against the prophets themselves and their churches, and insisting on the authority of the bishop’s predecessors in the see, compelled him to recall the pacific letter which he had issued, as well as to desist from his purpose of acknowledging the said gifts. By this Praxeas did a twofold service for the devil at Rome: he drove away prophecy, and he brought in heresy; he put to flight the Paraclete, and he crucified the Father.” (ANF, 3:597).

Tertullian goes on to explain the type of separation in the “oneness” that would make it so that the error of Praxeas wouldn’t make it so that: “...the Father forsooth was born, and the Father suffered, – God Himself, the Lord Almighty, whom in their preaching they declare to be Jesus Christ.” (ANF, 3:598, Against Praxeas, chap.2). Thus, in response to this, Tertullian tells how they’ve been taught the truth, how that there is one only God, but that this one only God, also has a Son, His Word, who proceeded from Himself. It was Him that was sent by the Father into the Virgin. In other words, Jesus Christ was sent by the Father to be born, to be both Man & God, the Son of Man, & the Son of God, & not the Father coming down to be born. Tertullian testified that this was the rule that had come down to them, from the beginning of the Gospel, before all the heretics! So Tertullian goes on to try to explain the heretical beliefs, & respond to what he thought was the true beliefs, how that “...this heresy, which supposes itself to possess the pure truth, in thinking that one cannot believe in One Only God in any other way than by saying that the Father, the Son, and the Holy Ghost are the very selfsame Person. As if in this way also one were not All, in that All are of One, by unity (that is) of substance; while the mystery of the dispensation is still guarded, which distributes the Unity into a Trinity, placing in their order the three Persons— the Father, the Son, and the Holy Ghost: three, however, not in condition,” but in degree; not in substance, but in form; not in power, but in aspect; ‘yet of one substance, and of one condition, and of one power, inasmuch as He is one God, from whom these degrees and forms and aspects are reckoned, under the name of the Father, and of the Son, and of the Holy Ghost.’ How they are susceptible of number without division, will be shown as our treatise proceeds.” (ANF, 3:598, Against Praxeas, chap.2).

Tertullian then goes on to explain & note how believers of his time were wondering about the controversy going on, which different ones like Celsus, (writing against the early Christians about 170-80 A.D.), also noted, that the Christians couldn’t seem to make up their minds about if there was 1, 3, or many gods. If, by 208, these controversies & conflicting opinions were still going on, & they must have been, then it’s no wonder that Tertullian also notes how the majority of believers were startled at the 3 in 1 concept, that their rule of faith withdraws them from the world’s plurality of gods to the one only true God. That although He is the one only God, there was a numerical order to the Trinity, that they assume to be a division of the Unity out of its own self. How that they are constantly charging that they are preachers of 2 gods, & 3 gods, while the credit themselves as being worshippers of the One God. From this, we might note that the controversies about how many “gods” the early Christians worshiped & believed in, was still an on going issue! A polemical debate & controversy that early anti-Christians must have been still laughing about. Meanwhile, Tertullian suggest that the Unity of the Trinity, if rationally considered, constitutes the truth, rather than the heretical

version, about their Monarchy, in contrast to how Latins & Greeks understand the pronunciation of the term. Tertullian explains his own views that the term has no other meaning than of single & individual rule, but of which does not preclude Him from having a son. Or precluding that the One government, couldn’t have a son-agent, or whatever agents he might will. So it’s a divine monarchy, or sole empire, held together by 2 who are inseparable, but also who have legions & hosts of angels ministers. Moreover, Tertullian argued, with all those involved, it couldn’t be a monarchy, so how then should God be thought to suffer division and severance in the Son and in the Holy Ghost, who have the 2nd & the 3rd places assigned to them, and who are so closely joined with the Father in His substance, when He suffers no such (division and severance) in the multitude of so many angels? Do you really suppose that Those, who are naturally members of the Father’s own substance, pledges of His love, instruments of His might, nay, His power itself and the entire system of His monarchy, are the overthrow and destruction thereof? You are not right in so thinking.” (ANF, 3:599, Against Praxeas, chap.3). How much of these “substance,” terms being talked about in early Christianity, before the Nicene Creed era?

Tertullian, further on, cites 1 Cor. 15:24-25, 27-28, to point out how: “...Now, from this one passage of the epistle of the inspired apostle, we have been already able to show that the Father and the Son are two separate Persons, not only by the mention of their separate names as Father and the Son, but also by the fact that He who delivered up the kingdom, and He to whom it is delivered up—and in like manner. He who subjected (all things), and He to whom they were subjected—must necessarily be two different Beings.” (ANF, 3:600, Against Praxeas, chap. 4).

Tertullian presents other passages that suggest that Christ pre-existed, & that because the scriptures speak in plural phrases, this shows that God the Father was not alone in creation, otherwise He would have said ‘Let me make man in my own image,’ rather than ‘Let us,’ in “our.” (ANF, 3:600-6). After some more examples, scripture citing at length, & countering some of the heretics, he eventually wrote: “I confess that I call God and His Word – the Father and His Son – two.” He goes on with more analogies, though root & tree are distinctly 2 things, as are fountain & river, sun & ray, 2 forms, but coherent ones. Everything which proceeds from something else must needs be 2nd but without separated. “Where, however, there is a second, there must be two; and where there is a third, there must be three. Now the Spirit indeed is third from God and the Son;... In like manner the Trinity, flowing down from the Father through intertwined and connected steps, does not at all disturb the Monarchy, whilst it at the same time guards the state of the Economy, [note 14: Or dispensation of the divine tripersonality.] (ANF, 3:603, Against Praxeas, chap. 8). From Tertullian, it seems that we see in him an attempt to try to explain how God the Father & his Son Jesus Christ, with the Holy Ghost, could be 3 separated gods, distinct from each other, so that the Father, or the Holy Ghost weren’t born, didn’t suffer on the cross, etc. While they also were one in another sense, such as in the oneness of a divine empire, with the Father above the Son, & the Son above the Holy Ghost.

Tertullian: “Bear always in mind that this is the rule of faith which I profess; by it I testify that the Father, and the Son, and the Spirit are inseparable from each other, and so will you know in what sense this is said. Now, observe, my assertion is that the Father is one, and the Son one, and the Spirit one, and that They are distinct from Each Other. This statement is taken in a wrong sense by every uneducated as well as every perversely disposed person, as if it predicated a diversity, in such a sense as to imply a separation among the Father, and the Son, and the Spirit. I am, moreover, obliged to say this, when (extolling the Monarchy at the expense of the Economy) they contend for the identity of the Father and Son and Spirit, that it is not by way of diversity that the Son differs from the Father, but by distribution: it is not by

division that He is different, but by distinction; because the Father is not the same as the Son, since they differ one from the other in the mode of their being. For the Father is the entire substance, but the Son is a derivation and portion of the whole, as He Himself acknowledges: "My Father is greater than I." ...Thus the Father is distinct from the Son, being greater than the Son, inasmuch as He who begets is one, and He who is begotten is another; He, too, who sends is one, and He who is sent is another; and He, again, who makes is one, and He through whom the thing is made is another...." (ANF, 3:603-4, Against Praxeas, chaps. 8-9).

Tertullian continued with more scriptures & reasoning about how the Father & Son are distinct from each other, such as their names, Father and Son. "Besides, does not the very fact that they have the distinct names of Father and Son amount to a declaration that they are distinct in personality?" (ANF, 3:604, chap.9).

As the Christological Controversy continued to cloud the earlier Christian beliefs about what the Godhead was like, we see in Tertullian, beginnings of language that attempts to try to express the Godhead's oneness, but also their distinctness, for he argues against "Monarchians" dogma that tried to claim that the Father Himself, made Himself a Son to Himself. Tertullian reasons that both of them can't by themselves, become so related to themselves. For a father must needs have a son, in order to be a father, & so likewise a son, to be a son, must have a father. So, Tertullian continued to argue & reason out of scriptures, how they are distinct & not the same one being. For the Father is not the son, & the son is not the Father, for they are separate personalities, & not the same person. However, his expressions of their distinction & scriptural representation of their distinction, as noted here, shows Tertullian's efforts to deal with different issues brought up in the Christological controversy, which crashed into the church, but was followed by another wave, the Trinitarian controversy. So while that earlier wave was doing its damage, it would be mingled in with the following wave. For as Tertullian shows that there are 3 persons in the Trinity, in the scriptural ways that he did, this was to later be studiously avoided by the orthodox, during the Trinitarian Controversy. For when it raged on, many of the later church Fathers knew about these passages of scriptures, but insisted on the use of phrases not in the scriptures. So such representations of distinction, such as used by Tertullian, were avoided by those that used more technical unscriptural expressions that tried to explain what was later unexplainable, how the Trinity could be 3 in 1, or 1 in 3. Tertullian had separated the 3 in his responses to the earlier "heretics," but then was struggling to also bring in terms that shows he was headed, with others, towards what would later be hammered out during the Trinitarian controversy of 325 A.D., & after, during the Nicene Creed era. For in other areas of his writings, so we are told, Tertullian calls the Father the whole substance, the Son a derivation from or portion of the whole. He also taught the Son's consubstantiality with the Father— equal to Him and inseparable from him. But it wasn't time, yet, for such technical phrases to be employed by the majority of different church leaders, in attempting to explain what would become orthodox ideas & formulas about the Trinity. Consequently, that process of coming up with similar terms, & phrases, we see must have been in the process of being developed by different ones during Tertullian's time, & by him too, & in other areas of his writings.⁴³⁵⁶ The Trinitarian controversial wave, was seen to be on its way in. As it neared, the affect began to be felt, changes in the Christological controversies also seem to include pre-Nicene Creed, pre-Trinity indicators, that more of this type of controversy was there mixing up with Christological issues, & would peak, not too far in the future, at the Council of Nicea, 325. But before that,

different ones like "Dionysius of Alexandria (c. A.D. 264) wrote, "If from the fact that there are three hypostases [essential parts], they say that they are divided, there are three whether they like it or no, or else, let them get rid of the divine Trinity altogether." [ANF, 6:94, cited later by Athanasius.] In other words, he [Dionysius] argued, there is either a trinity or there is not—but do not give me any nonsense that they are three separate, distinct persons yet somehow only one being or substance."⁴³⁵⁷ This was about 59 years before 325, so the controversy was already causing contentions in different areas of Christendom.

Novatian, 210-280, in referencing John 10:30, about "I and the Father are one" he interprets: "He [Christ] adds, and says, "We are," not "I am," so as to show, by the fact of His saying "I and the Father are," that they are two persons. Moreover, that He says one, has reference to the agreement, and to the identity of judgment, and to the loving association itself, as reasonably the Father and Son are one in agreement, in love, and in affection". Treatise Concerning the Trinity, 27.⁴³⁵⁸

The Christian apologist Theophilus of Antioch (Ad Autol.1.3-4) described God in similar ways as the pagans by claiming that God was an immaterial, timeless, & impassible, divine being, who is known through the mind alone. In some cases this was to become a keystone of Christian apologetics, for it served to establish a decisive link to the Greek spiritual & intellectual tradition.

Melito, [died 197?], was a prominent second century Christian that taught that God is embodied, or corporeal. Origen identified Melito as teaching such things, but disagreed with his teachings that God has a humanlike body, for Origen sided with the incorporeal God side of the issue, during the third century.⁴³⁵⁹ 425, Gennadius, affirmed Melito was responsible for a sect of early Christians that followed Melito's beliefs that the body of man is made in the image of God. Thus, with the triumph of the incorporeal God dogma over embodiment, did these later Christians get rid of their rivals' writings? Thought policed & caused the disappearance of their books? Could they have purged & destroyed in the flames, works that argued for a corporeal God, just as later Christian works would end up being burned, during later days of the triumphing later Christian sects, hunting down those decreed as heretics?⁴³⁶⁰

The 3rd century early Christian apocryphal (widely circulated but unlikely to be true), Gospel of Bartholomew, describes what might be physical-aspects of God the Father, after he is said to have appeared to Mary, to tell her that she will have his son. Thus, God the Father was one in the likeness of an angel, but his face was incomprehensible, to the point where she was not able to endure the sight of him. He had a garment on, a right hand, ate some of a loaf of bread, handed over some to Mary for her to eat. He had a left hand, drank wine from a cup, handed it over to Mary to also drink.⁴³⁶¹ Such a story about a vision of God-the-Father, being in the form of a man, though perhaps glorious to look at, must have not been popular with those who taught that God the Father was incorporeal.

The early critic Porphyry's strategy was to sever the link between Christianity and Hellenism by showing that Christians had abandoned the worship of this God in favor of the worship of Christ.

In Porphyry's "Philosophy from Oracles", he attacked the early Christians for believing in doctrines beyond that which Jesus had taught. He says that there is one God, and even Jesus knew this and worshiped this God, teaching others also to venerate this one God. His teachings directed others' attention to the one God. According to Porphyry, it was Christ's disciples who had fallen into error when they taught others to worship Jesus. Thus Hecate said that Jesus was a most devout man, and that his soul, like the souls of the other devout men, was endowed after death with the immortality it deserved; and that Christians in their ignorance worship this

soul (Civ. Dei 19.23). The main elements of Porphyry's argument are preserved in St. Augustine's work: *City of God*. Porphyry also used the Old and New Testament writings of his time, what ever might have been available to him, the canon not yet established yet. He may have even used portions of scriptures like Mark 12:29, where Jesus quotes Moses (Duet.6:4-5). In so doing this, Porphyry may have attempted to show the early Christians that Christ taught that there was one God.

Julian "the apostate" [born 331 C.E.], turned away from Christianity to paganism. He became a bitter rival against the Christians of his time, & as Emperor of Rome, he had great power, which he abused against the Christians, (361-63 C.E.). Julian, used a selective method, for he selected passages of scriptures out of the Christians' own books of scriptures, & then used these passages to argue against the early Christians. He knew the writings of the ancient Christians, having been taught by a bishop named Eusebius, at Nicomedia, 60 miles from Constantinople in his early youth. And later, another Christian teacher named Hasecebolius. However, it was the philosopher Maximus of Ephesus who helped in bringing him out of Christianity into the religions of the Greek & Roman "gods". Julian knew that one of the reasons why Christ was rejected by many of the Jews, was because he had claimed divine honors for himself as a God, and also as the Son of God who was one with the Most High Father God. (John 10:30-39).

Had these early critics really known the scriptures, perhaps having studied copies of some that had been confiscated from early Christians, during days of persecutions, some of which were burned, others perhaps preserved so as to different critics find faults with them. If so, they must have known of the different confrontations which Christ had with the different Jews, who confronted Christ about his claims to being the Messiah, the "anointed one", the "Son of God" & even a God. And yet, some of these early anti-Christians, at times, may have ignored this in order to attack at different angles the other early Christians' claims. Thus, some of the early critics claimed that the apostles were the ones who had doctrinally exalted and deified Christ. While at the same time the early critics may have known that even Christ himself, had claimed to be divine, but that also, Christ taught that he was sent by another God, who was His Father, the Most High God. Julian and Porphyry had heard or read how that Jesus had claimed divine honors. However, to them, such a notion was a fabrication of his followers, not the teachings of Jesus, & with the help of selected passages of scripture they made their cases. Julian claimed that Moses had taught that there was only one God, & that the earliest followers of Christ had falsely claimed that Jesus was another God besides the Most High God. Julian attempted to show that Jesus was just a man like any other. Earlier, Celsus had attempted to do the same thing, & even mocked Christ, by claiming that he was a weak drunkard, & a beggar who was a leader of a robber band who had followers who betrayed him in the end.⁴³⁶²

340–397, St. Ambrose of Milan, like Origen & others earlier, claimed that the passages in the Bible of their times, that suggested the physical aspects of deity, or anthropomorphism, these were figurative. Augustine, upon hearing Ambrose, agreed & finally converted, because he rejected the Christians maintaining the old corporeal version of the Christians' deity. Augustine mentions hearing one or two parts of the Old Testament being explained, & often allegorically. "...But so soon as I understood, withal, that man made "after the image of Him that created him" was not so understood by Thy spiritual sons . . . as though they believed and imagined Thee to be bounded by human form..."⁴³⁶³ Like Origen, earlier, Augustine complains & classes the Christians of his time as "weak of our faith, who ... picture God to themselves in human form."⁴³⁶⁴

Thus, it was because there were those who were also Platonized Christians of his time, that taught an incorporeal

version of God, when taught by them, this was more acceptable to him, & thus, he later became a Christian, about 386. Becoming a teacher, he went to Italy, to Rome & then to Milan & fell under the influence of Bishop Ambrose & became acquainted with Latin translations of Platonist writings. From the Greek philosopher, he learned of a god that was more to his liking, a "purely spiritual being," totally immaterial, invisible, and incorporeal. Augustine's acceptance of the Platonized Christian version of an immaterial God, was becoming the prevailing belief amongst many Christians of his time, so he wasn't alone in accepting this later version of what God was said to be like. It was a non-scriptural belief, that would shape later Christians' beliefs, & influence later versions of deification. In some areas, it would be enforced through thought policing tactics, during Augustine's time. Plus, on down to later centuries to our present day. Other terms that is used by scholars on the physical & immaterial debates going on during the early centuries of Christianity, as to if God could take on a body, or not, is Anthropomorphism, & also Anthropomorphites, or those who ascribe to the Supreme Being the human qualities of form, organs, operations, human nature, physical image like unto human form.

399, John Cassian, monk, records that Theophilus, Bishop of Alexandria, sent a letter to the Egyptian churches, & one aspect of it was to condemned anthropomorphism. The letter was bitterly received by almost every sort of monk throughout all Egypt. Most of the older monks asserted that the bishop was to be condemned as someone corrupted by the most serious heresy. Plus, someone who opposed the ideas of scripture, who denied that God was of human shape. This, despite the clear scriptural evidence that Adam was created in God's image. The monks in Scete, & all the priests, except Paphnutius, an Origenist (Origen taught that God the Father was incorporeal), in charge of Cassian's church, all denounced the letter. Those in charge of the 3 other churches suppressed the letter, not allowing it to even be read publically to the assemblies. Monk Serapion struggled with accepting the view that God is not embodied. He had long lived a life of austerity, and the harsh desert discipline, & now an aged man, in the front ranks of the monks, he still held to the old beliefs that God is embodied. This, despite efforts of Paphnutius to dissuade him otherwise. The new concept was newfangled, or derogatory newly developed and unfamiliar to him or his predecessors who didn't teach it, as he didn't. Photinus, an anti-corporealist deacon, visited Cassian's community in Scete to support the promotion of the dogma & condemnation of the older view. Paphnutis & Photinus teamed up & in a gathering of the brethren asked Photinus how the Catholic churches of the East interpreted Genesis 1:26, about God saying: "Let us make man in our image, after our likeness." He answered that they were unanimous in their understanding that it was not in an earthly, literal sense, but was spiritually. Photinus attempted to show to Serapion the "truth" of this new dogma. Finally, Serapion gave in, but became confused, for he sensed that the human image of God, which he used to draw before him as he prayed was now gone from his heart. Tearfully he sobbed, threw himself on the ground and cried out: "Ah the misfortune! They've taken my God away from me. I have no one to hold on to, and I don't know whom to adore or to address."⁴³⁶⁵

393–458, Theodoret of Cyrus, an influential theologian of the School of Antioch, biblical commentator, bishop of Cyrrhus, 423–457. He wrote against "heresy" in chapter IX of his *Ecclesiastical History*, (Book IV), titled: "Of the heresy of the Audiani." He condemned the literal interpretation of Genesis 1:26, by "Audaeus" (Audiani, sometimes Vadiani, or Audius of Edessa), who is charged with heresy for having understood the passage to mean that "...the Divine Being to have a human form, and conjectured it to be enveloped in bodily parts; for Holy Scripture frequently describes the divine operations under the name of human parts, since by these means the providence of God is made more easily

intelligible to minds incapable of perceiving any immaterial ideas....” 10th century, Anthropomorphism was revived in northern Italy, but was effectually suppressed by the bishops, notably by Raterius, bishop of Verona.⁴³⁶⁶

EARLY CHRISTIANS BEFORE THE NICENE CREED ERA

Justin Martyr, 110–165, while at Rome during the reign of Emperor Antoninus Pius, [138–161 A.D.], Justin wrote his 1st Apology, attempting to explain to the Emperor the basic beliefs & positions of the early Christians of that time. Justin taught that the Son is numerically distinct from the Father and, for him, one of the three men in Genesis 18 and 19. Justin refutes the charge that the Christians are “atheists” because they refused to worship the gods of the Romans. Justin says that when it comes to the gods of pagans, & barbarians, etc., then they were atheists. However, they were not atheists when it comes to the most true God, the Father of righteousness, temperance & the other virtues, who is free from all impurity. But both Him, & the Son (who came forth from Him & taught us these things, & the host of the other good angels who follow & are made like to Him), & the prophetic Spirit, we worship & adore. Justin seems to speak of 3 beings, or Gods, plus other holy beings, or the “other good angels”. He also goes on to explain to the Emperor that idol worship, & the forms of images made by man’s hands are inspired by demons. It is insulting to God, who, having ineffable glory & form, thus gets His name attached to things that are corruptible, & require constant service, and need to be repaired by craftsmen.

Justin also taught that Christ was the first-born in heaven, he also came down & was born as man. He also wrote against the Jewish monotheism, which had helped cause the rejection of Christ. Christ was considered “another god” or 2nd God besides the Father. The Jews were of the opinion that it was the Father of the universe who spoke to Moses. Justin believed it was the Son of God who spoke to them. In his Dialogue With Trypho, Justin mentions “one God”, but then later goes on to speak of “another God” besides this “one God.” For the Jew Trypho asks if there is another God besides the Maker of all things, who was born through the Virgin, & thus became man? Justin used the Old Testament predictions in his response and eventually shows that there was another God besides the Maker of all things.⁴³⁶⁷ Trypho objected, and later on, He asked for more proof for this other God-Jesus Christ, who is said to have become a man through birth. Trypho had taken the position that many Jews of that time held, which was basically monotheistic, (the belief in one God). While Justin took the position that there was another God besides the Most High Maker of all things, and that this other God was Jesus Christ.

Irenaeus, 120–203, wrote against the “Heresies” of his time, [writing about 180–200 A.D.] Thus, some of his books might be considered as anti-heretical. Irenaeus seemed to have believed in a Godhead that was similar to Tertullian’s view, that of monarchism. There was one Most High God, but there was also the Son of God. In his book against the Heretics. Irenaeus, like Justin, presented the pre-Nicene creed concepts of One Most High God, the Father. But also, that of another God who does the pleasure of the Father, who performs the will of the Father, & who is a visible witness of & for the Father. But who is not God the Father, but His Son, Jesus the Christ. Again hinting to a sort of monarchism, in which there is only one most High God, but other gods who do the will & work of & for that Most High God of gods. Irenaeus warned against the Valentinian Gnostics, who he charges do not know what God is, but that they imagine that their version of God has him sitting after the fashion of a man, and is contained within bounds, but does not contain. In Valentinian dogma, the higher God, “the One,” was not alone, for there was a lower demiurge or creator god who was responsible for the evil of the material world. Now, it wasn’t

like there was too much different between the different versions of anthropomorphism of Irenaeus & the Valentinian, for they both posited a high God as “the One” and a lower physical God in their versions. The issues he had with them, was to try to show that it was the Father who was the creator.⁴³⁶⁸ The human form was fashioned by the Creator after His own image, with His own hands, & power, he gave man’s frame “...the outline of His own form, that the visible appearance too should be godlike— for it was an image of God that man was fashioned and sent on earth....”⁴³⁶⁹ Irenaeus argued that the pre-Christian time prophets of old had known of & foretold of Christ. Abraham received the revelation from the Son Himself. The Jews had therefore departed from God, in not receiving His Word, imagining that they can know the Father apart from Himself, without Christ the Word, or without the Son. Thus, they were ignorant that it was that God who spake in human shape to Abraham & Moses.⁴³⁷⁰

The Shepherd of Hermas [written from A.D. 139 through A.D. 154], was a document that was included in the canon of official Biblical scriptures until near the end of the 5th century A.D., when it was deleted by the council of the Roman Catholic Church. The Shepherd of Hermas “alludes to the separate nature of the three beings of the Godhead.”⁴³⁷¹

Earlier Celsus had mocked the Christians’ beliefs in general at times, by lumping them under one massive generalization. In so doing this, he attacked them as a whole by saying that “the Christians” have their Most High Father Gods who have the other sons of these fathers who fight their battles for them.

Novatian, Hippolytus & Tixeront (citing early writers) show how firmly they held to the true conception of the Father & the Son. Novatian knew that the scripture everywhere showed Christ to be born of the Father, by whom all things were made & without whom nothing was made, who always has obeyed, & obeys the Father. And that Christ always has power over all things, but only as it is delivered, & granted by the Father for him to have.

Jesus Christ distinction is acknowledge by many of these early Church Fathers. Hippolytus tells us that Noetus was an “anti-Christ” & a false teacher who attempted to pervert the right ways of the Church. He tried to introduce the pagan belief into the Christians’ beliefs of the trinity. (Hippolytus’s De Antichristo).

Some scholars shows that the classical trinity, as we have it in the Nicene Creed era, & later, is not found in the apostolic period, or in the early second century, either. In writing about the Apostolic Fathers they are not concerned with no trinitarian doctrine & are not aware of a trinitarian problem. Other scholars, tell us that in the writings of the 2nd century A.D., from the Apostolic Fathers we don’t see no doctrine of the Trinity. For the Trinity in the strict sense there is of course no sign, although the Church’s triadic formula left its mark everywhere. The Church had to wait for more than three hundred years for a final synthesis, for not until the Council of Constantinople (381) was the formula of one God existing in three coequal Persons formally ratified. Another suggests that the formulation ‘one God in 3 persons’ was not solidly established, certainly not fully assimilated into Christian life & its profession of faith, prior to the end of the 4th century. A.D. Among the Apostolic Fathers, there had been nothing even remotely approaching such mentality challenging formulas or perspective of conflicting dogmas.

Another writer says that the early Church was influenced by Platonism, and monotheistic Judaism. But also in addition, even before the canonization of the New Testament books, the apostolic traditions and popular faith of the church were indelibly marked by the notion of a plurality of divine persons. The early catechetical and liturgical formulas refer to the Father and the Lord Jesus Christ, or to the Father the Creator, his Son Jesus Christ, and the Holy Spirit. These twofold and threefold patterns are evident within the New Testament itself.⁴³⁷² No doctrine of the Trinity in the Nicene

sense is present in the New Testament. However, the threefold pattern is evident throughout, in spite of the fact that there is usually nothing in the context to demand it. The conclusion seems obvious: the idea of triadic manifestation of the Godhead was present from the earliest period as part of Christian piety and thinking. But no steps were taken to work through the implications of this idea and to arrive at a cohesive doctrine of God. The triadic patterns supplies the raw data from which the more developed descriptions of the Christian doctrine of God will come.

Thus, there is no doctrine of the Trinity in the strict sense in the Apostolic Fathers, but the Trinitarian formulas are apparent. The witness of this collection of writings to a Christian doctrine of God is slight and provides no advance in synthesis or theological construction beyond the biblical materials.

"The Trinity doctrine is not contained in the New Testament, all the passages which seem to involve it being spurious; but it forms an integral part of almost all Gnostic systems, where it either appears as three abstract principles, or as the family relation of Father, Mother, and Child, viewed as one.... The Trinity idea of God as a divine unity of Father, Mother, and Christ-child was retained among the Oriental Christians to the days of the rise of Mohammedanism."⁴³⁷³

"The great attraction of Christianity for the men of the third and fourth centuries was, not its doctrines of Atonement and Redemption, but its Monotheism,... The Church teachers of the fourth century very frequently appeal to Philo, to Porphyry, to Plotinus, and other Neo-Platonists, in their belief... [that] had constructed a kind of doctrine of the Trinity."⁴³⁷⁴ The point here being, that it was apostate influences from earlier apostasies, the apostasy amongst the Israelites, that Philo inherited. Plus, the apostasy amongst the Greeks, that the Greek philosophers inherited, that combined to produce the unscriptural, uninspired, confusing, & incomprehensible "doctrine" of the trinity, that tried to make 3 Gods into a monotheistic-oneness, without body, parts or passions. This was another consequence, of another apostasy that inherited the products of these earlier apostasies, during the Great Apostasy of later Christendom, when true prophets, & apostles, were no longer heard of.⁴³⁷⁵

Some pagans seemed to believe that the Christians' worship of Jesus seemed to compromised the belief in the oneness of God. This was a significant insight into the character of the Christian tradition. For though Christian thinking was a long way from the time when Christ would be declared "of the same substance" (homousios) as God, & eventually one with the Father. The seeds of that development were apparent to pagan observers in the middle of the second century, 150 years before the Council of Nicaea (325 C.E.), when the view that Jesus was equal to God the Father was proclaimed. Thus, in some ways, we can detect early warning signs of this departure away from the three Gods towards a gradual acceptance on the part of many later Christians who began to settle for the 3 in 1 concepts. Eventually these conflicting concepts were later enforced by religious--political decrees during the Nicene Creed era around 325 A.D., & after.

Before the Council of Nicea, though some have tried to suggest otherwise, the church Fathers didn't all profess the doctrine stated in the Nicene Creed. Some had said that the Father, Son, & Holy Ghost were only different names for different manifestations of one Supreme Being. While others, that they were numerical distinction of the three Persons.⁴³⁷⁶

THE NICENE CREED ERA has been marked as being the time frame for when the true nature of the Godhead was lost and distorted, or when the Arian vrs. Athanasius controversy exploded on the scene & caused more disunity in the churches. When formulas & contentions over word meanings of words used to describe the nature of the Godhead was forced upon different bishops from different areas of the churches. When extra-biblical creeds were

signed into law, under the pressures of different Emperors of this era. When different warring factions of later Christians argued who were heretical, who was "orthodoxy" & or of the true universal "Catholic" faith, or not.

Arius, (born in Lybia, 250 or 256–336), head of one of the Alexandrian churches, entrusted with explanation of scriptures, (& a disciple of the martyr Lucian, head of the theological school of Antioch). Because he was vilified as a heretic, most of the writings of Arius were burned, so his beliefs are reconstructed from his rivals, & might contain polemical twists in their presentation of him. Thus, a summation of the basics of what Arius taught: The Son of God, did not exist from all eternity, but was merely the first born of created men. If the Father begot the Son, then the Son would have a beginning & there would be a time when the Son was not. The Father is not begotten, but the Son is, hence there's a difference between them, for the Son had a beginning, while the Father not. He who has a beginning is not an infinite perfect being, & is not properly the Son of God. Thus, only the Father is God, while the Son is the first and the principal creature that the Father has produced as with all other creatures, & thus is called the first born of all creation because he surpasses all other creatures. If one wished to call the Son the name of God, it's because he excelled all other creatures & is adopted Son of God. But by this adoption, he was created out of nothing & not of divine substance, or that he has any real participation with divinity, and real resemblance with divinity. God is one--eternal--not born, and cannot have an equal.⁴³⁷⁷

The rival of Arius, & Arianism, was at that time a deacon to Bishop Alexander of Alexandria, Athanasius, (296, 298–373), who later became a Bishop of Alexandria. They held to the belief that Jesus was divine, was not subordinated to the Father, but a co-equal from all eternity with the Father.

312, Bishop Alexander, heard Arius & his rivals in a meeting of the clergy of Alexandria. Arius denied that the Son was co-eternal with the Father, & subordinated the Son to the Father. The bishop forbade him to teach it, but Arius kept going, with oral & written discussions. Thus, the bishop convoked about 100 bishops from Egypt & Lybia to a council in Alexandria, 321. They condemned & excommunicated Arius as heretical, & his followers, & had to give up his church. He left there & went to Palestine, where he was received by Eusebius of Caesarea the Historian, who held similar opinions. While another Eusebius of Nicomedia, was in complete agreement with Arius.⁴³⁷⁸ The word was spread to recruit other bishops of the Orient to be in favor with Arius, & a council was gathered to try to get the bishops to receive Arius into their communion of the Church. Mean while, their rivals, Bishop Alexander sent letters to his colleagues, the bishops, and warned them of perverse men teaching apostate doctrines, how Arius got Eusebius, bishop of Nicomedia as an ally, to write letters in favor of him, thus making himself a patron apostate in spreading their heretical doctrines. So if Eusebius should write them, pay no attention to him.⁴³⁷⁹

CONSTANTINE I (the Great), (274-337), Emperor of Rome, (reign 307-337), while still a pagan, & not yet baptized a Christian, for he waited until near his death to finally be baptized. While also being a murderer of different ones, even family members, in his quest for more power. (Twice married, he murdered Cripis, his son by his first wife, in 326. Had his 2nd wife drown, his 11 year old nephew & brother-in-law both killed). While acting as pontifex maximus, pagan cult leader, worshiper of Zeus, that carried out traditional Roman cult ceremonies. While using pagan magical formulas to protect crops, & to heal disease. While continuing to use vague monotheistic language that any pagans could accept. While not even a Christian theologian, & not familiar with details of Christian doctrine & beliefs, except a few. While not even ordained or chosen to be in any type of clerical Christian office or bishopric. While claiming to have seen a vision of Christ, & used a version of the cross symbol to militantly defeat his rivals, if such stories are not just lore.

While perhaps thinking himself to be “a god,” as many Roman Emperors did, with their own Roman versions of pagan deification. Constantine took it upon himself to correct the Christian priesthood when they err. Took it upon himself to decree into law, Christian beliefs concerning the 3 in 1, 1 in 3 Godhead. Later bribed with money & gifts, & had white robes given to pagans to become Christians, in-name-only. Forced bishops to sign the Nicene Creed under Emperor threats of banishments, property confiscations, their lives, & loss of their clerical positions. Forgetting the Edict of Milan, he thought policed & took away religious freedoms of heretical sects, & finally ordered the destruction of their conventicles, & prohibited heretical meetings. This was the type of man, uninspired, not a prophet, or apostle, but who ended up having so much influence on later generations of Christians in many lands, down through the centuries. But Constantine also emptied Church realty from taxation, after the churches had been destroyed, church property confiscated earlier, during times of persecutions. He was impressed with most Christians’ morality, and conduct, and hoped this new religion would purify Roman morals, regenerate marriage and the family, and allay (or diminish or end), the fever of class war. Despite how earlier anti-Christian charges had claimed early Christians were immoral, taking part in clandestine orgies, & destroyed families. Constantine also gave money to needy congregations, built several churches in Constantinople & elsewhere. Following the signing of the Nicene Creed, he awarded presents to each according to their station, gave letters to be presented to the proper officers of their provinces. These letters order that a quantity of corn be put at the disposition of the churches every year for the sustaining of the churches’ widows, virgins, & the poor. So how much of his ‘good intentions,’ if any, & hopes to unify his Empire, might tip the scales in the balance in the other direction, in how he might be judged? Whatever might be the verdict, good out weighing the bad, or visa-versa, he was one of the most influential characters in Christendom’s history! He caused millions of later generations Christians to inherit his, & the Nicene Council’s conflicting & contentiously argued out versions of uninspired, unscriptural, pagan influenced creedal formulas! Ones with unscriptural wordings, that distorted & ever after confused the simple & plain understandings of the Godhead, into confusing & contradictory terms. This, in contrast to the simple understandings about Christ, the Father & Holy Spirit that is still contained & has survived in what scriptures that came down to us today, though those scriptures have also been tampered with, as noted earlier. But things are ill products of ages of apostasies.⁴³⁸⁰

312, Constantine (reign 307–337), became sole emperor of the Western part of the Empire, after his victory over Maxentius at the Milvian bridge. In 313, Licinius became sole emperor of the Roman Orient in the East, after defeating his rival, & had married Constantia, the sister of Constantine. Constantine sought to invoke & credit Christ for his victory, and claims to have had a dream, vision, or some type of manifestation of the God of the Christians, as by way of a sign in the western sky of a flaming cross, by which sign he was told in so many words heard, that by the sign of the cross, he would conquer. Eusebius give little details of this, while Lactantius relates more of the details, claiming that Constantine, in a dream from Christ, was commanded to place a monogram XP (Chr) on the shields of his troops. Eusebius, writing a few years later, claims that the Savior appeared to Constantine, who told him to make a banner, the labarum, in the form of a cross to be carried by his troops. These alleged events nonetheless were favorable to the early Christians, as Constantine, (still a pagan monotheistic worshiper of the invincible sun god (sol invictus), not yet baptized a Christian), began to pursue a policy that certain Christian sects began to benefit from. But these benefits were more in physical aspects, while they didn’t benefit so much in spiritual aspects. For in time, Constantine took it

upon himself to interfere in the formulas argued over by different rival Christian sects involved in the Trinitarian Controversy before & after 325.⁴³⁸¹

315—325, & beyond, with the spiritual gifts almost gone, with no scripture producing prophets & apostles to give current revelation for that time, the Emperors of the Roman Empire sought to become the divine revelators for the Christian communities in disarray, continual splintering off into rival sects & going in & out of one controversy after another, sometimes with numerous ones going on at once. The Trinitarian Controversy was going on, and the Emperor got involved in attempting to resolve the disunity by having them agree, and sign the Nicene Creed. As the rivalries continued he resorted to force, threats, edicts, sending in his troops, making official doctrines & policies for the Christians of his Empire to follow, believe, & comply to or they could be exiled, banished, or worse. Constantine, still an un-baptized non-Christian pagan, through tyrannical acts of murders on his own family members, & advisors, he was thus someone that the clerical leaders were forced to have to agree with, or they’d face the might of his Imperial resolve to follow through with his threats. His rivals, or those who betrayed, displeased, disobeyed, even if family members, or who were thought to be rivals to his imperial position, could be arrested, imprisoned, drowned in a hot bath, & strangled.⁴³⁸²

But, inconsistently, Constantine, seemingly alright with being a murderer, was strict on his chastity laws, when he gained power over the church. These laws said that a grown female that wished to marry, her guardian must present proof of her virginity. If her guardian had seduced her, while she was growing up, he was to be deported & his property confiscated. Rapists were burned alive. If a man took a girl against her parents’ wishes, he could no longer marry her, even if she was willing. Instead, her acquiescence rendered her liable to be burned alive! If nurses had encouraged girls to elope, they were to have boiling lead poured down their throats, while someone of either sex that aided the lover, was to be burned alive. Seduction was like ritual impurity & thus couldn’t be cleansed. If the parents of the seduced, obstructed justice by concealing the crime, they were liable for deportation.⁴³⁸³

We should also keep in mind that the Nicene creed era also includes debates & polemical discussion about other issues too. The controversy raged well into later centuries. For the different phrases that came out of the Nicene creed era did not settle the issues. The phrase from the substance (ousia) of the Father and homoousios with the Father. Both are said to be “unscriptural” and were employed with some reluctance. Some of the councils which followed after 325 attempted to move away from the Nicene creed by producing moderate formulas, that were still critical of Arianism. But which formulas omitted the phrase “homoousios”. The controversy started when Bishop Alexander of Alexandria in northern Africa near Egypt, one day in a meeting of his presbyters & other clergy under him, began philosophizing about the subject of the Trinity with debates and clever arguments. Arius was one of the presbyters who was skilled in dialectic. He took the opposite position and they all attempted to out do each other by coming up with the most clever arguments that they could. The controversy spread until it had divided the different Christian into warring factions. The Emperor Constantine wrote to both sides telling them that such arguments ought to be kept locked away in their own minds, rather than made known to the public. For who would be able to really understand such advanced and puzzling subjects?

THE COUNCIL OF NICAEEA, 325 AD

One of the most influential church councils in Christian history was held at Nicaea, or what is now the Turkish city of Iznik, southeast of Istanbul, across the sea of Marmora. 318 bishops were present, 6 from the West. Debates were already going on as the interactions with different philosophers, &

some pagans, intermingled along the streets, to debate different issues. From different areas came survivals of the Great Persecution, 2 Coptic bishops, who had their right eyes dug out, the empty socket seared with a red-hot iron. From Neocaesarea, a border fortress on the Euphrates river, came a bishop whose hands were paralyzed by a scorching from, again, red hot iron. Others had been deprived of their right arm. Ascetics gathered too, Jacob, bishop of Nisibis, a hermit who, for years, lived in the mountains, he was clothed in rough goat-hair cloak, perhaps symbolic for his ascetic life. Bishop of Alexandria, Alexander was there, with his deacon Athanasius, who would rise to one of the main stars, or villains of the whole drama, depending on which sources, pro or rival that is considered. He became the Bishop when Alexander died in 328. Another shining star, or snake, (again depending on the source, pro or critic), was Arius.⁴³⁸⁴

Eventually the Emperor had to summon them and others together for what we now call the Council of Nicaea, 325. While they were waiting for different Christians to gathering together, there was a number of preliminary discussions in which different Christians skilled in the art of dialectic, put forth different points of view. During this, a laymen with a clear head, stood up and rebuked them, saying that Christ and the Apostles did not give to us the true doctrine through the arts of dialectic, but rather straightforward knowledge preserved by faith and good works. They were flabbergasted at this, and then agreed that he was right, but they still continued to work out the creed through the dialectical art & philosophized formulas.

In the end, it was the Emperor who was the first to bear witness to the correctness of the creed. Eusebius says that Constantine urged everyone to come to the same opinion and sign the statement of dogmas and to agree with each other by signing a statement which would put in a single term that had been added. It was the word *homoousion*. He went on to explain what it meant, as it was agreed on in the committee. And yet the final verdict was that the thing was really incomprehensible. Eusebius says that the emperor Constantine then philosophized and the Bishops in order to explain the word *homoousios*. "We are well aware that the Bishops and writers of ancient times when discussing the theology of the Father and the Son never used the word *homoousios*."⁴³⁸⁵ Here we see that they acknowledged the fact that earlier Christians had not used such terms. Eusebius had attempted to assure the Christians under him that things had been carefully examined and worked out during the council. And that they had finally agreed, even though there had been much discussion concerning and trouble concerning "the use of certain expressions not found in the Scriptures.... Since the divinely inspired Scriptures never use such terms as 'out of nothing,' or 'that existed which at one time did not exist,' and such like terms; for it did not seem proper (eulogon) to say and teach such things,... never in times before have we thought it proper to use these terms."⁴³⁸⁶ They then proceeded to authorize the use of the very terms which they had acknowledged had not been known to the earlier Christians. The spiritual gifts of revelation by which the knowledge of God had been based on had therefore been eventually replaced by that time with formulas and dogmas worked out in a dialectical council which had settled for human reason over revelation.

Athanasius was at Nicaea, and had taken part in it. After which he seemed to have been perplexed over how that they had dashed back and forth towards one extreme to the other in order to finally find something that they could offer to the Christian world as a statement of faith, as if they didn't have it all along, until then. In their vainly dashing back and forth over different points, the scriptures should have been sufficient to clear up the different matters. And if this is not enough then they had the writings of the Fathers. However, he noted how they had contradicted each other and their forefathers.

St. Hilary in the west also wrote about how that there seemed to be as many creeds as opinions among men. He noted that the *homoousion* was rejected, and then later received, but then explained away by successive synods (church councils). And it seemed they were always making new creeds to describe invisible mysteries. They would repent of what they had done to only turn around to defend those who changed their minds, while those to whom they had defended were anathematized. They were going back and forth over these things, pulling one way, pushing the other way the next moment. Upon writing to the emperor he says that the faith had been corrupted to the point were its reformation was impossible.⁴³⁸⁷ Hilary noted that the argument was about words which had been worked out through heated discussions, and which had only divided them even more. "We avoid believing that of Christ which He told us to believe, so that we might establish a treacherous unity in the false name of peace, and we rebel with new definitions of God against what we falsely call innovations, and in the name of Scriptures we deceitfully cite things that are not in the Scriptures: changeful, prodigal, impious, changing established things, abolishing accepted doctrine, presuming irreligious things."⁴³⁸⁸ How they had silenced the *homoousion*, and then had turned around to preach it, and excuse it, but then condemned it. And thus it seemed to him that they nor their predecessors had been in a position to be sure of preserving any sacred thing intact.⁴³⁸⁹

As a results of Constantine's efforts to bring unity to his Empire, by attempting to bring unity to the State Religion, Christianity, the Nicene Creed was forced on his subjects. They had to agree to go along with it, even if they didn't like, or understand it. The council was called by the emperor, and throughout its proceedings, his influence was dominant, approved the decisions, published them, & gave them force of law. Thus, not a prophet, not an apostle, & not any cleric that could claim to have the spiritual gifts, but an uninspired, then an un-baptized, non-Christian pagan government leader, made the final decision on what was to be official doctrine for all of Christendom!⁴³⁹⁰

POST-NICENE CREED DOGMA ENFORCEMENT & DEVELOPMENTS

The Nicene Creed was ultimately forced upon all of Christendom as binding, & became the only "legal" doctrine of God's nature, for it was by Emperor decree that all Christendom was to accept it. This was one of the first "doctrines," that a non-Christian pagan, not baptized yet, had thought policed, threatened, & punished those who refused to accept it as "official" church doctrine. As Constantine attempted to unify his Empire under the cross banner of fourth century Christendom, he still found that the now legal state religion, he put under his protection, after years of them being persecuted,⁴³⁹¹ remained in disarray. Rather than uniting, they continue to be in conflict with each other over different view points of beliefs. The creed failed to unite Christendom, like he'd hoped, but instead it caused even more schism, splintering, inner fighting & problems.⁴³⁹²

Eusebius of Caesarea wrote in a letter addressed to the church, how the Emperor Constantine heard the arguments, in person, & towards the end, asked the bishops to accept the *omoousios*, & all bishops, after explaining themselves, signed the creed. In the text of Eustathius, fear of being exiled was a persuasion used to get different ones to sign it. Neither Eusebius, nor Athanasius, had revealed this fact. It was Emperor's influence upon the decision making, for only the emperor could exile them. He wanted no opposers, no refractories, and he didn't conceal it, for he wanted unity amongst the bishops. For them to stop their squabbling, & if needed he'd apply sanctions (penalties) upon those who refused to comply.⁴³⁹³

The Council condemned Arius as a heretic, & Constantine issued an edict branding him as infamous &

condemned his books to the flames. Further thought policing included how that anyone found in possession of the now illegal copies of his books, would suffer death! When the 17, who gave votes against the creed, heard that it was going to be published under more thought policing conditions, with imperial authority, & that the penalty of refusal would be loss of place & favor, all but 2 submitted, & they were banished.⁴³⁹⁴

“Since the Council of Nicaea (325) there had been repeated efforts to formulate dogma, and a series of creeds was produced, representing various shades of doctrine, often concluding with anathemas pronounced upon opponents. The constant regrouping of different parties was bound to produce disturbance, especially when complicated by political, personal or patriotic interests.”⁴³⁹⁵

328–337, Constantine also had his moments of mercy & wasn’t always playing the tyrant, but could be talked into handing out pardons to different ones like Arius, & Eusebius of Nicodemia, & Theognis of Nicaea who were banished & later recalled for what happened during the Nicene Creed era. It was because of this type of civic power that many bishops signed the creed, for they feared being banished. But, being banished, recalled, exiled, then later pardoned, was what seems to be the mood swings of the Emperor, depending on which clerical leader fell out of favor, or that gained his favor, even they were ones that he’d disagreed with earlier. He wasn’t so much interested in what faction had the truth, as he was concerned about what the on going controversies were doing to the unity of his Empire, inasmuch as he used Christianity as the State religion to try to bring some unity. His methods of thought policing were thought could solve issues, & he kept them going almost up to the time of his baptism just before his death May 22, 337.⁴³⁹⁶

The church became the political arm of the state, & the Emperors, from Constantine onwards, would all seat or appoint bishops according to their pleasure. Or banish those that might have angered them, & who might have lost their favor, or recalled from exile, those who regained their favors. The Emperors treated the bishops like civic employees, firing whom thy will, & treating them like court officials. They called councils & influenced their outcomes, decisions, & forced bishops to subscribe to whichever creed they favored. There were no spiritual gifts, no revelations, no prophets, & apostles at work during the creed making, & the office of a bishop had become a worldly, desirable position of worldly power, not divinely spiritual power, by this time. Positions that were filled not by divine selective inspiration, (but by claims to divinity, which the Roman Emperors claimed for themselves⁴³⁹⁷). This, as they selected their own bishops, & showered, those chosen-ones, with favors, & imperial blessings, as long as those bishops were subservient to them. Thus, bishops signed one creed under the pressures of one emperor & then another creed under the threats of his successor. Thereby, the force of the civil power was used to attempt unity in the Empire, but this always didn’t work, because Christendom was in a continual state of disunity, endless factions, splinter groups’ apostates producing more splinter groups.⁴³⁹⁸

335, THE CASE OF THE DISAPPEARING BISHOP, OR THE MYSTERY OF THE CUT OFF HAND: A Bishop Arcinous (spelling ?), who went to a monastery in Syria, & hid, was gone. So where was he? The anti-Athanasius group used this “disappearing,” to vilify Athanasius with. Charging that Athanasius murdered him, & had hacked off one of his hands, & used it for black magic rituals! To vilify him further, they presented charges to Constantine that alleged that Athanasius was ‘guilty’ of kidnapping, murder, sacrilege, (or the violation or misuse of something regarded as sacred or as having great value). Plus, of Satanism and extortion, (or obtaining things or one’s way by unfair means, by force or threats). These charges were serious enough for Constantine to have to look into, & so Athanasius was summoned to face a trial, at (Pire?), in 335. The ‘missing’ bishop was tracked

down by one of Athanasius’ men, during an elaborate undercover operation. The monks at the monastery where he had hid, wrote an ill-guarded letter that was intercepted & became known to Athanasius’ men. It was a response to those who had planted the bishop amongst them in the first place, & they were wondering now, what they had gotten themselves into. They may, or may not, but might have been aware of the plot going on to discredit Athanasius, & charge him with murder, etc. So there is the question too if the missing bishop went there to hid on purpose, or was told to go there for some other reasons. Whatever might be the case, he was tracked down, & found alive! The intercepted letter made its way to Athanasius, who held on to it, as he went before the tribunal court to face the different charges. Athanasius had the council admit that they would be able to recognize the missing bishop, if they saw him. They said that they would know him. Having had the bishop brought there, he then brought him into the court, wrapped in a large cloak, from the neck on down, with only his face visible. Thus, they knew that it was the man in question, & couldn’t go back on their word, or claim they were mistaken, or whatever. Athanasius went over to the cloaked man & lifted one side & exposed the man’s arm. On that arm was a hand, still connected! Now earlier, so-called evidence, which must have been manufactured evidences, was presented against Athanasius, as by way of a box that had a cut off hand in it. It was passed around the court as exhibit A, “evidence,” for an alleged crime done, of the hand supposedly used to perform black magic rituals with. But in displaying the arm with the hand still attached, this discredited the charges, & the manufactured “evidence.” Athanasius then went around to the other side of the man & lifted the other side of the cloak, & exposed the man’s other arm, again with the hand still attached! He then dared & challenged the court to come forth & show if the man had a third arm, from which the hand was cut off. At this point the legal proceedings began to collapse, because of his clever defense, & the fact that the bishop was standing before them, alive & with both hands attached! But they still wanted to somehow get at Athanasius, who himself suspected that they were plotting to religiously assassinate his character even further, or even assassinate him. So he made his escape by night in a boat across the Mediterranean.⁴³⁹⁹

338–40, the after effects of the Nicene Creed started to be felt throughout the Empire, for it failed to bring unity as hoped by the Emperors. It was almost accepted universally in the West, Egypt was divided, & it was rejected by most of the bishops of Asia, who were made to sign it under imperial pressure. The Arian bishops of the East, considered Pistus the only true bishop of Alexandria, though Athanasius was given the bishopric by imperial edict, & called a council in 337 at Alexandria, & his Athanasian bishops condemned the council of Tyre. Letters went out from the rivals to recruit the different bishops throughout different areas to accept either the Arians or the Athanasians. Letters went to the three emperors, for the Empire had been divided after Constantine’s death. Constantius, one of the Emperors, sent troops to enforce civil-religious policies over the wordings in the creed, & Alexandria became a scene of mobs, wounded & dead bodies, as different sects, such as the Athanasians were driven out. Both sides thought policed each other, as the different scattered & banished Christians, or ones, driven-out by troops, sought refuge in other areas of the Empire. Both rival sides deposited each other, moved in their own clerical leaders, refused to acknowledge council canons or laws that were against their sect & continued to write to different ones in power for their support. One council that found & decreed Athanasius innocent, found him condemned by another rival council. The bishops’ seats of power were being corrupted by unworthy traffic, misuse of powers, civil authorities’ power plays in forcing out one bishop they disliked, so another could take his place that they favored. When force was used against the Arians, the Arians protested, but favored force when it helped their cause, when used against their rivals. When force

favored the Athanasians, they didn't protest its use until it was used against them. Bishop Julius of Rome, held a council in Rome, 340, sided with Athanasius & admitted him into their communion, & the Athanasian bishops too. Julius also refused to recognize the depositions of the Arians in the East that were against Athanasius & the bishops, that had caused them to flee to Rome for refuge. As it was, if the Emperor gained victory over his rival fellow Emperor, & happened to be an Athanasian, like in the case with Constans, 340, over Constantine II, then the Arians worried that they would be in trouble & suppressed, because outcomes of military campaigns between rival Emperors could determine what might also happen to those not on the religious side that the Emperor at the time favored. Meanwhile different ones, like the Arians, & Semi-Arians were seeking to modify the formulas of the Creed to compromise the wording enough to supersede the Nicene Creed, that would be acceptable to Constans. Thus, for about 25 years, creed making would be done in the attempts to formulate new formulae, as attempts were made to change the wording in the hopes to supersede it.⁴⁴⁰⁰

May 342, Emperor Constans, I (reign 337–350), son of Constantine I, noting the controversy continued, that the Nicene Creed was to solve, when it didn't, he wanted to end the conflicts with trying means already employed, by convoking another council. Emperor Constantius II, (reign 337–361), also a son, was recruited to help with the council that was to be held at Sardica (Sofia in Bulgaria), about a half way meeting place for both the two Empires, & two churches. They hoped to end the differences that continued to divide the church. Issues raised by Athanasius & Marcellus of Ancyra, were on going troubles for unity, & the Council of Tyre 335, was used to depose Athanasius, while Marcellus was condemned by the council of Constantinople, 336. Eusebius of Caesarea & Eusebius of Nicomedia, both condemned & accused Athanasius of "Sabellianism," (Father, Son, and Holy Ghost being only different manifestations of one God). The council opened between the end of 342 or beginning of towards the autumn of 343, with about 160 bishops gathered. The Tyde deposition of Athanasius was requested by eastern bishops to be recognized, while the bishops of the west had, in council, declared him innocent & Marcellus orthodox. The east was offended by the west & split to hold their own councils. At Philippopolis, the eastern bishops' council condemned Athanasius, excommunicated Bishop Julius at Rome, Bishop Hosius of Cordova, & others. They drew up a new formula that made no reference to the *omoousios* (consubstantial—one substance). Meanwhile, the western bishops excommunicated the eastern bishops. So much for the Emperors' attempts to bring unity. The different bishops of east & west were still going to have their power plays & continued the rivalries. 344, Constans got his brother Constantius to recall the Athanasian bishops of the East, after he had exiled them, & let Athanasius to return to Alexandria. Emperors could be recruited to forcibly install, by their troops, the bishops they favored. Moreover, despite the different councils, if a sect gained the favor of an Emperor, they could disregard the decisions written up in the canons of the councils, & gets their way by force of arms, if need be. These types of militant tactics would be continued to be used during the Middle Ages, but would also get worse under a militant Christendom who didn't hesitate to not only confiscate property, banish rivals, but use torture, imprisonment & death by fire.⁴⁴⁰¹

340, & a few years after, the Arians & Semi-Arians tried reformulating the Nicene Creed enough to supersede it, make their new versions acceptable to Athanasian emperor, Constans, when he became ruler of more than two-thirds of the Empire. For about 20 years they tried to formulate such a compromise creed & came up with professions of faith in four or so formulae. One issued from the Council of Antioch, four years later, made it 5 confessions of faith. They all were

anti-Sabellianism, or were against the heretical belief that the Father, Son, and Holy Ghost were only different manifestations of one God. They also omitted the offending word they didn't like, *omoousios* (one substance). The second council of Antioch came up with the "Creed of the Dedication," in which "The Three Persons of the Trinity are declared to be three in substance (*upostasei*) but one in concord (*sympsonia*), and an anathema is pronounced on all who say "that there was a time or season or age before the Son was begotten; or that the Son was a creature like one of the creatures." The 4th creed of Antioch was the creed of the Arian party until 359, & it declared the Son to be like unto the Father "according to the scriptures." It was replaced by the "Dated Creed" of Sirmium.⁴⁴⁰²

Without prophets & apostles to settle issues, (Eph. 4:10-14), & with Greek philosophical terms & concepts tainting the developments of creedal formulas, with words that described God the Father in unscriptural manners, the attempts to find formulas to express "doctrines" continued to rival the others' attempts. There were some that had formulas that made it sound like 3 persons in the Godhead, or 3 divine substances, of 3 Gods. Others that sounded like the Father, Son, Holy Ghost were the same person, or 3 manifestations of one God. Others that made it sound like they were of the same substance, another of like substance, others that they were 3 in 1, or as in another, that the Father & Son were 2 in 1. The more the formulas, the more confusing & farther away from reveal doctrine the different formulas became, each attempting to use Greek or Latin words in found in scriptures to describe what the Godhead was to be dogmatically & canonical-enforced to be like. Add to these on going polemical messes, the different spin offs of interpretations of them, & what they must of become amongst the common folks, artists, or perhaps later anti-Christians, pagans & outsiders getting word & news about what was going on in Christendom. Such things also eventually led to strange looking depictions of the later Christians' godhead, 3 faces on 1 head, 3 heads on 1 body, etc.⁴⁴⁰³

355, Council of Milan, 300 bishops assembled before pro-Arian Emperor, Constantius, & with his pro-Athanasius brother Constans dead from suicide, the Emperor turned again against the Athanasius & order a written condemnation of him, threatening to exile those who didn't sign it, some bishops were exiled. The Arian doctrine was raised by the Emperor to the level of revelation & canon law. Soldiers were sent to Alexandria to seize Athanasius to enforce the deposition, but he escaped to a hiding place on the Nile. Imperial agents were sent from city to city to ensure the enforcement of the imperial edict, & the bishops who didn't accept the deposition, were banished. But even the Arians were divided, & it came down to the use of the different formulas & words being used in the Creedal formulas in question. A slight different word with a slight different meaning to the semi-Arians: *homoiousion* (from *homoiousion*, "similar" or "like in substance"). They adopted this word to express the belief that the essence of the Son was not the same, but was like that of the Father. This party include a lot of eastern bishops & were known as Anomoians, (from "unlike in substance"). Still other sects were produced from these controversies, that held different view points, like the Acacians led by Acacius and by Valens, bishop of Mursia in Pannonia. Thus, Arians weakened themselves by splintering off into rival sects amongst themselves. As one sect would gain favor over others, with the Emperor, the emperor would exile their rivals for them. By 357, both wordings were rejected by Western bishops, who had their own views, & drew up a second formula, during an assembly at Sirmium, during the sojourns of Constantius.⁴⁴⁰⁴

357, more Emperor's threats, more compromises, more creed making, councils kept the different rival Christians retrogressing away from ever having unity, as the Arian formula of the second council of Sirmium gave way to a third council in 358. The semi-Arians had gotten, by request, the

Emperor Constantius to convoke it & it drew up another new confession of faith known as the 3rd formula of Sirmium, consisting of a collection of decisions of earlier councils, including the decree of the synod of Antioch against Paul of Samosata, & the omoousios (one substance) was rejected. Banished from Rome in 355, Pope (Bishop) Liberius, who hated banishment, was restored from exile by Constantius, & was asked by him to take part in the council, & asked to condemn the one substance doctrine, but he refused, but eventually reluctantly got talked into it, & signed the formula, but felt he had to judge it necessary to declare that "...whosoever does not grant that the Son is, as to substance and in all things, similar to the Father, must be excluded from the Church."⁴⁴⁰⁵ Thereby he said goodbye to the strict Athanasian creed for the moderate Arian formula. In letters to the Emperor Constantius, (who was for Arius), & letters to the Arian bishops of the East, & another letter to the Arian leaders of the West, Liberius, seeking clemency, seeking to be released from exile, & restored to his bishopric, admits his double minded switching back & forth between the rivalry, but claims he had good excuses. At one point he's appearing to be for Athanasius & their wording of the Creed, while the Athanasians are in power. But when the Arians took over, he moves over to their rivalry side, claiming that he didn't defend Athanasius, but because his predecessor, Bishop Julius received Athanasius at Rome, when they came to them, Liberius wrote how that he was afraid to be considered a traitor, so he went along with the peer pressures of the moment. However, he then claims that those in the East had been right in condemning Athanasius & his bishops. But, now that he's on their side against the Athanasians, he'd like to be released from banishment & returned to his bishopric. To Ursacius, Valens, & Germinius, this ex-bishop of Rome, Liberius then claims that he had condemned Athanasius, & again seeks to be restored to his former clerical position at Rome. Mean while, Athanasius, in his History of the Arians, written for monks of Egypt, he declared that Liberius, at the end of 2 years in exile, fell, & that upon being frightened by threats of death, he signed an Arian formula. However, Liberius still tried to maintain fragments of the Nicene Creed faith, though giving up some of the wording by surrendering omoousios. He still maintained that anyone who didn't acknowledge a similarity between the Father & the Son in everything, was shut out (excluded – ausgeschlossen).⁴⁴⁰⁶

360, the Holy Ghost is the topic in discussions & in a letter of Athanasius to Serapion, how that certain Christians held that the Holy Ghost was a Third Person in the Trinity.⁴⁴⁰⁷

When Constantine's son Constantius, who leaned toward Arianism, ruled as sole emperor between the years 350 and 361, obvious efforts were made to undo the decisions of Nicaea. About 359–360, he sought to use the 4th formula of Sirmium to unite the Christian world. He convoked an eastern council to meet at Seleucia in Isauria and a western council at Rimini, where Valens (bishop of Mursia in Pannonia), presented the formula. The majority of the council declared the symbol of Nicaea sufficient, but maintained omoousios, as if it affirmed the divinity of Christ. Dissenters withdrew & held a separate assembly. Impatient, Constantius obliged the bishops, by force or by ruse, to sign a symbol which reproduced more or less the 3rd formula of Sirmium. Eventually, one by one the bishops yielded & the whole synod or council signed it. What of the 4th formula? A similar scene happened at Seleucia, 12 bishops were for the same substance wording. 40 for the unlike or dissimilar substance, 100 for omoiousios (like substance). They came to no conclusions, so Constantius had them sign the formula of Rimini containing the Arian omoiousios. The formula was sent to all bishops and they were compelled to sign. Even the deposed Athanasian bishops were then compelled by imperial powers to subscribe to their rival's Arian beliefs. All bishops, East & West, renounced the Nicene (Athanasian) Creed, including Hosius, bishop of Cordova, the author of

the omoousios (one substance), & Liberius, bishop of Rome, once favorable to the Athanasian side, turned & renounced it. As long as the Arian Emperor controlled Italy, the west remained submissive, as were those in the East.⁴⁴⁰⁸

361, after the death of Constantius, the Athanasians felt they could breath & speak more freely. For about 18 years the fortunes of their cause varied, with the support of the emperors sometimes vacillating. 361–363, Emperor, Julian the Apostate, tired to restore pagan worship, unleashed his anti-Christian position, but allowed the exiled bishops to return, thinking that they would start their rivalries again & thus weaken Christendom, & sure enough they started quarreling openly again. In 364, Valens (364–378), Emperor of the East, influenced by strict Arian, Eudoxius, bishop of Constantinople, started up the persecution again against the semi-Arians, but of course also the Athanasians too. Valens also used force to get new strict Arian bishops in place, & the bishops were submissive again to another tyrant Emperor. He had the Arian Demophilus take over the seat of bishop at Constantinople. Valens traveled from province to province to force the bishops in each place to submit & sign the formula of Rimini, while those who didn't, lost their privileges and their churches. Mean while in the West, Valentinian I (364–373), as Emperor of the West and for Athanasians, unleashed persecutions on the semi-Arians.⁴⁴⁰⁹

362, a synod condemned Apollinaris, bishop of Laodicea in Syria, that leaned towards Monophysitism (the belief that in Christ there was 1 nature only, the divine absorbed the human nature to make that one nature). He taught that the Son of God or Word of God took on a human body & took the place in it of the human soul. Thus, there was in Christ a human body, but no human soul, the Logos having taken the place of the human soul, both "animal and rational." He later made partial concessions, that the Word took the place not of the whole soul (animal and rational), but the reasoning spirit (rational soul) in Jesus. One part divine, 2 parts human & "animal soul," but not the rational soul were fused in the unity of a new nature. His views were condemned by various synods & finally by the Council of Constantinople, 381. "It was through the succeeding stages of the Christological controversies that the church first reached a clear insight into this great mystery: God manifest in the flesh."⁴⁴¹⁰

387, Diodorus became bishop of Tarsus. He was born at Anioch, was a student of Greek & Latin literature & the scriptures, & had lived in Armenia. Exiled, he lived for 10 years in a monastery. After his ordination, he opposed the Apollinarians, who believed that Christ "had a human body and a sensitive but not a rational soul." The rational soul was said to be replaced by the Logos, the Word. In contrast, Diodorus believed that in Christ, there were 2 complete natures– human with a complete human soul, & the divine nature, with distinctions between the 2.⁴⁴¹¹

It was not until the year 381, at the Council of Constantinople, that the Nicene faith finally triumphed. Still, there were some Christians who felt like some issues needed to be cleared up in other councils. Athanasius, bishop of Alexandria from 328 until his death in 373 A.D., was one of the defenders of the decision at Nicaea. One of his major accomplishments was a Council in Alexandria in 362, which recognized that what was critical was not the language but the meaning it expressed. Because of the work of this council, the confusion over the possible meaning of hypostasis and ousia was cleared up. The formula of one hypostasis was endorsed as a means of stating the unity of the nature between Father and Son.

During the 4th century A.D., Gregory of Nyssa, in writing to Ablabius used a scripture, that was to become one of the "proof text" scriptures to defend the 3 in 1 & only "one God" doctrine of many of the later Christian

sects. For Gregory argued that one God must be confessed by us according to the witness of Scripture. (Deut. 6:4).

During the fourth century, the Cappadocian theologians, Basil of Caesarea, Gregory of Nyssa, and Gregory of Nazianzus, used their philosophical training from the schools of Athens to refine and establish the meaning of the Nicene Creed, & to formulate what would become the orthodox production in defeating the Arianism at the later Council of Constantinople, 381.⁴⁴¹²

340–364, the thought policing of dogmatic creedal formulas went according to the sides that the Emperors in the East or West favored, be they Arian or Athanasian, or Semi-Arian or Strict-Arian. Thus, there were waves of persecutions, banishments, deposing of different bishops, & dogma developments to create creedal formulas that had different wording in them that were done to try to compromise & reword the Nicene Creed, or supersede it, & reword some of it in order to appease the side that the Emperors were on in the areas of the Empire, east or west, that they were at. Their troops were used to drive them out rivals, to take over their churches, & slaughter those who resisted the imperial thought-policing tactics. The Nicene Creed & the unscriptural words contained in the different words applied to the different formulas, like the first through the fourth formula of the council of Sirmium, continued to be presented to the bishops at the different councils, & force, threats, & imperial persuasions were used to get the different bishops to sign the new formulas, & to enforce them as the new canonical laws. Emperors that banished Athanasians, were talked into recalling or restoring exiled bishops, when other Emperors, victorious over their rival Emperor, came to power. Bishops, like Liberius, exiled from his seat in Rome, & others that claimed to have renounced their former positions & had become Arian, wrote letters to the different bishops & Emperors, to be restored. Arians & Semi-Arians, were persecuted when an Athanasian Emperor, like Valentinian I (reigned 364–373 in the Western part of the Empire), came into power. Then, visa versa, with Athanasians & semi-Arians under a strict-Arian Emperor, Valens (364–378), in the East. It was a time when civil leaders of the State enforced & even used their troops to thought police those who rejected the new church doctrines & creedal formulas, according to the sided that they took & favored. There were hardly any spiritual gifts, if any at all that could be said to be at work in the formulations of unscriptural creedal formulas.⁴⁴¹³

Thought Policing & Punishing Those Who Rejected the Creeds & Emperors' Decrees: Pope Damasus (reign 366–84), of the Roman See, & St. Ambrose, elected bishop of Milan in 373, worked closely together to thought police & extinguish the remnants of Arianism in Italy, during the post-Nicene Creed Trinitarian controversies.⁴⁴¹⁴ Add to that the Christological controversy, & the different councils that tried to overturn earlier or other councils, & thought police their rivals, over the different questions about, for examples: How the Son was incarnated (born a human god in a real body of flesh & bones)? How could he be perfect God & come to be perfect man? How could 2 entirely different natures, the human and divine, be united in the Son? In what form did the union of the divine & human take place? After which, were there 2 persons, or just 1? Did the divine nature & human nature persist? Did the divine will and human exist together in Christ? Or just one will? These, & many other questions “were debated in the councils and their decisions imposed by the emperors, while bishops were installed and “deposed” with the aid of the civil power, frequently with bloodshed, over a period of more than three centuries.” “The councils were conducted in a spirit of combat, and sometimes there was bloodshed. Each faction appealed to the emperors to use force to subdue or banish its enemies.”⁴⁴¹⁵

Unscriptural wordings, in the Nicene Creed & other formulas with wording influenced by Greek Philosophical terms & descriptions of God, became words & concepts that caused a lot of confusion, misunderstandings, & sufferings, down through the centuries. For examples: Clerical leaders & the regular church members were forced to believe in different formulas according to their imperial enforcements. Many were banished, tortured, deposed, thought policed with troops, discriminated against, imprisoned, property taken, fined, mutilated, burned, forbidden to live in different areas, forced to leave, or exiled for life. Plus, many were not given licenses to preach their own religions, & some were even murdered for the wording in the Nicene Creed & the different formulas that were argued over in different councils.⁴⁴¹⁶ Such words as: Omoousios also Homoousion, (consubstantial, one substance, used to suggest that the Father and the Son were of one substance, or essence, same substance, or the Christ is one substance with the Father, or identical in substance). Omoiousios, or Homoiousion (similar, or like substance),⁴⁴¹⁷

The whole mess created beliefs like Sabellianism (the belief that Father, Son, & Holy Ghost were only names for different manifestations of the one God). Plus, arguments over Upostasei & symphonia, used to suggest the belief that the 3 persons of the Trinity are declared to be 3 in substance, but 1 in concord, or agreement & harmony.⁴⁴¹⁸

Plato's Greek Philosophy tainted later Christian doctrines, by reinterpreting scriptures about God having a body, into being metaphorical & non-literal. Thus, a new Christianity emerged that was eventually thoroughly hellenized. With this came more schisms, dogmas, creedal formulas that caused more stages of the apostasy, as different bishops fought with each other, sometimes violently, over the wordings to creedal formulas. They also used threats, force-of-arms, banishments, threats to excommunicate, & civil authorities, the Roman Emperors who sided with their formulas, to get their particular dogmas to become the decreed religious law throughout the Roman Empire.⁴⁴¹⁹

Ambrose, a former civil servant, was elected bishop of Milan in 373, worked closely together to thought police & extinguish the remnants of Arianism in Italy, during the post-Nicene Creed Trinitarian controversies. The city of Milan was divided between Arians & Athanasians & with a new bishop in power, a serious conflict threatened to break out in violence. Ambrose had to be baptized before being ordained because he wasn't even a member of the church yet. After his election he became Athanasian, & because he had been the civil ruler of north Italy, he had great political influence. When an Arian bishop of Sirmium, Germinius, died in 376, Ambrose intervened & got an Athanasian bishop put in, Anemius. Ambrose influenced Gratian (emperor of the West, 375–383), & 6 Arian bishops in Illyria were deposed. Gratian set new rules in a Roman synod that proscribed heresy, & Arians & others were vilified as heresies. Athanasian bishops were restored & Arians were driven out under the edict Sapor, & Damasus was instructed to expel the Arians.⁴⁴²⁰

378, Valens, in the East died & Arianism lost its last imperial protector. Gratian, (reigned in the West, 373–383), sent General, Theodosius, to the East & he was proclaimed Augustus at Sirmium (& reigned in the East as Theodosius I (the Great), 379–395). Thus, 2 Emperors, pro-Athanasianism & pro-Nicene Creed, were then in power to suppress Arianism, & Semi-Arianism, but that wasn't a high priority on their list because of the Barbarian invasions going on. Eventually by about 380, Athanasian bishops were placed in the bishopric seats in important sees, (or the seats of authority of bishops or archbishops). In 380, Theodosius I, (the Great, reigned in the East, 379–395), baptized in the Nicene faith, (380), proclaimed the exclusive authority of the Nicene Creed. He enacted

rigid penalties, not only against pagan idolatry, (with a death penalty to those caught practicing it). But he forced & thought policed other Christian sects, & made edicts against all Christian “heresies.” All Christians sects were ordered to adhere to the religion of the Roman church. To this imperial decree, the bishop of Roma, Damasus, (reigned 366–84), raised the “Holy Roman Church” above all others.⁴⁴²¹

Thought policing others, Theodosius entered Constantinople & order the Arian bishop Demophilus to conform to the doctrine of Nicea. The bishop left & Gregory of Nazianzus was conducted to the church of St. Sophia. Other Arian bishops were rooted out or sought after. Councils were used to depose Arian bishops, such as one by Ambrose at Aquileia in North Italy. The Athanasian bishops used the civil powers of the Athanasian Emperors to crush their religious rivals, remove the Arians from their seats & put in their own! The Emperors would also chose their own bishops, even if they were yet un-baptized, like Nectarius, who became bishop of Constantinople, after chosen by Theodosius. 36 bishops, that didn’t accept the Nicene Creed, were refused seats at the Council of Constantinople to be held 381. Before leaving Constantinople, they wrote a collective letter to their members admonishing them to never embrace the Nicene faith. The power of the Emperor was recruited by the Council to confirm their canons & decisions, & for them to take over the church buildings in possession of their rivals the “heretic” Arians. In January 381, Theodosius forbade all “heretics” (or those who didn’t accept the Athanasian faith & the Nicene Creed), to hold assemblies within the cities & commanded them to turn their church buildings over to the Athanasians. Pagan Rome had paganized the church by force. The council of Constantinople felt like they had to wait for approval from Theodosius, before finalizing canonical decisions. Thus, they sent him a letter, praying him to confirm its decisions. He replied by a decree, commanding that the churches in the Orient should be delivered to the bishops who should find themselves in communion with the faith, which was that of the equal divinity of the Father, the Son, and of the Holy Ghost. He names the prelates for each province, thus selecting those who were in what positions & where. If different ones didn’t like it, he could always send in the troops to enforce his will, as other Emperors did. Knowing this, many bishops would sign whatever was finalized & approved by the Emperors. But because not all obeyed, despite threats, those who were condemned or resisted often meant more conflicts, contentions, thought policing, even blood shed, with troops sent in, & death penalty laws for heresies.⁴⁴²²

By 383, Theodosius I (reign 379–95), became the sole & absolute Emperor of the Roman Empire, & declared Christianity as the only legal religion in the empire, whereas before, during earlier centuries in days of persecutions, early Christians were outlawed as an “illegal religion.”⁴⁴²³ He also took over the sole arbitrator of the church by determining church policy and doctrines. He certainly wasn’t a prophet, or an apostle, & wasn’t inspired as such, & even though Roman Emperors were believed by the Romans to be divine, and spoke as one of their “gods,” he certainly wasn’t.⁴⁴²⁴ In attempting to reach a final forced & lasting decision on the nature of God, he convoked the Council of Constantinople in 381, the 2nd Ecumenical Council. Arianism was condemned, & the clergy adopted the Nicene concept that the Father, Son, and Holy Ghost are “one essence.” The Nicene Creed was made the only legal creed describing the nature of God. Thought policing the Arians, the Emperor unleashed a reign of terror on them, forcing them to flee from Constantinople. Mean while, the Athanasian view became universally accepted by fourth century Christians,

but remained under the theocratic directions of the Emperor, until his death at Milan in 395.⁴⁴²⁵

In time, “...Arianism was a lost cause inside the Empire, though growing rapidly among the barbarians along its borders.... In the fourth century, doctrinal controversy centered round the relation of the Son to the Father; in the fifth century, round the nature of the Son. The two problems were not unconnected, Arianism, by subordinating the Son to the Father, was considered by the Athanasians to deny the full divinity of the Son. Sabellianism, at the other extreme, by insufficient differentiation denied, the Arians thought, his [Christ’s] full humanity. Constantine had summoned the Council of Nicaea, at which the Imperial will had triumphed, and Arius had been condemned. Various councils during the fourth century sought to establish creeds of semi-Arian or non-committal nature. Finally, Theodosius convoked the Council of Constantinople (381), which reaffirmed the creed of Nicaea, and Arianism was henceforth sternly suppressed.... In the next century disputes arose over the relation of human and divine in the nature and personality of the Son.”⁴⁴²⁶

354–430, Aurelius Augustinus, or Augustine, was born 354, at Thagaste in North Africa, to a Christian mother, who became a saint, St. Monica, thus a city was named after her, Santa Monica. She must have been amongst those Christians, that were still teaching & accepting the other side of the issues of the times, that God had a body.⁴⁴²⁷ If so, she also then must have taught it to Augustine, during his youth. However, later, after Augustine had apostatized from his earlier Christian youth’s upbringing, had moved away, & lived a lustful sinful life, as he confessed to, in his *Confessions*. He came across the other side of the argument, and must have been embarrassed with how his Mother’s *embodied God* teachings. “Augustine grew up with the understanding that the Christian God was an embodied being. The doctrine, he said, was for him a stumbling block. He was plainly embarrassed by it and readily embraced the arguments of those who maligned it.”⁴⁴²⁸ But it was also in his *Confessions*, that St. Augustine provides substantial evidence, that beliefs in a corporeal deity were still commonly held, at least in some Christian quarters, as late as the 4th century.⁴⁴²⁹

The anti-body, body-God controversy continued to pull the early to later Christians in different directions, some going back & forth between the 2 extremes. Some being talked out of their former beliefs, others sticking to them, others, not sure what or how they should believe. Especially, as more confusing formulas, descriptions, & dogmas smothered each other, & different controversies went unresolved for years, even though councils & creedal formulas sought to solidify into laws, what was supposed to be believed. By the mid to late 4th c., the immaterial God dogma, hadn’t become dominating in most areas of Christendom, & so there still were many who held onto the earlier beliefs & defended embodied God themes.

Augustine was also trained in the dialectic arts of arguments, & thus became a skilled debater, as a lawyer, & had gained a famous reputation, so that he entered a career as a teacher of rhetoric, that took him to Italy, first to Rome, then Milan. There, Bishop Ambrose taught him & introduced him to the Latin translations of Platonist writings. Augustine was thus later reconverted again to the Christianity of St. Ambrose, who told Augustine that he didn’t have to believe, that God had a body, to be a Christian!⁴⁴³⁰ Under the tutelage of Bishop Ambrose, Augustine learned of the possibility of “God’s being a totally immaterial, invisible, and incorporeal being. With his long-standing stumbling block removed, he converted to the faith in 386” was baptized at age 32. Augustine confessed that at one time, he was a materialist & couldn’t understand how God was without a body of some sort. But in his quests for more understanding, Augustine didn’t turn to scripture to try to understand “an immaterial God,” that was being adopted by most of Christianity of his

time. Instead, he turned, like many of the early Christian apologists, to philosophy, Greek neo-platonic understandings, not revealed truth. Ambrose also guided him to find “answers” through the Latin translations of Greek thought too, & firmly grounded him in Neoplatonic reinterpretations of Christian doctrine. Thus, he eventually rejected the beliefs of his youth, gladly, & adopted incorporeal-God themes.⁴⁴³¹

He spent some time in his writings to try to make sense of the contradictions & inconsistencies of the Nicene Creed, trying to harmonize the creed with reason & scripture, but that only increased the mystery. After 15 years, he produced *De Trinitate*, which shows his struggling to find analogies in human experience for “three persons in one God.”

Augustine: “O God... you have not parts... You are everywhere, and everywhere you are entire. Nowhere are you limited by space. You have not the shape of a body like ours [Augustine claims that God’s Catholic church of his time didn’t teach the corporeal version of God, which he denounced as childish absurdities, how that] there was nothing in the doctrine which she [the Catholic church] taught to show that you, [God] ...were confined within a measure of space which, however high, however wide it might be, was yet strictly determined by the form of a human body.”⁴⁴³² Thus, in Augustine’s version of God, he was like many other platonized later church fathers, he de-literalized the Bible where it was against his views, & admits that God the Father, couldn’t be actually described in human terms. For only God can know God fully, but that probably, “the true God has neither sex, age, nor body.”⁴⁴³³

As late as the 5th century, (354–430), Augustine’s work *The City of God* & Theodoret of Cyrus’ apology, *The Curing of Greek Maladies*, apologists continued to argue that Christians and pagans worshiped the same supreme being. The problem was, as pointed out by Augustine, in *The City of God*, there were so many schools of Greek thought, contending about just as many things as the different early to later Christian sects were. About 288 different schools of Greek philosophy, each was “the inventor of his own dogma and opinion” but their love of truth severed them from their teachers to go out and strive for truth, or what they thought was the truth, whether it was true or not. But that no one will easily find any who agree in all their opinions.⁴⁴³⁴ From Augustine’s later rejection of the embodied God themes, we note that the beliefs were still around for him to reject and argue against them, he being an uncompromising advocate of incorporealism. He was troubled by “fools” who asked him about if God had a body that he was confined to, had hair, nails & was confined to a bodily shape. For “...it seemed to me most unbecoming to believe Thee to have the form of human flesh, and to be bounded by the bodily lineaments of our members”⁴⁴³⁵

From Augustine, we get a catalogue of “heretical” Christian communities or sects, two of which explicitly taught that God is embodied in humanlike form. They were the Audiani also called Vadiani, & the Anthropomorphites. The first were followers of a Christian deacon, Audius of Edessa, located primarily in Syria and Mesopotamia. The second were located in Egypt. John Cassian, a Christian monk, spent 15 years, between about 385–400, in the Egyptian monastic community and confirmed Augustine’s testimony in regards to the Egyptian anthropomorphism (human qualities of God, feelings, physical body shaped, etc.), as the long established norm, & incorporealism was the innovation, (a newly introduced belief system).⁴⁴³⁶

428, Nestorius, a famous preacher, a priest of the cathedral of Antioch, who’d studied under Theodore of Mopsuestia & shared the views of the school of Antioch, was made bishop of Constantinople. He insisted on the distinction of 2 complete natures, human & divine, in Jesus Christ, & objected to the term “mother of God,” as some had applied to Mary, with their own particular meanings. He, like others

before him, had his own understandings during these Christological controversies. To sum some of it up, basically: He seemed to be suggesting that the person of the Word is different from the person of the man Jesus with whom it is associated. He denied that God as such could either be born or suffer or die. The 2 natures are not a personal unity, but are only a moral unity, & hold an outward, mechanical relation to each other, in which each retains its peculiar attributes. Mary could be nothing more than a mother of the man Jesus. Mary merely engendered the man in which the Word became incarnate. Jesus thus is God because he contains God.⁴⁴³⁷ This aroused “...the bitterest opposition of the people and of the monks. They contradicted Nestorius in the pulpit and insulted him in the street; while he returning evil for evil, procured corporal punishment and imprisonment for the monks....”⁴⁴³⁸

Nestorius reflected the religious intolerance & thought policing of the time by recruiting the Emperor, during a sermon, to give him an earth purified of heresy, & promised heaven for it. He asked him to help him fight the heretics, and if so, he would help him fight the Persians.⁴⁴³⁹

The Christological issues over the oneness of “the God-man,” 2 natures, the one God-man from the unity of the 2 natures, the unity said to be real, a physical one. This, concept came out of the theology of the school of Alexandria, with Cyril being the patriarch of Alexandria. To sum up the basics of Cyril’s opposing Nestorius, & how he set forth the view of the Catholic (meaning Universal) church, how that: The Logos took on human nature to Himself in Mary’s womb. Thus the title for Mary, Theotokos (Mother of God), was appropriate for her. The Godhood and Manhood were united in the Incarnate Logos in one Person, (one nature argument, called: Monophysite). Before this, there were 2 natures, but being united these can only be distinguished “in theory.” The godhead isn’t able to suffer, while the Logos, united to the flesh, his flesh tasted death. Here on earth our Lord was one Person, but He underwent different experiences because of His 2 natures. Indissoluble, or unable to be destroyed; lasting is the union between the divinity and the humanity of Christ. The physical union, or “*enosis phusike*,” real unity, was contrasted by Cyril against Nestorius’ accidental, & purely moral union. Bishop Celestine of Rome, sided with Cyril and a synod of Rome, 430, demanding that Nestorius retract his “error” or be excommunicated. Nestorius also appealed to Rome, in the West, which strengthen the position in the western church as it was growing in importance, prestige, & theocratic powers, for a while before the Barbarian Germanic tribes troubled Rome. As it was, Theodosius I, (reigned in the East, 379–395), he had declared the thought policing concept that hence forth those in communion with Rome & Alexandria should henceforth be known as “Catholic” and that all others would be known as “heretical.” Cyril & Nestorius continued to battle it out seeking anathemas, & throwing out heresy charges, & eventually their quarrel became more general, for it became Alexandria & Rome opposed to Constantinople & Antioch.⁴⁴⁴⁰

With many of the earlier Jews having cut the path for later Christians to follow, from the 2nd century onwards, the decline in earlier beliefs defended by many in the physical aspects of Deity, continued to decline. Consequently, it became easier to follow the same anti-body, monotheistic-path, mentioned earlier, that also come about with earlier scriptural tampering mentioned. Both early Jews & early Christians, used the tampered with Septuagint, that helped the Hellenization process to philosophize away earlier beliefs in the gods & goddesses, in their images & forms that looked human in shapes. Thus, the new ‘god’ was dialectically argued & reasoned as being both immaterial & passionless. During the 2nd century onwards, there arose many Body-Despisers, that punished their bodies for asceticism penance

requirements. Thus, it was easier for them to also adopt the anti-body beliefs that deity didn't have a body, when it spread out to them in their places of asceticism. Though some rejected it, & wanted to maintain the earlier beliefs in the physical aspects of God, they were pressured to give up those beliefs. To re-enforce the dogmas, more tampering with the scriptural & apocryphal texts, already tampered with, continued to take out the bodily support, bodily symbolism, bodily ritualistic types, & to insert support for their dogma of a bodiless one God. Other human types also had to be changed, or morphed out of the ritualistic symbolism, that of Christ's bodily atonement. It eventually fell into disuse in some areas, & was replaced by the practice of penance in which men found suffering to be the road to heaven, & perfection, which was also assigned to them by the episcopacy (or government of a Church by bishops). The arguments over monotheism continued as the church fathers continued to merge the Father and the Son into one being, & continued to enforce the dogmas. Plus, to reduce the role of Christ as the mediator. (Because how could Christ mediate between God & the human family, if Christ was one being with the Father, & Holy Spirit?). Consequently, the role of Christ as mediator was filled by holy relics, holy virgins, holy martyrs, & celibate bishops.⁴⁴⁴¹

About Mid-4th–6th centuries, in the case with Ostrogoths & Lombards, (the German Barbarian Christians), Arianism influences on them helped reshape their thinking & world views.⁴⁴⁴² These changes & conversion to later Christianity, were said to have been helped along, through Arian influenced bishop Ulfilas, 340s, & although limited, he did influence their ways of thinking, though not without resistance from tribal chieftains & with a versions of later Christianity of the times, still tainted with their Barbarian pagan thinking. However, it became a more simplified version of later Christianity, for to the Germans, the Trinitarian controversy, with its dogmatic formulas influenced by Greek subtlety, & dialectic polemics, was incomprehensible to them. Add to this, their dislike of dogmas, this caused them to return to simpler pre-Nicene beliefs.⁴⁴⁴³ This is not to say that classical Greece & Rome had no influences on Germania, for there were limited influences in some areas that allowed some blending with German paganism. But it's to point out that the Trinitarian controversy, when it spread into pagan barbarian Germania, was not subject, during the 4th–5th centuries, to dominating Latin Roman Catholic thought policing, & enforcing of dogmas, as other areas of Christendom were under the Roman Empire & its "converted" Christian Emperors.⁴⁴⁴⁴

Though the version of Arianism forms of Christianity from Ulfila had spread to Germanic groups like the Visigoths, Burgundians & Vandals, the earliest forms of Christianity that taught more tolerance, love, forgiveness, & conversions not by force, were lacking & not traits that shined forth, but rather, the more later militant Christian concepts seem to have been more impressive to the barbarian "Christian" influenced Germanic Conquerors. As Vandal conquest went through different areas where Roman Catholics lived, they were driven out from their properties, which became 'Vandal lots,' & the Catholic clergy were expelled from the district, so that Romanizing influences might not creep in. Church property fell to the Arian-Christian Germans, during the 4th–6th centuries.⁴⁴⁴⁵

Without prophets & apostles to reveal the divine word on current doctrinal issues of the times, the Roman Emperors, believed by the pagans to be divine, would gather the later Christian leaders into church councils, or hear their wrangling, & then publish Empire wide decrees, & military-enforced thought policed policies of the later Christians' dogmas, & creedal formulas that they sided with. Thus, making the dogmas into law, with different types of punishments for those who didn't obey or comply. These rather harsh methods were done, not by

prophetic revelations, but out of the different Emperors' motivations to try to settle disunity in their Empire, or section of the Roman Empire they ruled over, by trying to get the later Christian rivalries to stop their violent, at times, disputes against each other over unscriptural formulas & word games. Such methods were done during the Trinitarian Controversy, & the Christology Controversy. (Concerning later concepts & formulas about the Godhead, then later about Christ, what he was supposed to be like as a divine-man, did he have a body that could suffer or not. Did he have one, or two natures? Etc.).⁴⁴⁴⁶

431, another council was called to try to resolve these Christological issues, the Council of Ephesus. Cyril, Bishop of Alexandria uses the power struggle tactics of depositions & excommunication to vilify & counter Nestorius, Patriarch of Constantinople. He dogmatically claims that Nestorius had divided too trenchantly the personality of Christ. Nestorius arrived at Ephesus with 16 bishops & armed escort, like he was going to battle. Cyril had a retinue, or a group of advisers or assistants accompanying him consisting of 50 Egyptian bishops, monks, parabolani (or clerical assistants commissioned with the duties to nurse the sick), plus, slaves, & seaman, all under the banner of St. Mark & of the holy mother of God. It must have been quite the spectacle, for on his side was also the Archbishop Memnon of Ephesus, with his Asiatic bishops, 12 bishops from Pamphilia. Cyril argued the 1 nature dogma, Nestorius the 2 natures. Cyril tried to make it sound like the 2 natures would mean 2 Christs, but this was not what Nestorius was claiming. So some questioned if each opposing party cared to really understand the position of the other? Or were they intentionally misrepresenting each other to vilify one another before the council? Not even giving each side a chance to make their case? This seems to be what Cyril tried, as he started the council without some of his rivals' supporters having the chance to be at the council. While 3 Delegates from Rome, 1 representing bishop Celestine, 2 the (430 Council of Rome), council's condemnation of Nestorius, were there. Before more friends of Nestorius could arrive, such as John of Antioch, Cyril organized the council & took the presidency of it, which probably helped him gain favor over his rival. Consequently, "doctrines" were continually being settled by clever maneuvering & debate tactics, vilification methods, & misrepresenting of the rivals' beliefs. Plus, attempts to discredit their positions, accusations of heresies, anathematizings, force of arms, troops, & thought policing. Plus, bribes, gifts of 6 ostriches to the Grand Chamberlain, & not by the spiritual gifted apostles & prophets. For had any real true ones been around, they could have helped resolve issues, had a long line of them continued down to that time. But because there weren't any, those who inherited the consequences of the apostasy were being tossed to & for with every wind of doctrine, (Eph. 4:10–14).⁴⁴⁴⁷

Count Candidian, commissioned by the Emperor with policing the council, tried to get Cyril's side to wait for the rest of his rivals to arrive. 68 bishops requested they wait till John of Antioch got there. Nestorius refused to take part any further until the invited bishops assembled. But, Cyril went on with the Council, & so the Count, as captain of the emperor's bodyguard, entered the Church of St. Mary, where the meeting was going on. With him were a band of soldiers, he announced to the bishops the command to disperse, & a tumultuous scene erupted, which ended when the imperial legate withdrew. Bishops favorable to Nestorius withdrew too, & so Cyril used the opportunity to read the imperial letter of convocation, the council heard the Nicene Creed read, the correspondence between the two rivals read, & arrived at a decision to anathematize Nestorius, to deprive him of the episcopal dignity and the priestly communion, according to canons

& letters of Bishop Celestine of Rome. Cyril went out & with the people of Ephesus, held a party with jubilee, illuminating the city with torches, as if victorious. Nestorius protested & the Count invalidated the decrees because the Council hadn't really official started because the decisions were made by only part of the council, Cyril's other rivals hadn't gotten there yet. So it was obvious he was attempting to cheat at getting a verdict in his favor. When John of Antioch did get there, & with 43 bishops under the protection of the Count, they held a council of their own, & deposed Cyril & Memnon of Ephesus. Cyril's council retorted by deposing John of Antioch. It was now council against council, depositions against depositions! As new arrivals learned what happened in the first meetings, they held their own & overruled their rivals' decrees, send out letters announcing decisions, some from Rome even claimed they made their decisions by "apostolic authority." But one could hardly say that such actions could have been inspired by spiritual gifts, for there were no apostles known to be alive at that time & so the claim was in name only, not with any real apostolic authority. "Now followed a succession of mutual criminations, invectives, arts of Church diplomacy and politics, intrigues, and violence, which give the saddest picture of the uncharitable and unspiritual Christianity of that time."⁴⁴⁴⁸

Because the decrees of the councils couldn't become official & executed without the Emperor's declared will on the matters, both sides sought to gain his favor. But both parties were prohibited from visiting Constantinople. Cyril thus sent in an agent disguised as a beggar, with a letter to Dalmatius, an aged monk that had great influence & lived in solitude for 48 years. He had long since warned the people about Nestorius & was aroused to fanaticism & what was in the letter of Cyril's representations & so the old monk rallied the monks & abbots to leave their cloisters & march with torchlights to the imperial palace. They were joined by a large group that followed, & the old monk was admitted into the imperial palace & presence & presented a vigorous case that ended up favoring Cyril. Theodosius II (408–450), finally let Cyril & his group into Constantinople to choose a successor of Nestorius. Thus, out maneuvering his rival, Cyril gained the favor of the Emperor for his cause, & Nestorius was banished. John of Antioch continued to attack Cyril's anathemas, & synods held at Antioch & Tarsus, renewed the condemnation of Cyril, first pronounced by the smaller council of Ephesus. In 432, Theodosius II used his imperial powers to force, if necessary, & the fear of punishing severely, to get John & Cyril to bring about reconciliation, ordering them to abstain from creating, ordaining, or deposing bishops until they reached an understanding. Thus, peace was made & compromises & bargains between them ended up having John condemning Nestorius, so long as Cyril subscribed to a creed proposed by John. Cyril signed the compromise doctrine that contained the term "mother of God," but applied to Mary "in a limited sense" only. Under Cyril's influences, John recognized Maximianus as replacement bishop of Constantinople, thus replacing Nestorius. Thus, all these compromises in doctrine, in selection of a new bishop were done under imperial pressure. But all this still didn't bring real lasting peace, as more bishops & clerical leaders continued to condemn, anathematize, & rejected their rivals' versions of "doctrines" & arguments continued. The Nestorians rejected the council of Ephesus & the worship of the theotokos—of Mary as the Mother of God. In 432, Pope Celestine requested the Emperor to exile Nestorius to some desert, & by the autumn of 435, 2 imperial decrees, published at the request of John, had him condemned to perpetual deportation in Arabia, his writings burned & the partisans of his doctrines fell under severe penalties & further thought policing. 40 bishops

that opposed all this were also banished. Nestorius was exiled from one place to another, from his former cloister of Eurepius before the gates of Antioch, exile to Arabia, to Egypt & suffered persecution, as he had persecuted "heretics" when he was in power. He died some time after 439, but when & where is unknown. His tongue was said to have been gnawed away by worms in punishment for his "blasphemy," & was said to pass on to harder eternal punishment. The Monophysite Jacobites would annually cast stones upon its supposed grave in Upper Egypt, & their tradition claims that the spot hasn't been moistened by rain. The Emperor who was at first for him, turn against him & had all his writings burned, & his followers named Simon Magus, (after Acts 8:9–24), thus they were vilified & stigmatized as Simonians. But the teachings lived on in Persia, where several teachers of the theological seminary of Edessa fled to. It spread & flourished for several centuries from Persia, to India, Arabia, China & Tartary, founding schools & hospitals. Mean while, Cyril continued to help defend & shape the doctrines of the incarnation, & theotokos (mother of God), & the Trinity. His use of force against rivals continued, as he also drove the Jews out of Alexandria, after an anti-Christian outbreak amongst the Jews. He took a large group of people to their synagogues & drove them out of the city, & let the people plunder their goods. Cyril of Alexandria finally died in 444.⁴⁴⁴⁹

About 444, Dioscorus, Cyril's successor, became patriarch of Alexandria. A monk named Eutyches renewed the quarrel between the Monophysitists & Dyophysitists, (a belief that both before & after the incarnation of Christ, the 2 natures were distinctly separated). Eutyches was head of a monastery in a suburb of Constantinople, & argued that Christ has only 1 nature, the divine, after his incarnation. Again, it was Christological issues over if Christ was a God-man! A God with a body of flesh & bones, born of flesh, through Mary. If so, how many "natures" did he consist of? 1 divine nature, 1 human, making 2 separate natures? Or just 1 nature, the divine united with the human? Or, as a simpler, more radical view than that of Cyril, this monk's view that there was only 1 nature, the divine. So questions must have been asked, as to what then, became of Christ, in the fleshly body of a man? Was the physical body of Christ, the man, also divine? Eutyches claimed that the council of Ephesus (431), had overemphasized the humanity of Christ, while the council of had also insufficiently affirmed His divinity. He maintained that the scriptures, (by this time what versions of the New Testament that might have been were available to them), contained the answers, for the sentiments of the church Fathers were of no help, so he argued. With no current, & living true Apostles & Prophets, (as to that time), that could produce, what would then be, "current revelations," or "current scriptures," that could have helped solved issues & controversies, the churches of this time, or at least as Eutyches argued, they had to fall back on what they thought was the next best thing, the scriptures. For Eutyches, his Monophysitism, emphasized more of the divine, while acknowledging the flesh, for after Christ's birth, there was only 1 nature, "the nature of God become flesh and man." While, with the Dyophysites, they presumed that there were 2 natures during Christ's life time, & 2 natures after his resurrection. They tried to account for His "becoming flesh" & then resurrecting with a body of "flesh and bones," if he was to remain the complex being that they had made of Him. The difficulties they faced were attempting to explain away or ignore that facts that there were changes in Christ's human body as he went from a baby to grow in stature, wisdom, feel sorrow, feel suffering, & die a human death, in the human nature. So they believed that the divine (the Logos) in Jesus Christ couldn't change, couldn't grow in wisdom, couldn't suffer & die. So the incarnation became, again, another questionable issue to argue about. For if the Logos

was divine, how could the Logos assume a body like ours? Did the Logos assume a body of a different nature, a divine not a human body?⁴⁴⁵⁰ If so, then what were the deifying aspects of the resurrection? Christianity of this time still had many deification themes in connection with the resurrection being physical, although the physical resurrection was another controversy, as some assumed it would be a spiritual one only, such as many did, during the time of Augustine, (354–430), bishop (395) of Hippo.⁴⁴⁵¹ Deification themes of Eutyches has him stressing the divine in Christ, & as he denied that 2 natures could be spoken of after the incarnation, believing that as the 1 nature of God became flesh & man, the impersonal human nature assimilated the divine by the deifying personal Logos, so that his body is by no means of the same substance (omoussion) with ours, but a divine body. All human attributes get transferred to the 1 subject, in the humanized Logos: God is born, God suffered, God was crucified & died. Eutyches asserted the capability of suffering and death in the Logos-personality, and the deification of the human in Christ.⁴⁴⁵² Could it have also been asked then, logically, & this might have been a controversial question: Was God also then murdered? Was it because some didn't like how this sounds, that they came up with a separation of the natures, 2 natures, (Separationists), so that the divine can't be murdered, while the human nature can?⁴⁴⁵³

Eutyches influenced Chrysaphius, the minister of Theodosius II, (408–450) & controlled the emperor's religious policy. Bishop of Alexandria, Dioscorus, vilified as "heretics," Theodoret, bishop of Cyrus, & Ibas, of Edessa, who held the "2 natures" views. To bring upon Flavian, patriarch of Constantinople, the fate of St. John Chrysostum & Nestorius, both had been banished. These may or may not have been more for political motives, than for religious dogma sake. Whatever might be the case, bishops often would take advantage of different situations, if they knew enough about them, to then benefit or increase their territories or ranges of influence & power. With the support of Chrysaphius & Dioscorus, Eutyches proceeded to have bishops deposed. In 448, Theodosius II, (408–450) under their influence, issued a decree against the Nestorians & deposed the bishop of Tyre, thereby bishop Dioscorus became sole master of Egypt. He seems to have caused the Monophysitism (1 nature - Eutychianism), to dominate, as he also sought to establish his clerical seat even above that of the Orient & Constantinople. It was the continual era of religious-political games of power, with Christological issues thrown into the mix, & sometimes seemingly becoming weaponized issues against less dominant dogmas. Which, when decreed heretical, with imperial condemnations as backing, they became even more a weapon that was used to drive out rival bishops! Now that Christendom was in the early part of the Middle Ages, these tactics would continue to be used in the centuries to follow.⁴⁴⁵⁴

448, opposition to Eutyches came out in force at the synod held by Bishop Flavian in Constantinople. Eusebius, bishop of Dorylea, demanded that Eutyches provide proof of his charges of Nestorianism against him & others, & accused him of heretical opinions. Eutyches debated for a long time, after which the Bishop Flavian, in the name of the bishops & abbots, pronounced him of being imbued with the errors of Valentinian & Apollinaris heresies, & that he be deprived of all sacerdotal dignity, excluded from their communion & fallen from the government of his monastery. Moreover, the thought policing of him included how that if anyone should even speak to him, or knowingly associate with him, they shall be excommunicated! Eutyches countered these actions by appealing to Pope Leo, the Bishop of Rome, & the Emperor, but also did Flavian. Leo wrote that he was preparing a complete exposition of Catholic doctrine on

the debated issues. Meanwhile, both rival parties sought public opinion, recruited different distant bishops to their side & Eutyches, with powerful friends among the monks & at the court & a patron in Dioscorus of Alexandria, got the emperor Theodosius II to convoke another general council.⁴⁴⁵⁵

Spring, 449, Second Council of (or 'Latrocinium') of Ephesus, Dioscorus, bishop of Alexandria, deposes Flavian, bishop of Constantinople. The Emperor was on the side of Eutyches, thus when Theodoret, bishop of Cyprus tried to attend the council, being anti-Monophysite, he was forbidden. Another rival, Ibas, was imprisoned. Bishop (Pope) Leo sent a dogmatic letter, the Tome to Flavian, to be read in his behalf, but it didn't get read, because he didn't have the support of the Emperor. The council finally opened in August 449, in the church in Ephesus. Bishop Dioscorus of Alexandria, pro-Eutyches, was the choice of the Emperor to be the presidency over the council. The thought policing through imperial powers continued to shape these later Christian dogmas, as an imperial commissioner declared to the council that whosoever should alter the "true faith," would receive double condemnations from God, & the emperor. Dioscorus asked if anyone wanted to make changes to the declarations of Nicea & Ephesus, to which some of his followers shouted threats of anathema to anyone who would suggest changes. Eutyches was reinstated as abbot & priest, & further attacks on the two natures issue was thought policed, for as the formula proposed by Eusebius of Dorylea, was read, there were cries of threats to drive out Eusebius, & "Burn him!" Claiming that he had divided the Savior. The council, pro-Eutyches, adopted 12 anathematisms of Cyril, condemned dyophysitism as heresy, deposed & excommunicated rivals, such as Theodoret, Flavian of Constantinople, Leo of Rome. Seeing that the tide had turned, bishops that had voted for 2 Natures, held by Bishop Flavian at Constantinople, now changed their minds. Count Elpidus, the chief legate of the Emperor, declared how the heresy of Nestorius had rightfully been condemned. Almost as if declaring a revelation from Christ, he said that the Logos had granted to declare to the church Fathers there, about Him (Christ-Logos), concerning His person and His nature, if they really recognized Him, if they professed the orthodox faith in regards to the Logos, then He would recognize them also before His Heavenly Father. Elpidus further warned, that those who would alter "the true faith," would be subjected to the double & severe punishment from God & the Emperor. To enforce & thought police the wording in dogmas further, Elipus asked that the Emperor's orders be followed, & the on going issues over that of the terms used in the composed formulas were again reconsidered. That of theotokos (mother of God) & enosis (union), as applied to the 2 Natures, (that declared how the 2 Natures at the Incarnation were united into one). Plus, in contrast to that, the concept that Christ's Nature after the Incarnation was One Nature made flesh, (*mia physis sasarkomene*). Dioscorus pointed out the text of the Council of Ephesus, where it was forbidden to propose, write or compose a formula of faith other than that which had been defined by the church Fathers at Nicea. It was said that to add peer pressure in thought policing the decisions of the council, a crowd of soldiers, sailors & monks invaded the church, & intimidated the bishops. Consequently, 130 signed the deposition against Flavian & Eusebius of Dorylea, sending them into exile, where Flavian died soon after. Two weeks later, depositions were enforced against bishops Ibas of Edessa, Irenaeus of Tyre, Theodoret, Domnus, while Monophysites bishops replaced them. Like with other Emperors that went back & forth between favoring some, to later condemn them, Theodosius II had first supported Nestorius, then abandoned him & ordered his works to be burned & vilified his followers as Simonians (after Simon

Magus, the father of heresy, Acts 8). But when he died in 450, so did his powers to protect the Alexandrian party that imposed Monophysitism, through imperial civil powers & the imperial police enforcing "doctrine" on all the important bishops' sees of the East. Pope Leo, bishop of Rome, declared the council to be a Latrocinium (a gathering of robbers). But Theodosius II didn't have enough imperial power to impose Monophysitism on the West, so more dogmatic battles were on the way, for it was a heresy in the West.⁴⁴⁵⁶

One of the points of contention, in the Christological Controversy, was over the single personality, or not, & the single nature, or not, of Christ. These power struggles caused different ones to rise & fall in their clerical positions, as the See at Alexandria, that dominated earlier, lost to the domination of other Sees, or areas of the church. The doctrine of the 2 natures of Christ, was formulated by Leo of Rome, & it was accepted then, 451, though the Alexandrian party resisted this, & thus, at Egypt & Syria, the Monophysite heresy prevailed, that proclaimed dogmatically, 1 nature of Christ, only, not 2.⁴⁴⁵⁷

451, Council of Chalcedon, Dioscorus is banished, while Eutyches, a monk who was restored earlier & who dogmatically attacked Nestorius, was condemned. The points of contention, in the on going Christological Controversy, was over the single personality, or not, & the single nature, or not, of Christ. The doctrine of the 2 natures of Christ, was formulated by Leo of Rome, & it was accepted then, 451, though the Alexandrian party resisted this, & thus, at Egypt & Syria, the Monophysite heresy prevailed, that proclaimed dogmatically, 1 nature of Christ, only, not 2.⁴⁴⁵⁸

About mid 450-51, with Pulcheria, sister of the emperor, being a Dyophysite, who married another follower of the belief, a general Marcian, proclaimed Emperor, they both unleashed the reversal of the previous council's decisions. Chrysaphius, the minister of former emperor was executed, the bishops exiled were recalled & their rivals had to choose to follow the new Emperor's faith, or be banished. The doctrine of the person of Christ was again under imperial pressures, with bishops running back & forth, according to what the current beliefs were enforced to be. Thus, as they were being 'tossed to and fro with every wind of doctrine,' because they didn't have prophets, & apostles, (Eph. 4:10-14), the imperial threats of anathematizing, excommunicating, banishments, & imperial thought policing continued. Emperor Marcian called another council to meet in September 451, at Nicea, & more than 500 bishops assembled, but the emperor was distracted & retained by an invasion of the Huns into Illyria. Consequently, he had the council transferred to Chalcedon, near Constantinople, so that news of deliberations could be sent to him, while high functionaries, senators, 19 in all, represented him. The council decided that Bishops Flavian & Eusebius had been unjustly deposed & it deposed Dioscorus, Bishop Juvenal of Jerusalem, and bishops of Caesarea, Ancyra, Beryta, & Seleucia. The emperor confirmed it & exiled Dioscorus, "the murderer" of Flavian. The next day the creeds of Nicea & Constantinople, letters of Cyril to Nestorius, & to John of Antioch, plus the doctrinal letter of Leo's Tome or letter to Flavian were all read. When Leo's was read, his supporters cried that it was the faith of the Fathers, & apostles, & they claimed it orthodox backed, & threatened anathema on whosoever doesn't believe it! They further claimed that Peter had spoken through Leo! That it was the doctrine of the apostles, & that Leo & Cyril had taught the same doctrine. Thus, why wasn't it read at the council of Ephesus? From this they sought to put the letter up as almost being, if not even, on the level of scriptures, revelation, as if it was what Peter & the apostles would have written, as a profession of faith. But

the letter only debates the same types of arguments over the same Christological issues, the 1 or 2 natures! But the letter was also a compromise between the two rival dogmas, to make the West's formula, "Two natures in One Person," but although it was held up as if revelation from Peter, there was no biblical authority in Leo's tome. Eventually, after opposition from several bishops, those of Illyria & Palestine, after a few days, the entire council adhered to the tome. The emperor wanted them to unit on a formula of faith, but the bishops of Rome complained that what was drawn up had terms insufficient to exclude Monophysitism, so they threatened to hold their own council in the West. The emperor recommended they come to an understanding, & had them voice their opinions on which version to go with. The bishops exclaimed that they were with Leo, so the commissioners of the emperor had added to the definition how that "there are in Christ two natures, without conversion, without separation, and without confusion," and so it was done." But again it was through imperial threats, pressure, fear of going against the emperor, who sided with his commissioners, that the eastern bishops gave in & said they believed Leo, when asked. A new formula was deliberated, but in secret, & it was then read, after repeating the creeds of Nicea & Constantinople. It told of the different stages of the controversy, & then told how the Synod, opposes those who seek to rend the mystery of the Incarnation into a duality of sons, & consequently excludes, from her communion, those who venture to declare the Godhead of the Only-begotten capable of suffering. Plus, who imagine a mingling and a confusion of the 2 natures in Christ. It excludes those who foolishly maintain that the servant-form of the Son, assumed from us, is from a heavenly substance, or any other than ours. It anathematizes those who claim that before the union, there were 2 natures, but after the union, only 1. It claims that the church fathers had all taught with one accord that Jesus, perfect in His Godhead & perfect in His manhood, true God & true man, consisting of a rational soul and of a body, of 1 substance with the Father as touching the Godhead, & of 1 substance with us as touching the manhood, like unto us in everything except sin; according to the Godhead, begotten of the Father before all time, but in the last days, for us men and for our salvation, according to the manhood, born of the Virgin Mary, the God bearer. It further on told of Christ being confessed in 2 natures, without confusion, change, rending or separation. While the difference of the natures is not denied by reason of the union, & the peculiarity of each nature is preserved, & both concur in one Person, (who is Jesus, the Son & Only-begotten & God the Logos). The formula was such a blend of compromises to attempt to satisfy so many rival view points, that it ended up not entirely satisfying anybody. So the emperor, knowing this, had it ratified during the 6th Session on Oct. 25, 451.⁴⁴⁵⁹

451 & later, after the Council of Chalcedon, bloody fights between monks & the rabble broke out, & Monophysite fractions went off in schismatic churches. September 454, Dioscorus died, Peter Mongus & Timothy Aelurus organized a anti-Chalcedonian opposition. 457, Emperor Marcian died, & Alexandria revolted, drove out Bishop Proterius & elected Timothy Aelurus. The commander of the troops being gone from the province at the time, upon returning, he arrested the new bishop, Timothy, and installed Proterius, which infuriated a mob that invaded the baptistry of Proterius' church, massacred him while he was officiating, dragged his corpse through the streets, burned it & scattered the ashes to the winds. Timothy regained his seat at the see of Alexandria, called a council, anathematized Leo of Rome, Anatolius of Constantinople & Basil of Antioch. He then installed bishops devoted to his cause throughout Egypt. There were mobs, violence, reports of 10,000 dead, & if accurate, the

rivalries continued, Timothy was arrested & exiled. Emperors continued to use their civil powers to enforce dogmas, like Basiliscus (476–477), who sided with the doctrine of St. Cyril & in the condemnation of the Council of Chalcedon. Timothy was recalled from exile, & the emperor's position was published & sent out to the bishops & monks throughout the empire, they were invited to sign it & if not, they'd suffer deposition & confiscation of property, & exile for the monks. 500 bishops approved his anathema of the Council of Chalcedon. Thus, dogmas, formulas, canons, synods, decrees, & creeds, bishoprics & property gained during earlier times by rival powers, could be turned over & reversed by the next rival civil authority! For Zeno, the former Emperor of the East, (reigned 474–491), in exile in the mountains of Isauria, marched on Constantinople, entered the capital, banished Basiliscus & his family to Cappadocia where they starved to death. He decreed the abolishment of all the former emperor's measures & policies. Again the Monophysite bishops were driven out, & replaced. All bishops that subscribed to the former emperor, retracted quickly to implore Zeno's pardon. In the East, the clerics' dogmas bent with every wind of doctrine blown by whatever the then current emperors' favored. They would switch back & forth as quickly as a new Emperor gained power, & happened to have a different dogmatic view point. About 481–82, Bishop Acacius got the favor of Zeno & the Henoticon or Edict of Union was declared, in which it accepted the canons of the councils of Nicea & Ephesus, but rejected the formulas of Chalcedon, avoiding the "in 2 natures" expression, & gave it the force of law in 482, but Zeno was not strong enough to impose it on the West.⁴⁴⁶⁰

Felix III (II) bishop of Rome, (483–492), upon the news of Henoticon, sent 2 bishops to Constantinople with letters for bishop Acacius & Zeno, that admonished them to stay faithful to the Council of Chalcedon. The Roman legates were to also find the Acemete monks, when they got to Constantinople, because they were devoted to the Council of Chalcedon & had written to the clerics in Rome, several times about what was going on in the East. The thought policing tactics of the all-powerful patriarch Acacius, made it hard for the legates to proceed. They were kept by the Acacian party from communicating freely with the outside world, beautiful promises were told them, they were flattered & given presents. They were invited to be present at the liturgy in which Acacius officiated. All this was to perhaps either get the legates on their side, or delay them from proceeding, or play whatever political-clerical maneuvering they were doing against their rivals in Rome. The Acemete monks, alert & suspicious of tactics being used, sent word to Felix, who called a council & excommunicated Acacius, who in turn excommunicated Felix. This was not the first time that both bishops in the East & West excommunicated each other. Or in opposite councils, they deposed, excommunicated & exiled each other, for these types of responses & tactics had become weaponized during the Middle Ages. But the enforcement of this moves often depended on if they could get militant backing to force them, such as getting the favor of an Emperor, or a King with their troops. When delegates from Rome notified Acacius of his excommunication by Rome, they used the Acemetes monks, & got some of them to pin the act of excommunication to the mantle of Acacius while he was performing church services & those who did the pinning, paid for their audacity with their lives.⁴⁴⁶¹

491–518, (reigned in the East), Emperor Anastasius, (anti-Chalcedonian), widened the gap between East & West. Rome had been in trouble for some time, with the fall of Rome, 476, & with the increase of importance of Constantinople & the Byzantine growths, the church of the East sometimes sought to have little to do with Rome.

Besides, the East had its own issues with being racked by continual disputes, as to the nature of the relationship between the divine & the human within the person of Christ. What the council came up with was met with resistance from church leaders in Egypt & Syria. Large sections of the Church in the East accepted the theological formula, as directed by imperial power, while other sections rejected it, & this resulted in a pro-Chalcedonian faction, that resisted the anti-Chalcedonian faction, that now had an emperor backing them. The Acacian schism wasn't going away also, & would disturb the inner life of the church for at least 34 years, 484–518. Anastasius used his imperial powers to also try to force, like others before him, seating clerical leaders to his liking. He went so far as to try to elect the Archdeacon Lawrence pope. After Acacius died in 489, Euphemius became bishop of Constantinople, in 490, & was a Dyophysite. When word came of his election was met with mix support, some acknowledging, others refused to admit him into their communion. He was disposed in 496, by a council in Constantinople called by Anastasius. The problem with the Henoticon, was that it was causing further divisions, rather than union, for it was being interpreted differently according to which rival faction wanted it to sound in their favor. The emperor didn't approve of diverse interpretations, & he himself, was against the 2 natures, being anti-Chalcedon, & thus proceeded to depose pro-Chalcedonian bishops. In 511, he caused a council to depose Macedonius, bishop of Constantinople. Timothy, a Monophysite, took his place. Flavian, the patriarch of Antioch, replaced Severus (512–518). Bishop Elias of Jerusalem, took over for John (516–524). Peter Mongus, a Monophysite, remained bishop in Alexandria. In 513, with Eutychianism gaining influence & civil affairs in great confusion, Anastasius proposed a general council to attempt unity & peace, but the controversies over the same issues continued, even after his death in 518, when Justin I (450–527), became Emperor in the East, (reigned 518–527).⁴⁴⁶² He was a zealous Catholic, & accepted the Tome of Leo, & was pro-Chalcedon. Six days after Anastasius died, a disorderly crowd in front of the church of Saint Sophia, inspired by the changed religious views of Justin I, demanded that the Patriarch John approve Chalcedon, Leo, Macedonius & others who'd been deposed. Furthermore, that an anathema be done against Severus, the patriarch of Antioch. John said he'd refer the matter to decision of an early council, & when gathered in July of 518, or 519, under the presidency of the metropolitan of Heraclea, they recognized 4 previous councils, Nicea, 325, Constantinople, 381, Ephesus 431, & Chalcedon, 451. It deposed the patriarch of Antioch, requested the Emperor to recall the pro-Chalcedonians who'd been exiled. It ordered different names of Bishops to be restored to the diptics of the church, Macedonius & Leo. Churches divided in their allegiance to the new bishop were thought policed by imperial police. Justin, pro-Rome, sent an officer to request Bishop Hormisdas of Rome (514–523), to send legates to Constantinople. They came with anathemas & another faith formula of Hormisdas, & Nestorius, Eutyches, Dioscorus & others added, were anathematized. It accepted Chalcedon, Leo's Tome, & all those who separated themselves from communion with Rome, to be effaced from the diptics, (or panels that flip open, a note book type art works, hinged together & that open up). Did they also use the "apostolic" claims, to attempt to raise the position of the Roman Catholic see as being higher than others for its "apostolic," roots? Was this used to put an additional authenticity stamp of approval on their formula, & decisions?⁴⁴⁶³

Despite Empress Theodora's efforts to install her own Pope to help the Monophysite sect, the Catholics were able to maneuver around her to get Justinian to renew persecutions against them. This was probably done

because of how in 535 the Monophysites were in the ascendant, or they were holding a position of increasing status or influence. John of Tella, spread the doctrines in his wanderings over Asia Minor. Monks of the sect flocked to the capital & fashionable people had their children baptized in Monophysite churches. But things changed in 536, for Catholic Pope Agapitus I, arrived in Byzantium on an embassy from the Ostrogoths, and he soon excommunicated Anthemius, bishop of Constantinople. With support from the Catholic party, he convoked a synod which deposed him and other bishops. Justinian was induced to ratify the pope's decision. Persecutions began again against the Monophysites: "In Syria, Armenia, Mesopotamia, Monophysite monks were hunted down, whipped and burnt alive in market-places. John of Tella was captured and put to death with slow tortures by Ephraim, bishop Antioch."⁴⁴⁶⁴ So went further thought policing over dogmas that were produced under conditions apostasies produce, such as the Christological Controversy.

Justinian (born 483, died 565), during Emperor Justinian's reign, (527–565 as a pro-Chalcedonian & Catholic), both the church & state were under his dominating Imperial rule. The Code of Justinian, became the law of the land. It began by declaring the Trinity, & anathematized Nestorius, Eutyches, & Apollinarius. It acknowledged the ecclesiastical leaders of the Roman church, & commanded all Christian groups to submit to their authority. But it also claimed that the civil power of the empire was over the church. The law was to come from the throne, be they clerical or civic laws! It regulated the church clergy on down through its ranks. It threatened apostates, heretics & order them to be put to death. Manichaeans, relapsed heretics, had automatic death sentences. Donatists, Montanists, Monophysites, & other dissenters, it was decreed, would have their goods confiscated, economically suppressed by having them declared incompetent to buy or sell, to inherit or bequeath. They were excluded from public office, forbidden to meet, & disqualified from suing orthodox Christians for debt owed them. Montanists were collected in their churches & their buildings were burned with them inside. He deified himself as being divine & required worship gestures & ceremonial pomp, when different ones came to meet with him. He used his divinity to remove bishops & put in ones he liked.⁴⁴⁶⁵

538, Justinian has a general Belisarius, to substitute in place of the new pope, St. Silverius, (536–537), the deacon Vigilius, former papal ambassador at Byzantium (Constantinople). He was made bishop of Rome, 538, but only under the secret stipulation that he favors Monophysite doctrine. Chalcedon had condemned Nestorianism, but approved their doctrines in The Three Chapters, which Justinian's edict rejected. He wanted his condemnation signed by 5 patriarchs, & the bishops under them also sign it. With bad grace, 4 signed, but Vigilius didn't & defied Justinian. Rome was taken by Totila & was in the hands of the militant Ostrogoths (East Goths). Vigilius eventually gave in & he published his *Judicatum*, 4-14-548, & it now condemned The Three Chapters. Protests came from those in the West that were loyal to Chalcedon, & Vigilius was condemned. The African churches excluded the pope from their communion, until he did penance, & by 555, the opposition to *Judicatum* was particularly violent! Vigilius, having caved to imperial pressure to condemn The Three Chapters, Vigilius, by about 549–553, alarmed by the protests of the western bishops, he withdrew his condemnation & prepared another formula, *Constitutum* (Constitutum), & refused to go against Chalcedon. But Justinian refused it, points out Vigilius switching back & forth in his positions & thus contradicting of himself. As proof of his vacillations, (or wavering between different opinions or

actions), Justinian sent letters of Vigilius, his *Judicatum*, plus other documents including an oath 8-15-550, whereby Vigilius had sworn to do nothing without being in agreement with the emperor. The council was therefore ordered to erase Vigilius' name from the diptics of Constantinople & everywhere else, & although not excommunicated, this was just as equal to that.⁴⁴⁶⁶

The Arian clergy were firmly organized, & would have been allowed to remain with little governmental regulating, if they'd embrace the orthodox faith, & if it hadn't been for the Catholics that hated them because of what they suffered under Arian dominated areas in the Empire. Moreover, with some of the German barbarian tribes having converted to Arian Christianity, & with them invading, migrating & encroaching into different areas of the Empire, as conquerors, they continued to take over the booty & spoils of those they gained power over. Even so, a few years after Justinian's death, with the Lombard conquerors into Roman lands, the "Church property was seized without scruple, for the Arian invaders were not inclined to respect the rights of Catholics."⁴⁴⁶⁷ Before this, Justinian acceded to Catholic demands for vengeance against them. In Italy, other causes favored spoliation of Arian churches. The Christological Controversy, was being used as an excuse, as with their Gothic sympathies, & an added factor, their riches, all created the covetous incentive for the spoilers to go after the Arian "heretics." Up till 541, the Monophysites (believers in the single nature of Christ), also called 'the hesitants,' were thought, by Justinian, to be erring brethren. But, by 541, sterner measures followed, though conciliation, or Justinian's mediation in the dispute, was also consider an on going option, especially in that there were powerful Monophysite cities of Egypt & Asia Minor that the Imperial budget counted on through taxation in tapping into Monophysite Christian prosperity. Perhaps also because the Empress Theodora was a Monophysite, & had made up her mind to install a Pope who might compromise with Monophysitism. She'd been working on getting the deacon, Vigilius, a Roman occupying the key post of apokrisiarios, or nuncio, which is a papal ambassador to a foreign government or court, at the imperial court, to help with her quest, by having him installed as Pope. But stronger religious-political forces were against Vigilius to assure that his rise to power failed. This didn't stop Theodora from prodding Justinian into continue to bring about a reconciliation between the Catholics & Monophysites.⁴⁴⁶⁸ However, Catholic opposition at Constantinople, with the support of the Pope by the majority of the Western bishops, added to the difficulties in continued Imperial toleration of such erring brethren of the Christological Controversy, that were believed by the papacy to be due for stronger thought policing. But because Justinian had been softer on them earlier, such as causing the persecution of them to end in 529, & their exiles recalled, & had attempted in a conference at Byzantium in 532, to reconcile the two rival sects. The Catholic papacy didn't trust Justinian to follow through with harsher thought policing that they would have liked to have done on them. They also didn't like his continued absolutism, (or the principle that those in government should have unlimited power), as manifested in his inconsistency on dictating to the papacy on religious as well as other issues. Such practices were to precipitate an acute crisis between the Empire and the papacy in the Church in the West, later on.⁴⁴⁶⁹

The Donatists in Africa, charged as heretics, were deprived of their property & churches; they had been in alliance with anti-Imperial forces too.⁴⁴⁷⁰ The rivalry between the clerics of the Catholic western part of the Empire & those of the others, or non Catholic sects in the East, rivalries in north Africa, continued to become a challenge for Justinian, in his quest for unity in his

Empire. With differences over dogmas, Christological differences, (the 2 or 1 natures of Christ issue, that of the Monophysite issue).

In his last years of his life, Emperor Justinian (born 483, died 565), became a heretic! He declared that the body of Christ was incorruptible, his human nature had never been subject to any of the wants & indignities of mortal flesh. To this, the clergy warned him that he'd burn forever in hell if he didn't repent of this error, but he died unrepentant.⁴⁴⁷¹

Pope, Gregory the Great, (reigned 590–604), sent missionaries to try to convert the Arian Christians of the Barbarian Germanic tribes to the Catholic faith, & also entered into friendly relations with all the Germanic-princes.⁴⁴⁷² Chilperic, king of Soissons, despising the German language, composed Latin hymns & poems, & the 3 Persons of the Trinity were condemned as anthropomorphic follies.⁴⁴⁷³

6th–7th c., GOD'S TWO WILLS OR ONE? These earlier issues over what particular dogma was dominated at a particular time & place, continued to cause other questions to be raised. What of the human will of Christ, was there 2 wills or only 1? If there were 2 distinct natures in Christ, the human & the divine, like the Council of Chalcedon had affirmed, then: Did Christ have 2 wills, or 1? Did the human will persist side by side with the divine? If 2, then must there be 2 to will? If so, was there confusion, antagonism between the 2? But because antagonism comes from evil, & there is no evil in Christ, then: How can the sinlessness of Christ be explained if Christ is truly man that has a human soul?

610–658, Sergius, Patriarch of Constantinople, hoped to answer these issues by saying that Christ had 1 will, the divine human. Sergius drew up a formula of conciliation that was intended to calm the Monophysites, (1 nature), but which wouldn't get rid of the Chalcedonian symbol & creedal "2 natures," concept. Thus, what was to become known as the Monothelitism (1 Will) problem, started as an attempt to compromise, appease & un-alienate the Monophysites. During this era, the Emperor Heraclius, (born 575, died 641, reigned 610–641), & his advisors, all wanted to retain they Monophysites from going over to the Persians. They feared that if they were alienated anymore because of on going rivalries between the different rivalries over on going Christological issues, that they'd side with the Persian encroachments into the Empire that started about 614, & continued for many years. For by 621, the Persian army was threatening Constantinople. Consequently, Sergius reasoned that if the 2 natures of the Chalcedon creed was retained, the Chalcedonians wouldn't be antagonized, while if he asserted that the Jesus had 1 will only, the Monophysites would be appeased, because, if Jesus had only 1 nature, as they claimed, perhaps they would accept only 1 will, & would conclude that the Bishop had advanced to side with their Monophysite religious ideology. Further moves to gain support were made by means of arguments, promises of promotion, to get the bishop of Phasis to become a zealous advocate of the compromise measure, as he was made Patriarch of Alexandria. Also, the leader of the Syrian Monophysites were won over too, & made patriarch of Antioch. Next step was to try to recruit Pope, or Roman bishop, Honorius I (reigned 625–638), to support the new compromise. But such things were of no importance to the West. When asked for his opinion, the pope responded with sarcastic annoyance that the new definition seemed unexceptional, & that he had no patience with theoreticians, (or a person who develops or studies the theoretical framework of a subject), who persisted, like a lot of 'croaking frogs' in re-opening old quarrels. He said that they, at Rome, profess a single will in Christ, because the divinity assumed our nature, but not the sin, 'or original sin,' that was in it. Mary was also free

of 'original sin,' too. The Emperor had Sergius substitute 'will' for 'energy,' & publish the edict *Ecthesis* (profession of faith), in 638. In it the 1 or 2 energies, or 1 or 2 wills, concepts (called *Monoenergism*) tried to express an already distorted & non-scriptural controversial new compromising formula. When the Patriarch of Jerusalem heard the first version he objected to it as being only the new doctrine that was simply Monophysitism under another name & must be rejected. So more attempts to please as many different factions as possible continued, the Emperor had Sergius compromise further with trying a different word, 'energy,' but this didn't help either, & Honorius, in 638, the year of his death, had the edict *Ecthesis*, to command his subjects to forget about the 'energies,' (which they rejected because it scandalized some though found in certain church Fathers, while the '1 or 2 wills' concept wasn't found in any of the church Fathers' writings too). So the Emperor told them to forget the 'energies,' & conform to the doctrine of 1 will, or Monothelitism. Still, this didn't resolve any doctrinal issues, but only added more to the Christological controversy. More questions were raised about: What might 2 wills do in 1 being? Wouldn't there be conflicts, & competition between the 2 to see which 1 dominated? If one did over the other, would that mean the Father would have to be subordinated to the Son? Or would that be, like Arian (during the Trinitarian controversy of 325 Nicea), had taught, that Jesus was subordinated to the Father? Thus, with the possibility that the '2 wills' question, could lead to '2 wills opposed,' this was thrown out along with the 'energies' concept & all the subjects under Honorius were to thereafter conform to the '1 wills,' or Monothelitism. Thus, there was in Christ only a single will.⁴⁴⁷⁴

While Honorius I of Rome (625–38), concurred with Sergius, the other Roman bishops were oppose to the '1 will' of the *Ecthesis*, & increasing opposition to it grew, so that by 648, Emperor Constans II, (born 630, died 668, reigned 641–668), weary of the controversy, withdrew *Ecthesis*. He then substituted for it the *Typos*, that thought-policed both sides by an imposing silence on both sides, & prohibition of any controversy over "the will" issues. In defiance of this, Bishop Martin I of Rome (649–653), convoked a council of Italian bishops in Rome, & anathematized the Monothelite leaders, like Sergius, Pyrrhus & Paul II of Constantinople. Angered by such defiance, the Emperor caused Martin I to be transported to Constantinople, condemned for treason & exiled to Crimea, where he died, 655. Vitalian (657–672), next to succeed Martin I, as bishop of Rome, didn't condemn the *Typos*, so that communion could be re-established between Rome & Byzantium. But then, along came Emperor Constantine IV, (born 648, died 685, reigned 668–685), & influenced by Bishop Agatho of Rome (678–681), *Typos* was suppressed, & religious peace was reestablished by the definitive condemnation of Monothelitism (1 will). The 3rd Council of Constantinople 680, 6th Ecumenical Council, was held & Bishop George of Constantinople yielded to the pressures & the deposition of 1-will followers & their leaders began, as anathematizations were also handed out to, as they were also vilified as being "heretics," including former bishop of Rome, Honorius.⁴⁴⁷⁵

726, further thought policing continued on into later centuries, such as during the Byzantine era, & anti-art works movement, or the anti-icons eras, of the 8th century called the Iconoclastic controversy. Thus, the Iconoclastic conflict broke out as a results of an order of the Emperor of Byzantium, Leo III, in 726, (Leo III, born 680, died 741, founder of the Isaurian Dynasty, reigned as Emperor, 717–741). His son, Constantine V (740–775), directed the controversy with even greater zeal. The order was that all holy images or icons in the Empire, of Christ, the virgin

Mary, & of saints, should be destroyed. The reason being stated that the ignorant Byzantines were worshipping the images, rather than simply showing reverence to Christian-theology prescribed. Doctrinal issues about the bodily representations of Christ were part of the controversy: "To deny the possibility of representing Christ by a visible image, claimed the adversaries of Iconoclasm, was to deny the reality of the Incarnation, and therewith the basis of the Christian faith."⁴⁴⁷⁶

A summation of clerical & civic practices, thought policing over the Christological & Trinitarian Controversies of the fourth—Seventh centuries in the Roman Empire(s) of the West & East (Constantinople – Byzantium), when the apostasy raged on: It was a time of continual back & forth swaying of the churches, when different councils exiled & replaced, then restored the former exiled. Or banished & replaced, to later restore those earlier deposed. Rivals excommunicated each other, & replaced many different bishops, & put ones favored by the Emperors of the times, according to the dominating sect of the areas too. The churches suffered & were damaged by the on going practice of removing those who replaced the formerly exiled, who then being restored to their former seats of clerical powers, as such acts were being enforced by councils backed by imperial powers. But then, when a new Emperor came into power that favored a different rival, the former sect was sometimes harshly dealt with, & some suffered capital-punishments, & discriminations, property confiscations, church buildings were taken over by their rivals, & their writings, (once approved earlier), to then be burned & destroyed or suppressed. Imperial powers were used to enforce on going changes & reformulating of non-scriptural words used in the Councils' canons, creeds, synods' decisions, & the dogmatic letters of rival church leaders to be approved, or later burned, when their rivals regained power. Plus, forced signing of different changing creedal formulas & statements, that became the laws of the land. Or councils' decisions that were also against the latest former once dominating sects' dogmas, against their leaders, as they took their turn being thought policed by Imperial troops.⁴⁴⁷⁷

The Iconoclast argument clouded the Christology controversy with further products created by the later stages of the Great Apostasy during these later centuries. How to depict the divine in art? Was it possible or even to be permitted? If so, how was the divine to be depicted? How would Christ be? What about the Father & Holy Ghost? If Christ had 2 natures, human & divine, as it was argued, how could they then be depicted? The Iconoclasts' attempted to answer these types of questions, & answer their rivals, as those answers were based on orthodox Christology. Both sides of the issue at least agreed that the Divine, could not without blasphemy be represented in pictures. "Christ had two natures—human and divine. A claim to only represent only the human nature was contrary to the dogma of the indivisibility of the two natures, and a lapse into the so-called Nestorian heresy." However, to claim both natures of Christ could be depicted, amounted to a denial of the distinction of the two natures, & thus fall into agreement with the Monophysite heresy, (one nature of Christ). Thus, according to this controversy, any representation in art of Christ was impossible & was a form of blasphemy & thus, art works, or icons that depicted him were to be destroyed, whitewashed, or removed.⁴⁴⁷⁸ These types of on going early to later controversies, over the nature(s). Plus, over the human physical body of Christ, as actually having been born into a physical body that could suffer, while his Divine nature couldn't. Or the controversies over there being a physical-resurrection, or as others argued, a spiritual resurrection only. Plus, how to depict the trinity, 3 in 1, or those, who rejected the trinity & the

Nicene creed, how to depict the 3 separate beings in the divine Godhead. All these types of controversies, sometimes enforced by Emperors' decrees, or clerical canons, or royal laws, all put artists in danger of getting in trouble with those who wanted to enforce whatever were the dominating dogmas in whatever areas of the different times & places that the artists were in. Thus, to be safer from being guilty of the numerous violations of laws that spawned from these different controversies, a lot of symbolism that represented the trinity, or the Son, Father & Holy Ghost, developed over time.⁴⁴⁷⁹

9th c., Paschasius Radbert brought into the Roman Catholic church's doctrine of the sacrament, the doctrine of the real or corporeal presence of Christ in the eucharist. This was contested by Berengarius in the 11th c., & denied by John Wyclif in the 15th c. How were these beliefs in the body & blood aspects of Christ, then translated over into issues about the trinity? Plus, how did this translate over into the on going issues about which member of the Godhead, if any, still had his body, namely Jesus Christ resurrected? Especially if, & as different ones arose, & were claiming that the Godhead was without body, parts, & passions, as it would later be enforced by laws of the land, in different areas of the American 13 colonies.⁴⁴⁸⁰

11th c., St. Anselm, the philosopher, believed in an "infinite God," that is unlimited, not territorially bound. A "God" that lacks nothing, is good, & is worthy of religious worship. He cannot be limited in any way. To be limited in any way is to be relative in that way, which would in turn create the possibility of being dwarfed by something else that is greater. Thus, God must tower above all other objects & cannot have body or parts. Anything that is bounded by place is less than that which is not limited by place. Since nothing is greater than God, he can be in no place but rather must be in all places at all times.⁴⁴⁸¹

1014, a song of praise in encountered in Gloria, that starts out with Nicene Creed wording, then pre-existence themes, in the words about how Christ, for our salvation, "descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est." Translated, Christ, "came down from heaven. And was made Flesh by the Holy Ghost of the Virgin Mary: and was made man." The song also mentions Christ as being "the Only-begotten Son of God." But how literal, during these later centuries, was that to be interpreted? It also mentions how Christ rose from the dead on the 3rd day, ascended into heaven & sits on the right hand of the Father. But how literal, if not at all, was that to be interpreted, back then?⁴⁴⁸²

1054, the on going schisms in the churches caused a split between the Eastern Greek "Orthodox" (meaning "true belief") church of the Byzantine Empire, & the Latin Roman "Catholic," (universal) church, of the Western Empire. Pope Leo IX attempted to get the East to endorse the western interpretations in creedal formulas concerning the procession of the Holy Ghost proceeding from the Father and the Son, in the on going schism over wording in the Nicene Creed. Thus, patriarch of the east at Constantinople, Michael Cerularius, concluded that the additions of the words "and the Son" to the Nicene Creed was heresy. Along with other schisms & differences in church practices, plus claims to who had more authority to enforce dogmatic formulas, all these were some of the things that caused the split. The Pope anathematized the patriarch, while the patriarch excommunicated the Pope.⁴⁴⁸³

During the around 1300, the anonymous German Nizzahon vetus, vilified Christ as a common criminal, the Hanged One, etc. For doubting the Saviour, mocking the Virgin, the Trinity, etc., inquisitors went after the Jewish Talmud, the works of Rashi of Troyes, Maimonides and the polemical works of David Kimhi son of Joseph (1160-1235) of Narbonne. As the polemical war between Jews & Christians raged, some Christians in power saw to it that the Jews should be treated the same way as heretics. Either they could convert, or suffer being persecuted, expelled, or

could be hunted down for forced conversion tactics to be applied upon them.⁴⁴⁸⁴

1376, Nicolás Eymeric, made a cardinal, appointed Grand Inquisitor of Aragon, earlier, in this year, he published *Guide to Inquisitors* (*Directorium inquisitorum*), & it demanded & obligated that one of the beliefs Christians had to believe in, or be counted as a heretic, was that they must believe & not deny the Holy Trinity.⁴⁴⁸⁵

1529, Martin Luther & Ulrich Zwingli met in the castle of the Landgrave in Marburg. Melancthon, Justas, Cruciger, & others went with Luther. Oecolampadius, Bucer, Jacob Sturm, & others with Zwingli. There, the Marburg Articles were their attempts to work out differences & areas of agreement between their different Reformation & Protestant views. One being the sacrament, as they relate to their views about the body of Christ, (a point of disagreement). 1530, the Augsburg Confession states Luther's & his followers' position, in Article X, how that the true body & blood of Christ are truly present under the form of bread & wine. In contrast, the Roman Catholic sacrament becomes, or is transformed into the flesh & blood of Jesus. In contrast, Lutherans believed that the bread & wine, remains bread & wine, but that the body of Christ is in & around them, called consubstantiation, the Roman Catholic sacrament (transubstantiation). Most other reformers, especially in Southern Germany & Switzerland, didn't believe the real or corporeal presence of Christ, maintaining a spiritual presence only. Zwingli declared that the eucharist wasn't a sacrifice, but a commemoration of the sacrifice once offered on the cross. 1524, Zwingli in a letter to a friend, declares his beliefs that the bread & wine were merely emblems, or representations of Christ's body & blood.⁴⁴⁸⁶

1529, 1 October and 4 October, friendly discussion & debates between Luther & Zwingli at the castle of the Landgrave in Marburg, were later called The Marburg Colloquy. During it Luther & Zwingli discuss & debate differences over the Sacrament. Christological & Trinitarian issues over Godhead themes arose over the bodily attributes of Christ's body being "everywhere" present in the sacrament, or being bodily separate, the sacrament only being symbolic of his body & blood. Thus, Luther held to the medieval doctrine of ubiquity, (or everywhere, in Latin *ubique* 'everywhere'). For the body of Christ was believed by many Reformation Christians & Lutherans, to be everywhere present. Zwingli rejected that concept. Thus, Luther is said to have began the discussion about the sacrament by writing in chalk on the table: "This is my body" [*Hoc est Corpus Meum*], and by saying, "I take these words literally; if anyone does not, I shall not argue but contradict," and Zwingli spent all his argumentative powers in disputing the doctrine of ubiquity (the medieval doctrine that the body of Christ was everywhere present); Zwingli maintained that the body of Christ was at the Right Hand of God, and could not be present, extended in space, in the elements, which were signs representing what was absent. Luther argued that the body of Christ was in the elements, as, to use his own illustration, the sword is present in the sheath. As a soldier could present his sheathed sword and say, truly and literally, This is my sword, although nothing but the sheath was visible; so although nothing could be seen or felt but bread and wine, these elements in the Holy Supper could be literally and truly called the Body and blood of Christ.⁴⁴⁸⁷ These differences split the two Reformers & caused further issues between Lutherans & Zwinglians.

The roots of later Christendom's laws that enforced beliefs in the Trinity as being a being, somehow 3 in 1 & only 1 God, or 3 persons united in God, & claims that thus is God one and, nevertheless everywhere present. Has their roots in these Trinitarian controversial concoctions

influenced by Greek philosophical terms adopted by many early Christian Apologists, many of the Ante, Nicene & Post-Nicene Fathers, including Augustine. It became a death sentence to those who rejected the different formulas of creedal dogmas concocted. For with the backing of imperial, & royal thought-policed policies these formulas & different versions of creedal wording that changed from one Emperor or bishop to the next, became the laws of the lands, in many different areas of early to later Christendom. So that as time went by, on down through the centuries, these "laws" were enforced to the point where people could be tortured, burned, & "legally" murdered if they didn't confess, or totally accept the creedal incomprehensible & unscriptural concepts, & their controversial off shoots that the different bishops in different areas concocted. Eventually, the laws enforced were that the Godhead was 3 in 1, & without body parts & passions! But, these militant thought policing forced beliefs, didn't start with Augustine, they happened before his time, & he was one in many that helped keep they thought policing going on into later Christianity.⁴⁴⁸⁸

1611–1616, governor Thomas Dale, the Dale Laws, spread England's harsh religious theocracy laws to Dale's jurisdiction in America. Those who spoke impiously of the Trinity or any article of Anglican faith were to be put to death, or suffer capital punishment!⁴⁴⁸⁹

1634–49, Maryland, America, Protestants & Catholic rivalry from Europe spread to America, so Cecil Calvert directed the Maryland assembly to pass the first toleration act. By the Act of 1649, toleration was to be continued for all Trinitarian Christians, with the state protecting the religious rights of such citizens. However, anyone who denied the Trinity or unity of the Godhead was to be punished with death, their lands were to be confiscated, & their goods to the Lord Proprietary and his heirs.⁴⁴⁹⁰

1649, Cecil Calvert, Catholic proprietor of Maryland, in colonial America, after noting how Catholics had been persecuted for their faith in other areas. He didn't help solve toleration issues any better than his rivals by passing the Act of 1649. By it he also intended to use to try to get profits from confiscations & forfeitures. Thus, he directed the assembly to pass the first "toleration" act in American history, but it was for all Trinitarian Christians, but not for non-believers. "By the Act of 1649, toleration was to be continued for all Trinitarian Christians and the state was authorized to protect the religious rights of such citizens. But anyone who denied "the Holy Trinity, the Father Son, and Holy Ghost . . . or the unity of the Godhead" was to be "punished with death and confiscation or forfeiture of all his or her lands and goods to the Lord Proprietary and his heirs."⁴⁴⁹¹

1705, in America, Virginia colony, Anglican dominated. Despite the Toleration Act passed in England in 1689, intolerant ecclesiastical laws & policies continued in the 18th century in Virginia. "By an Act of 1705, anyone convicted of denying the Trinity (which was interpreted as the Father, Son, and Holy Ghost being one essence)... was to be denied the right of holding any office in the colony." If convicted a second time, nonconformists could suffer imprisonment for 3 years.⁴⁴⁹²

Some writers seek to vilify the founding fathers of America, almost making them sound like they weren't Christians, or didn't believe in God. The truth is, that many of them did believe in Christ, the Christ of the New Testament, but not of the 'god' of the Nicene Creed. One in many reasons for the USA's constitution, as to why it was written, was to respond to the lack of freedoms experienced by many of them & the people in the different 13 colonies, & areas that had enforced beliefs in the trinity, plus other religious thought policing laws. As noted earlier, a person could be put to death, according to the thought policing laws, if they refused to believe in the trinity.⁴⁴⁹³

Civil and ecclesiastical tyranny had shared the same bed from the time that a church, which had long since lost its

virtue, was seduced by Constantine, during the 4th century. Consequently, from that time until the American Revolution, true religion was impossible, especially without true prophets & apostles. This became obvious for different ones that had noted the on going corruption in the national institutes of churches, & the thought policing that went on. Religious liberty was unknown. The creeds of Christendom, were like chains forged in the fires of hell, & kept the souls of men & women held captive in the dark dungeon of theological mysteries, & religious inconsistencies, & nonsense. Different particular dogmas were guarded and abused by those wearing the clerical robes, who in turn were sustained by the power of the state. Forced tithing-taxes, required licenses to preach, all these kinds of factors and more, meant lack of religious freedoms. In that permission to express religious beliefs were selectively given, while others' preaching attempts were often suppressed, controlled & thought policed by those who enforced their particular faith's tenets. In the American 13 colonies, such conditions were according to the areas that different faiths had gained political-religious powers & controls to dominate over rivals. Thus, in any particular area, you either embraced the tenets of the prevailing faith, or were labeled an enemy of the state.⁴⁴⁹⁴

Thus, it was under these settings that religious freedoms were sought after, that Seekers of truth & those seeking for a return, even a restoration to the original earliest Christian faith of Christ. They, looked for the return of the spiritual gifts, & the return of true prophets, & apostles. Different ones, noting the world was in a state of apostasy, & also noted the products created by the apostasy, such as the trinity dogma. Thomas Jefferson notes: "When we shall have done away with the incomprehensible jargon of the Trinitarian arithmetic, that three are one, and one is three; when we shall have knocked down the artificial scaffolding, reared to mask from view the very simple structure of Jesus, when, in short, we shall have unlearned everything which has been taught since his day, and got back to th pure and simple doctrine he inculcated, we shall then be truly and worthily his disciples."

⁴⁴⁹⁵ Thomas Jefferson also attributed the absurdity of the notion of the trinity to Athanasius, & that the doctrine was a results of the unhappiest example of what happens when one gave up "morals for mysteries, Jesus for Plato."⁴⁴⁹⁶

LATER RESULTS OF ANTI-BODY DEITY BELIEFS: 1646, in many parts of much later Christendom, the anti-body dogmas of the much earlier Christological Controversy won out to maintain the later believes, such as those by the Westminster Confession of Faith: "There is but one only, living, and true God: who is infinite in Being and perfection, a most pure Spirit, invisible, without body, parts, or passions."⁴⁴⁹⁷

OUTSIDERS VIEWED CHRISTIANS' GODHEAD AS POLYTHEISTIC: Even thought early to later Christians tried to argue that the 3- in 1 Godhead made them monotheists, or believers in One God only, outsiders looked at the 3 in the 1 as being polytheistic. "Responding to Muslim allegations that the Trinity showed Christians to be polytheist, lawyers like Innocent IV and Hostiensis asserted that Islam itself was idolatry and polytheism."⁴⁴⁹⁸

1141, the Abbot of Cluny, Peter the Venerable, touring Benedictine monasteries of Spain, met up with 2 scholars, an Englishman, Robert, probably from the village of Ketton in Rutland; plus, Hermann, from Dalmatia. He got them to make translations of Muhammadan documents, with the assistance of 2 local men, Peter of Toledo & Mahomet the Saracen (Muslim). After a few years, they built up a collection of works that explained Islam, from Islamic points of view, known as the Dialogue of Abdia, plus an early work of Christian-Muslim polemics, the Apology of Al-Kindi. Peter did a short response: Summary of the whole heresy of the diabolical sect of the Saracens.⁴⁴⁹⁹ From Muslims' point of view, they were the true monotheists, & Christians, no matter how they tried to make their 3 in 1 God, as only 1

God, still sounded & were considered as polytheistic, when mention of the three members of the Godhead, were considered. Thus, in their polemics, this was one of the issues they considered.

12th-13th c. "Anti-Christian polemics reinforced natural scepticism. Muslims ridiculed monogyny, clerical celibacy and trinitarian 'polytheism'."⁴⁵⁰⁰

DEPICTIONS OF THE GODHEAD IN LATER CENTURIES: The Trinitarian controversy later produced many different rival view points as to how the image of God, & the Godhead was to be depicted in art. For after the Nicene Creed era, and on through the centuries, many of the Christian artists were faced with the challenges & questions as to how the Godhead was to be depicted. Some artists depicted the Godhead as a 3 headed one body personage, while others with three faces on one head. Some Christian artists introduced different symbols such as rabbits, stars, triangles, fishes, & circles, etc. In some of the other branches of Christianity which had rejected the creed, they depicted the Godhead as being 3 separate personages, or three men. The Father was often depicted as an older man, while the Son was depicted with wounds, while in some cases, the Holy Ghost was depicted symbolically as a dove, while at other times as a man. In other cases, the Father & Son are two separate identical looking older men, with a dove, symbolic of the Holy Ghost. For example, in Cité de Dieu, a folio manuscript in the Bibliothèque de Sainte Geneviève, the Divine Trinity is depicted as two identical looking men, with a dove in the middle, wings extended, touching their cheeks. Enthroned, they hold open a book, a cloak is draped around both men, the man on the left holds an orb in his left hand.⁴⁵⁰¹

The confusion & challenges the early to later artists faced were because of how different Christology controversial issues & the Trinitarian issues of the council at Nicea, 325 & later, made it difficult to depict the human-god Christ, the incorporeal Father, & Holy Spirit, or the Trinity-Godhead. If, as some sects argued, God the Father came down into the body of the Son to be born, suffer, & die. Then, how was that to be depicted in art works? If, as others argued, God the Father, Jesus Christ & the Holy Ghost, were not three separate beings, but manifestations of the same one God. Then, how should that translate into art works? If, according others, the Father, Son, Spirit were only one, & thus all three of the Trinity were formed in Mary's womb. How might that be depicted in art works? If, as different ones argued, God the Father, Son, Spirit weren't confined to a body, but were immaterial, without body, parts or passions. Then, how would all that, if it even could be, translated into art? If, as others who rejected the Creed & the different formulas of the different councils, argued that the Father, Son & Spirit, were three separate beings in the form of man, as man was created in the image of the gods, & thus the Godhead consists of three separate Gods. Then, how could that look in art? Would different types of symbols be safer representations of those who believed in incomprehensible a 3 in 1 Trinity? The Nicene council, in coming up with the Nicene Creed, they still hinted to 3 gods, although claiming only 1 Godhead. But then, insisting confusingly that there wasn't three gods, for there was only 1, although there was also "Three Persons," distinct from each other, the Holy Ghost being "the Third Person." These types of illogical, & incomprehensible language only added more confusion & wonderment to the whole mess. "In the "one substance," itself "indivisible," the council of Nicea had affirmed the idea of one (immaterial) God and then continued to maintain that there were nevertheless three distinct Persons in the deity."⁴⁵⁰² The conflicting ways of describing the Godhead, also contributed to the conflicting & diverse ways the Godhead was depicted in art, or symbolized. Different ones continued to insist that the

Godhead was of the same substance, so that the Father, Son & Holy Ghost are not in reality "a triple deity," but is "numerically one."⁴⁵⁰³ If so, how might that be translated over into art works? The descriptions didn't help either in attempting to somehow make three persons into one. A trinity of persons, three persons, who are called Father, Son & the Holy Spirit, are distinct from each other, for the Father is not the Son, and the Holy Spirit is neither the Father nor the Son. But even though they are said to be distinct, they were somehow, & it's a mystery, they are not three Gods, because they subsist all three in a single and unique nature. There is unity of nature, but distinction of Persons, & this is the mystery of the Trinity. So modern descriptions go.⁴⁵⁰⁴

A depiction of a three faced one body Godhead is from *Iconographie Chrétienne*.⁴⁵⁰⁵ We've noted that the pre-existence controversy was crashed up against by pre-existence themes in the Christological controversy. That also was crashing up against other controversies, as they blended with the huge waves of the Trinitarian controversy. The consequences, years later, strange products of the Great Apostasy. That of fragments of Christ's pre-existence that got included in depictions of the 3-faced Godhead, as seen in art works of the creation, the 3-faced-1-head-trinity, with Adam & Eve.⁴⁵⁰⁶ With one of the 3 faces representing Christ, he must have pre-existed to be involved in the creation. In the Hebrew, Elohim, can also denote a combined masculine & feminine in the plurality of Gods, thus Genesis 1:1 could mean: "In the beginning, Gods created the heaven and earth"⁴⁵⁰⁷

Attempts had been made to try to work in the trinity in with the "us" (plural), & "our" (plural) parts of Genesis 1:26. "It is argued that the Apostolic Fathers and the earlier theologians saw it as indicative of the Trinity. Modern commentators, however, favor the explanation that it is a matter of pluralis majestatis (plural majesty), meaning God is so great he can only be described in plural terms, which of course they assiduously avoid doing." A 3rd explanation is that God is speaking to himself; and if not, then to the animals and the elements, if not then to the spirits or angels who constitute his heavenly council. However, the attempts to associate the "let us" with the Trinity, is regarded as bad history & as being "too ingenious to have occurred to the early Hebrew mind."⁴⁵⁰⁸

About 8th century, The Trinity of Salerno, Sketched by the artist of Gartenlaube in an inn at Salerno, the Godhead's oneness is depicted as having one head covered in long hair, four eyes, three noses, three mouths three beards & moustaches. The Godhead's mouths are not smiling, & the four eyes seem to be looking downward.⁴⁵⁰⁹

15th c., Italian Trinity, on one enthroned body, on one head, three faces look in three different directions. Behind these faces is a triangle symbol, & this version of the trinity, holds an orb in the left hand, while right hand is raised to shoulder level, with two fingers up, perhaps in blessing gesture. Two of the faces have beards, one, not.⁴⁵¹⁰

16th c., a painted window in the church of Notre Dame at Chalons, France, shows the trinity as 3 faces on one head, 4 eyes, 3 noses, 3 mouths, 3 beards, etc. The middle two eye looking forwards, & are also the same eyes for the other two faces. For, when looking at each face, the right side face's eyes mysteriously look like they are looking away, this happens on the left face's eyes too. But when one focuses on the middle face the two middle eyes look forwards, even though those same eyes' directions will automatically change directions, in this interesting optical illusion, when looking at the right or left other two faces.⁴⁵¹¹

1734, there were many art works, that of course, showed the Godhead as separate deities, apart from each other. An example in many is the baptism of Christ art work in St. Jean Church at St. Jean, Ile d'Orleans,

Montmorency, Quebec, Canada, built in 1734. It shows the Father, as an older looking bearded man extended half way out of the clouds above the Holy Ghost-dove symbol, with Christ having water poured on his head, standing ankle-high water, in the river Jordan. Other artist, like Francesco Albani, El Greco, etc., in earlier centuries, depicted the Godhead as separate from each other.⁴⁵¹²

Tainted & influenced by the earlier creed making era of the church fathers of the third – fifth centuries, the arguments of the Christology Controversy, the pagan influenced Roman Emperors that enforced different versions & formulas about the nature of God & the Godhead. Plus, the on going influences that got passed down to later modern times, some modern Christians continued to argue for their particular versions of what they believe the Godhead to be like. Thus some claim that Isaiah 43:10-12; 45:21-2, supports their claim that there is only one God and no other Gods, for God does not know of any besides Him. The historical situation in Isaiah's day shows us that the Lord was concerned with how the people were forming idols as their "gods" rather than accepting the true savior as their God. The makers of idols have no knowledge for they set up the wood of their graven image, and pray unto a god that cannot save. Is there any other person who is our Savior, who paid the price for the sins of the world, other than the savior Jesus Christ? Answer: "I, even I, am the Lord; and beside me there is no savior." (Isa.43:11). Is the Father the savior? Is the Holy Ghost? Did they die on the cross? Or is Jesus Christ the only savior who died for the sins of the whole world? Isaiah 46:9 has been used too, however, the first verse talks about the idols of that time (Isaiah 46:1, 47:4). Some modern Christians cite "there is none beside me. I am the Lord, and there is none else." (Isaiah 45:5, 44:8, 7:14, 9:6, Matthew 1:18-25, Luke chapter 24; Philippians 2:5-11). A closer look at these passages in Isaiah shows that the Lord was responding against the idolatry of that time. (Isaiah 45:15-17). God was saying that the idol "gods" formed before, and which would be continued to be formed after that time were not real gods like unto himself. Thus, the Lord through Isaiah continued to warn against the idolatry that flourished at that time. "To whom will ye liken me, and make me equal, and compare me, that we may be like? They lavish gold out of the bag, and weigh silver in the balance, and hire a goldsmith; and he maketh it a god: they fall down, yea, they worship." (Isa.46:5-7).⁴⁵¹³

The Lord said that these false "gods" thus formed by the hands of men, were not divine. For there was no god formed among these idols that could be compared to Him. (Exodus 20:3-40).

Some modern Christians have claimed that God wouldn't restrict himself by taking upon himself a body. However, God the Father sent the Son to gain a body, so how did that body restrict Christ? One of the reasons why some people rejected Christ was because he looked like an ordinary looking man, (Matthew 13:53-8; Mark 6:1-6; John 1:46, 7:41-42, 10:23-36; Luke 4:16-30). Today, some modern Christians used parts John 4:24 and Luke 24:39 to suggest that God does not have a body, or that God is a spirit only. However, in Luke 24 Christ shows some of his followers that he had a resurrected body, (Luke 24:36-48). Others have claimed that if Philip had seen Christ he also saw the Father, for they are one in each other. However, Philip saw the Father's image, likeness, & family resemblance in Christ. Historically, and in some cases, the word "one" can also mean the same thing as unity, to agree in one, and one in purpose. Early to later 19th century publications are filled with hundreds of examples of this kind of symbolic terminology, which is not to be taken as being literal.

Isaiah had given many titles to Christ: "For unto us a child is born, unto us a Son is given: and the government shall be upon his shoulder: and his name shall be called

Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace" (Isaiah 9:6). But is Christ the literal everlasting Father, in that Jesus is his own God the Father? Of course not!

Very few sacred titles are used exclusively for one or the other. For example, "Who is the God of Abraham, Isaac, & Jacob?" We might think first of Jesus Christ since the Father delegated responsibility for this earth to Him. However, some of the other prophets have understood this and yet they have designated God the Father as the God of Abraham, Isaac, & Jacob. In other cases even former prophets, now angelic messengers speak as if they were Christ, (Revelation 22:8-9 & 12-16).

Some confusion and misunderstandings have arisen from these types of situation because the prophets have called the different members of the Godhead by different titles, while in other cases they all have shared the same sorts of titles. Thus, some have misunderstood who the prophets had in mind. While the prophets themselves probably knew to whom they spoke, but the identity of the messengers may have become confused in translation or transcription of the original texts.

CHANGING GOD?: Some modern Christians, like the early anti-Christians, have claimed that their rivals have a changing God. The early anti-Christians said that Moses, taught that there was only "one God", now the early Christians have added another, who "changes", when God does "not change."

In some ways, if there is only one God, then God the Father, and the Holy Ghost would have had to have also been changed through the changes that came about in Christ, as he passed through the different realms of existences. For when his spirit gained a body at birth, did theirs? Then when Christ's spirit left that body at death, did theirs? And then, when Christ was later resurrected, were they too? If there were no changes, then the other 2 Gods would have to have been separate & distinct individuals, apart from Christ's person, in order to have not been changed in these different ways. Does Jesus still have His resurrected body or has He changed? In what way does He manifest His personality as the Christ in modern times? Other modern Christians argue that God does not change, that He is and always has been a spirit that fills the universe, and He is not a man, "God Is not a Man." They use Romans 1:21-3, to say of other Christians, how that they have changed the glory of the incorruptible God into an image like unto corruptible man. And yet others will also claim that God changed by taking upon himself a body of flesh in the person of Jesus Christ. Could God "Himself" then be "guilty" of this same charge? (Compare Philippians 2:5-8 & Romans 1:21-3). Is a dove a bird? What then was the "form" of the Holy Ghost in the scriptures? (Mark 1:10, Matthew 3:16). If they are 3 in 1, or only "one". Did all 3 in 1 literally turn into that dove for that moment? Rejecting the physical aspects of God, other modern Christians argue that God "fills the universe" in a literal way! Because He is "a spirit". However, what will this "god" look like when it comes again, if it does not change? But if God does literally fill heaven & earth, because it is impossible for him to be in one place at once, (as some modern Christians say). Did this unchangeable "one God" or 3 in 1 being, in the "real Jesus", walk the streets of Jerusalem, at the same time, He was in Nazareth? But how could he not have been there, if their "god" is literally every where, & fills the universe? Some use Jer.23:24, where God is said by them to literally "fill heaven & earth". Now does God literally fill heaven & earth with His person? In that His body fills heaven & earth? Or could this means that God has a perfect knowledge & foresight, etc., of all things? That there is nothing hid from His "all seeing eye"?

To understand the different versions of deification that developed over the centuries, we first had to consider how the early to later Christians viewed, understood & believed what God, Christ, & the Holy Ghost, are said to be like. What were they like in their nature, their beings, what they looked like, did they have physical bodies, or were they divine spirit(s) only, etc.

PART 10: DEIFICATION, THEOSIS, MORAL PERFECTION

There can be no doubt that Christ, his apostles, & many of the earliest to later Christians taught the doctrine which scholars call deification, divinization or theosis. This doctrine that a person can become divine, or can be deified a god is not to say that everyone will, but it is to say that it is possible.

Many early to later Christians had conflicting views & interpretations about the doctrine because of how outside & inside influences began to shape later Christian dogmas, such as during and after the Nicene Creed era. For some versions of the doctrine blended the views as presented in the creeds. While other versions reflected neo-platonic anti-body elements in which God was considered to not have a body. Thus, a number of hellenized versions under the pressures of Greek philosophy took on the anti-body doctrines in Greek thought which didn't mix very good with the doctrine concerning a physical resurrection in deification. Eventually, a number of early Christians began to consider deification to mean that they would become gods, but would not have the need for a body in the eternal world, because God is a spirit only.⁴⁵¹⁴ Other earlier Christians who were not influenced by Greek philosophy argued against this idea, saying that God does have a body, and that when they would be resurrected they would be raised up with glorious bodies that would be fashioned like unto Christ's glorious resurrected body. And so, we note and acknowledge from the start that there was diversity in early Christianity. Which diversity was based on a number of polemical situations & influences during those early centuries.

The mysteries or ordinances with all the coronation rites, & rites of passage, etc., represented in types, the pilgrimage of the human family in, & through the different realms of existences, and the hope of our possible glorious return to the family in heaven. The mysteries included baptism, sacramental meals, different hand clasping rites of passage when being raised up out, or into different realms of existences. Plus, the body being clothed in garments as a type of being clothed in a glorious body during the resurrection. Coronations rites were types of the heavenly coronation rites of passage, with assumptions or ascensions, anointings, being invested in royal robes and garments, being crowned, enthroned, glorified, and eventually deified.⁴⁵¹⁵

SOME OF THE BASIC ELEMENTS AND ASPECTS OF THE DOCTRINE OF DEIFICATION IN HISTORIC CHRISTENDOM

1. Return to glory: When the faithful & righteous die, their spirits return to heaven, where they are welcomed in glory.
2. The ultimate end and symbolical type of the mysteries or ordinances, ritualistically enacts the righteous' quest and sojourn through different realms in order to return home to God. At which time they will be coronated, anointed, robed, crowned, enthroned, glorified, and deified a god or goddess.1 (see End notes).
3. Martyrs who suffered for the cause of Christ, are perfected and deified in the after life, as a reward.

4. If one is faithful in this life in small things, upon being deified, God will intrust them with greater things, by making them rulers over many things.

5. God gave us Prophets, apostles, and other Church leaders, for the perfecting of the saints (Ephesians 4:10—14).

6. An early anti-Christian Celsus mocked early Christians for promising young people that if they would follow them, they could be made perfect.

7. Celsus also notes how the pagans had their own versions of deification, and thus charged that the Christians believed in an old worn out myth.

8. Early Christians, upon noting deification in the different mystery religions, argued that such things were counterfeit forms of deification.

9. The deified shine as bright as the sun.

10. The deified's body is fashioned & changed like Christ's glorious resurrected body was.

11. Christ came to earth to show us how to become gods.

12. Jewish writings say how the deified will inherit numerous worlds.

13. In other ancient documents: The deified will continue to have children in the after life. Their "seed" or descendants would be scattered across the universe.

14. In early Christian thought: The faithful and martyrs were already angels. Thus, they were already progressing towards becoming a god or goddess.

15. Glorified, illuminated deified saints ought not to be worshiped for we should worship only the Father and Christ only.

16. However, later Christians did begin to worship different relatives who they believed were eventually deified.

17. Prayers were made to deified saints whom they hoped would reveal the glory that they now enjoyed.

18. They also hoped the deified would pass on certain requests to those in the Godhead.

19. In numerous Christian art works, the virgin Mary is enthroned with the Godhead.

20. She is also depicted as passing through heavenly coronation rites, in which she is lifted up by the hand into heaven, coronated, anointed, robed, crowned, glorified, & sits enthroned with the other three members of the Godhead, as the Queen of heaven.

21. Each rung in ladders to heaven symbolically represented different Christ like traits, such as love, kindness, & charity, etc. Thus, life's sojourn towards Christian moral perfection.

22. At the top of the ladder, Christ clasps hands and wrists to let them into heaven.

23. The "2 ways" or two extremes represents the two paths one can choose to go on. One brings you closer to where you become like the devil and his angles. The other brings you closer to where you progress towards becoming like Christ.

24. Later Christendom's stories of Adam & Eve have them seeking to return to their former state of glory where they were bright beings. Satan comes with his fallen angels to teach them a counterfeit form of deification. God sends them true messengers to expose Satan's counterfeit mysteries, and to give them the true ordinances by which they and their descendants can return to glory.⁴⁵¹⁶

25. The sacramental bread was the body of Christ which deified their bodies.

BIBLICAL PASSAGES USED BY EARLY TO LATER CHRISTIANS

Psalm 81-2 was a passage that some of the early to later Christians made reference to in order to show from the scriptures that their own particular versions and

interpretations of deification were based on the scriptures. "I have said, Ye are gods; and all of you are children of the most High." Christ cites this passage in defense of his claim to being divine, (John 10:30-39). Thus, He may have set an example which some of the earliest to later Christians may have followed when they made reference to what is now Psalm 82. Some of the Jews of Christ's time could not accept Christ's divine Godhood for to them He was just a man claiming divine rank. Christ reminded them that the concept was in their law. "Is it not written in your law, I said Ye are gods?" Perhaps this concept may have been suppressed or ignored in later centuries during the times of apostasy in ancient Israel. So that by the time of Christ it was a concept that was not accepted by many of the Jews, though there may have been some who accepted the concept. Another different reading of Psalms 82, is from the Qumran 11th cave fragment, which scholars seem to suggest hints to the possible deification of Melchizedek. In line 9-10, of Psalms 82:1, 'God (Elohim) has taken His place in the divine council; in the midst of gods He will hold judgement', as referring to Melchizedek. Line 25 ends by saying, 'Your God, that is....' the fragment cuts off at this point, but scholars think that the missing word is Melchizedek, in reference to his divinity.⁴⁵¹⁷ Note also the reference to the council in heaven, a pre-existence theme.

Some of the early to later Christians who made reference to Psalms 81-2 as scriptural proof texts in support of their own particular versions of the doctrine of deification were:

1. Justin Martyr, 110-65.⁴⁵¹⁸

2. Irenæus, 120-202.⁴⁵¹⁹

3. Clement of Alexandria, 153-193-217.⁴⁵²⁰

4. Tertullian 145-220, (The Ante-Nicene Fathers = ANF, 3:480, & 608).

5. Origen of Alex., 185-230-254. ANF 4:509.

6. Thascius Cyprian, 200-58, bishop of Carthage, martyr 248-58, ANF 5:263-4, & 518.

7. Novatian, Roman Presbyter, 210-80, ANF 5:631.

8. Athanasius, Bishop of Alexandria, 298–373, (The Nicene & Post-Nicene Fathers = (TN&PNF), Vol.4, p. lxxxv, lxxxvii, & 329, Discourse Against The Arians 1:38-39.

9. S. Cyril, Archbishop of Jerusalem, 318– 386, (TN&PNF) Vol.7, p. i, xi, 2.

10. Jerome, 345-420.⁴⁵²¹

11. Augustine of Hippo, 354-430.⁴⁵²²

Christ prayed that we would become perfect and one with Him and the Father. "Sanctify them through thy truth...And for their sakes I sanctify myself, that they also might be sanctified through the truth." "Neither pray I for these alone, but for them also which shall believe on me through their word; that they all may be one; as thou, Father, art in me, and I in thee, that they also may be one in us: that the world may believe that thou hast sent me. And the glory which thou gavest me I have given them: that they may be one, even as we are one: I in them, and thou in me, that they may be made perfect in one; and that the world may know that thou hast sent me, and hast loved them, as thou hast loved me. Father, I will that they also, whom thou hast given me, be with me where I am; that they may behold my glory, which thou hast given me: for thou lovedst me before the foundation of the world." (John 17:17-24.) If we are to become one with Christ, & the Father, would we not also become divine? Would we not also be glorified with the same type of glory? Christ said: "And the glory which thou gavest me I have given them: that they may be one even as we are one...that they may be made perfect in one..." (Jn.17:22 & 23). Irenæus, 120–202, used John 17:24 to scripturally point out that the disciples would also be glorified. (ANF 1:478-9. Origen 185-230-254, used a portions of Christ's prayer in support of the doctrine of perfection & deification. ANF 4:344-5, Origen De Principiis, book 3, chap. 6.

This was what Christ hoped for when he said: "Be ye therefore perfect, even as your Father which is in heaven is perfect." (Matt.5:48). Origen also used this passage in defense of deification. ANF 4:509, *Against Celsus*, book 4, chap.29.

Another idea behind deification was that the earliest Christians believed that Christ & the Most High God the Father would not be removed out of their places so that these newly deified beings could take over: "For whosoever exalteth himself shall be abased; and he that humbleth himself shall be exalted." (Luke 14:11, 18:14). And: "The disciple is not above his master: but everyone that is perfect shall be as his master." (Luke 6:40). Irenaeus 120–202, cites this passage to point out that in coming up out of the realm of the dead by way of the resurrection, the body that is raised up, is perfected. ANF 1:560. Clement of Alexandria, 153-193-217, cites this passage while writing about deification too. ANF 2:364, *The Stromata*, or *Miscellanies*, book 2, chap. xvii.

Paul wrote to the Romans that: "The Spirit itself beareth witness with our spirit, that we are children of God: And if children, then heirs; heirs of God, and joint-heirs with Christ; if so be that we suffer with him, that we may be also glorified together. For I reckon that the sufferings of this present time are not worthy to be compared with the glory which shall be revealed in us." (Romans 8:16-18). A number of early Christians used this passage to support their beliefs that the early Christian martyrs had been perfected, glorified, deified & rewarded with divine ranks. For they had remained faithful, & even though they had suffered greatly, they still had endured to the end.⁴⁵²³

Upon becoming heirs of God and joint-heirs with Christ, we might want to consider what Christ was heir to. God appointed him to be "heir of all things", for it was through Christ that the worlds were created. Christ alone had purged our sins and had "sat down on the right hand of the Majesty on High; Being made so much better than the angels, as he hath by inheritance obtained a more excellent name than they". The Father also said to his Son, "Thy throne O God, is forever and ever: a scepter of righteousness is the scepter of thy kingdom." (Hebrews 1:1-4, & 8; see also: Galatians 3:27-29, 4:1-7; Revelations 3:21-22; 21:7).

Another passage reads: "His lord said unto him, Well done thou good and faithful servant: thou hast been faithful over a few things, I will make thee a ruler over many things: enter thou into the joy of thy lord." (Matthew 25:21). Hippolytus 170-236, wrote that one of the reasons why the righteous had been deified was because they had shown that they had been faithful over small things while in earth life. And thus, upon being deified, they would have entrusted unto them that which was great. ANF 5:151, & note 6, *The Refutation of All Heresies*, Book X, chap. xxix).

The ritual of anointing is combined with the idea of deification, even in the earliest days of the Church. However, John noted that some of their anointing rituals had been counterfeited by "anti-Christ's" who had infiltrated the Church and who were bringing in counterfeit forms of anointing. He goes on to tell the earliest saints that the anointing they had received was from God, while the other was from "anti-Christ's". (1 John 2:3-11, 18-29.) John then goes on to present the idea and symbolical types in their own anointing ritual, and how deification fits in with some of the symbolical meanings behind anointing. For having been anointed they were cleansed and purified of their sins. This also shows up and is expounded upon in the writings of the Fathers in early to later Christianity.

John wrote: "Beloved, now are we the sons of God, and it doth not yet appear what we shall be: but we know that, when he shall appear, we shall be like him; for we

shall see him as he is. And every man that hath this hope in him purifieth himself, even as he is pure." (1 John 3:2-3). Origen 185-230-254, cites portions to support of the doctrine of perfection & deification. (ANF 4:344-5, 509, Origen *De Principiis*, book 3, chap.6; *Against Celsus*, book 4, chap. 29). Thascius Cyprian, 200-58, bishop of Carthage, martyr 248-58, wrote something similar: "What Christ is, we Christians shall be, if we imitate Christ." (ANF, 5:469).

Some of the different leaders in Christ's church were chosen to help the members develop Christ like traits. Thus, they were given: "For the perfecting of the saints, for the work of the ministry, for the edifying of the body of Christ: Till we all come to the unity of the faith and the knowledge of the Son of God, unto a perfect man, unto the measure of the stature of the fulness of Christ:" (Eph.4:10-13). Clement of Alexandria used this passage upon writing about perfection & deification. ANF 2:433, & 547, *Miscellanies*, book IV, chap. xxi, & book VII, chap. xiv.

Peter wrote: "Grace and peace be multiplied upon you through the knowledge of God, and of Jesus our Lord, according as his divine power hath given unto us all things that pertain unto life and godliness, through the knowledge of him that hath called unto us to glory and virtue: Whereby are given unto us exceeding great and precious promises: that by these ye might be partakers of the divine nature, having escaped the corruption that is in the world through lust. And beside this, giving all diligence, add to your faith virtue; and to virtue knowledge; and to knowledge temperance; and to temperance patience; and to patience godliness; and to godliness brotherly kindness; and to brotherly kindness charity. For if these things be in you, and abound, they make you that ye shall neither be barren nor unfruitful in the knowledge of our Lord Jesus Christ. But he that lacketh these things is blind, and cannot see afar off, and hath forgotten that he was purged from his old sins. Wherefore the rather, brethren, give diligence to make your calling and election sure: for if ye do these things, ye shall never fail: For so an entrance shall be ministered unto you abundantly into the everlasting kingdom of our Lord & Saviour Jesus Christ." (2 Peter 1:2-11). A portions of this passages helped Athanasius, 298–373, scripturally support the idea deification through Christ. (TN&PNF), Vol.4, p.lxxxv, lxxxvii, & p.576, *Letters of Athanasius*, LX. *Ad Adelphium*, 4).

"Knowing that of the Lord ye shall receive the reward of the inheritance: for ye serve the Lord Christ. But he that doeth wrong shall receive for the wrong which he hath done". (Colossians 3:24-25). "And I appoint unto you a kingdom, as my Father hath appointed unto me". (Luke 22:29). In the New Testament we read about how some resurrected bodies will shine with greater glory and brightness than others. For in some cases our resurrected bodies will also be glorified, some to lesser, others to greater degrees of glory. (1 Corinthians 15:35-43). Origen [A.D. 185-230-254], used this passage while responding to the early anti-Christian Celsus, & while expounding on what he understood to be the doctrine of deification. ANF 4:509.

Jesus: "Then shall the righteous shine forth as the sun in the kingdom of their Father. Who hath ears to hear, let him hear." Mat.13:43. Irenaeus, 120-202, cites this passage as scriptural evidences for deification. ANF1:523-5; Mat.13:40-3. Much later, Thomas Aquinas, 1225-74, also used this passage to suggest that the righteous would shine forth with great light and glory in the after life.⁴⁵²⁴

The Old Testament Prophet Daniel wrote: "And they that be wise shall shine as the brightness of the firmament; and they that turn many to righteousness as the stars for ever." (Daniel 12:3). Irenaeus also cites from Daniel as scriptural proof text that showed that the faces of those who had been deified would shine with great glory and light. ANF 1: 488-90, & 497.

Christ tested a rich man to see if he was willing to do all that He asked of him in order to be perfected. The rich man said that he had kept the commandments from his youth till then, and he asked what more he lacked. Christ said: "If thou wilt be perfect, go and sell that thou hast, and give to the poor, and thou shalt have treasure in heaven: and come follow me." (Matthew 19:16-26). However, this man refused to do what Christ asked of him. Later on during the 3rd century A.D., this passage inspired a number of Christians, such as a wealthy young man named Anthony of Egypt, 251–356, he became one of the first early Christian hermits, & the founder of monasticism. He was so impressed by the passage that he followed Christ's advice and retired to the desert. He was later joined by like-minded men who lived as monks or hermits who sought to work towards moral perfection or "Christian perfection."⁴⁵²⁵

Other passages that could have been known & used by early to later Christians were: "Then shall the King say unto them on his right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world" (Matt. 25:34-40). Christ also talked about the good works that they did, & thus, in having done these good works they would enter on the right hand path into the Kingdom of God, & would inherit the kingdom. (Rev.1:6; 3:21-22; 4:4, 10-11; 5:10).

Paul to the Corinthians: Through the "spirit of the Lord" we will be changed from bodies without glory, into bodies of the same glory as Christ. "Now the Lord is that Spirit; and where the Spirit of the Lord is, there is liberty. But we all, with open face beholding as in a glass the glory of the Lord, are changed into the same image from glory to glory, even as by the Spirit of the Lord." (2 Corinthians 3:17-18).

Paul to the Philippians: "For our conversation is in heaven; from whence also we look for the Saviour, the Lord Jesus Christ: Who shall change our vile body, that it may be fashioned like unto his glorious body, according to the working whereby he is able even to subdue all things unto himself." (Philippians 3:20-21).

Paul to the Colossians: "To whom God would make known what is the riches of glory of this mystery among the Gentiles; which is Christ in you, the hope of glory: Whom we preach, warning every man, and teaching every man in all wisdom; that we may present every man perfect in Christ Jesus:" (Colossians 1:27-28).

"That ye would walk worthy of God, who hath called you unto his kingdom and glory." (1 Thessalonians 2:12). "For by one offering he hath perfected for ever them that are sanctified." (Hebrews 10:14).

"When Christ, who is our life, shall appear, then shall ye also appear with him in glory." (Colossians 3:4). Paul wrote to the Galatians: "For as many of you as have been baptized into Christ have put on Christ." (Gal.3:27). In some cases in the early Christian mysteries, after they had been anointed and baptized. They put on new & pure garments to symbolize that which was to come in the resurrection when they would be clothed in the same type of immortality as Christ was.

Paul tells us to put on charity "which is the bond of perfection." (Col.3:14). To Timothy, Paul wrote that the scriptures would, among other things, help them towards reaching perfection. "That the man of God may be perfect, thoroughly furnished unto all good work." (2 Tim.3:15-17).

To the Hebrews, Paul wrote: "Thou madest him a little lower than the angels; thou crownedst him with glory and honour, and didst set him over the works of thy hands: Thou hast put all things in subjection under his feet. For in that he put all in subjection under him, he left nothing that is not put under him. But now we see not yet all things put under him. But we see Jesus, who was made a little lower than the angels for the suffering of death,

crowned with glory and honour; that he by the grace of God should taste death for every man. For it became him, for whom are all things, and by whom are all things, in bringing many sons unto glory, to make the captain of their salvation perfect through sufferings. For both he that sanctifieth and they who are sanctified are all of one: for which cause he is not ashamed to call them brethren." (Hebrews 2:7-11).

Paul seems to have written here of Christ's return to glory. But also of Christ leading his other brothers and sisters back into the family in heaven to partake of divine glory with him. This idea was expounded upon in early to later Christian writings and art works. Christ suffered for the just and the unjust, and those who were once disobedient, but who were willing to repent and live according to God's commandments even though they might have been sent to the spirit prison. For Christ descended down unto them and preached the gospel there and led them up out of captivity. Thus, Christ brought them to God the Father, and presented them to the Father. Having led the way. Upon their ascension up out of the underworld their deification and glorification had begun. As Christ and the host of freed captives exited out of the spirit prison, they trample over the devil or demons that had attempted to keep Christ from entering into the prison house. Paul also mentioned crowns of glory, and makes references to having all things put under his feet. Many early to later Christian art works show Christ standing on the devil as he frees the captive prisoners. Paul also made references to Christ leading or bringing "many sons", many "children" or "vast multitudes of God's people to heaven". Leading them over into "glory" and deification.

The Old Testament Prophet, Isaiah seems to suggest that even though we have done good or evil, we may be washed clean of our sins, if we repent, and then in the ultimate end, we can become gods. Isaiah wrote: "Let them bring them forth, and shew us what shall happen: let them shew the former things, what they be, that we may consider them, and know the latter end of them; or declare us things for to come. Shew the things that are to come hereafter, that we may know that ye are gods: yea, do good, or do evil, that we may be dismayed, and behold it together." (Isa.1:16-20; 41:22-23, Heb.10:16-22; 1 Cor.6:9-11).

The deified would have also passed through rites of passage dramas too, thus, in early to later Christianity this included the heavenly coronations, vestments, crowns, enthronement, and the glorification of the saints. The New Testament writers mentions many aspects of this aspect of deification, for Paul, upon writing to Timothy, shows how he looked forward to being crowned in the next life for his efforts & endurance, for he says, I have "Fought a good fight, I have kept the faith: Henceforth there is laid up for me a crown of righteousness, which the Lord, the righteous judge, shall give me at that day; and not to me only, but unto all them also that love his appearing." (2 Timothy 4:7-8). The crown of righteousness hints to the ordinances. The early Christians were anointed, clothed in garments & royal robes in their mysteries or ordinances as types of that which was to come in the heavenly kingdoms of God. The crown was the symbol of the reward for faithfulness, for they would be deified & crowned in glory. In John's book of Revelation, Christ promised: "To him that overcometh will I grant to sit with me in my throne, even as I also overcame, and am set down with my Father in his throne." (Revelation 3:21).

In early Christian thought, Christ was the greatest example of the deification process because the body in which His Spirit had been clothed in through birth, was eventually deified and glorified when He was later resurrected. For when Christ lived on the earth in the body of His birth to Mary, was He glorified? Did His earthly body at all times give off visible light and a brightness that

was brighter than the sun at noon-day? Or did He look like other men? The scriptures tell us that He was born and grew up from childhood to manhood (Matt.1:25; Luke 1:80; 2:52). There were times when the divine light of His power and glory did shine forth while He was in that earthly body. Such as the time when Christ was transfigured to the point in which "his face did shine as the sun, and his raiment was white as the light." (Matthew 17:2-9). But we know that His body didn't shine as bright as the sun every moment of His life. If He was already glorified in that body every moment, why did He pray to His Father that He would glorify Him with the same glory that He had had before His birth? "And now, O Father, glorify thou me with thine own self with the glory which I had with thee before the world was." (John 17:5). Christ also prayed that His followers would be glorified too. John 17:18-26. Later, after the crucifixion & Christ's descent into the spirit world, Christ's spirit entered his resurrected body which was eventually glorified upon his ascension into heaven. A number of people became witnesses to the brightness of that glorified resurrected body. Acts 1:9-11, 7:55-56; & 9:3-5. The scriptures show that others, such as those who had lived on the earth as prophets, they too had been glorified after Christ had. John saw in a number visions, bright angels, some were even ones "like unto the Son of man", in great brightness & glory. Later he found out that some of these bright angels were glorified persons who had been prophets at one time, like unto himself. And yet they were & are glorified, & even speak for the Lord, at times, in the first-person. In some cases, John had thought that the glorified person that was speaking to him was the Lord, but the bright messenger corrected John as he began to worship the messenger. He told John that he was only a fellow servant & of his brethren that have the testimony of Jesus. And that he should not worship him, but rather he should worship God instead. Had this servant from among the prophets been glorified and perfected? Had his body been changed and fashioned like unto Christ's glorified body, as the scriptures say would happen? Rev.1:10-15; 19:6-10; 22:7-9; 2 Cor.3:4-18; 5:2-4; Phil.3:20-21; Col.1:27-28; Heb.2:9-11; 10:16-22.

Paul wrote to the Philippians: "Let this mind be in you, which was also in Christ Jesus: Who, being in the form of God, thought it not robbery to be equal with God: But made himself of no reputation, and took upon him the form of a servant, and was made in the likeness of men: And being found in fashion as a man, he humbled himself, and became obedient unto death, even the death of the cross. Wherefore God also hath highly exalted him, and given him a name which is above every name: That at the name of Jesus every knee should bow, of things in heaven, and things in earth, and things under the earth; and that every tongue should confess that Jesus Christ is Lord, to the glory of God the Father. Wherefore, my beloved, as ye have always obeyed, not as in my presence only, but now much more in my absence, work out your own salvation with fear and trembling." (Phil.2:5-12, 1 Peter 1:3-16).

"Eye hath not seen, nor ear heard, neither have entered into the heart of man, the things which God hath prepared for them that love him" (1 Cor.2:9).

GOD BECAME A MAN, SO MEN & WOMEN COULD BECOME GODS OR GODDESSES

This includes also the deification of righteous female saints too, who become goddesses. (I sometimes wonder if our Divine Parents, Male Father God, & Female Mother Goddess, were also involved together to create the first man, & first woman, Adam & Eve, in their images. My reasoning of this is to note that, inasmuch as if the human family

consists of Fathers, Mothers, sons, & daughters, here on earth. Why wouldn't the "family in heaven," also consist of there being Divine Parents, Father, Mother, sons, & daughters? (Eph.3:15; Gen.2:4-5, Rom.8:14-21).⁴⁵²⁶ Especially, when we also note how the Hebrew word, Elohim, can also denote a combined masculine & feminine in the plurality of Gods, thus Genesis 1:1 could mean: "In the beginning, Gods created the heaven and earth"⁴⁵²⁷ But also, in the creation drama, only man & woman were told that they were in the image of Elohim (thus Gods, female & male), for the fish, animals, & other things were not told that, "...because they do not participate in the divine. Only humans are created in God's image, and so only humans would aspire to the divine."⁴⁵²⁸

The above basic concept in the heading here, God became a man, so man could become god(s), was repeated throughout historic Christendom, in different formats, & wordings. Although it sounds basically the same, each repeat of it should be interpreted according to the Christology, & understanding that different ones gave them to their own particular understanding about what God is like. In understanding each cases, this will then put into perspective about what was believed the type of god(s) (or goddesses), that the deified would become like, in being deified. Thus, in each case of this basic concept that was repeated, such understandings should be considered as to be according to the times, places & dogmas being expounded on about what God(s) were believed to be like, (physical, spiritual, 3 in 1, 1 in 3, man created in God's image, the image of God not in the shape, form of man's, a spirit essence, without body parts or passions, & so forth). By known each case where one of those examples about what God was believed to be like. It will then put into perspective what was also believed the deified would become like. Thus, though this concept was repeated, it should be understood that they could mean differently. For as the doctrine of what God was said to be like changed, so also did the different versions of deification themes differ. So also with this repeated concept. This I have attempted to include elsewhere in this study. In some cases, this concept also answered early anti-Christian questions about why early Christians taught that God became a man.⁴⁵²⁹ The answer was basically, so that men & women can learn to become deities too. The deification process was over a long period of time, & was to God's glory that he deified his sons & daughters. Some of the ones who repeat this concept are:

Irenaeus, 120-202, says that we should follow Jesus Christ, who did, through his transcendent love, become what we are that He might bring us to be even what He is. "If the Word became a man, it was so men may become gods."⁴⁵³⁰

Clement of Alexandria, 153-193-217, made a similar comment. For "...the Word of God became a man so that you might learn from a man how to become a god...."⁴⁵³¹

Athanasius, 298-373: "The Word was made flesh in order that we might be enabled to be made gods.... Just as the Lord, putting on the body, became a man, so also we men are both deified through his flesh, and henceforth inherit everlasting life...." Also, "He became man that we might become divine."⁴⁵³²

Clive Staples Lewis, (1898-1963), a famous Christian writers, basically, to summarize him, wrote that: Christ became a real man, as man as men are, but also he was God as God the Father is. But He did this, became a real man, so that he can be our example, if we will let him. Plus, if we let him teach, guide, & bring us to perfection. It will not happen in this life, but in the after life, he will then make us purified & perfected gods (for the males), or goddesses, (for the females).⁴⁵³³

DEIFIED'S RESURRECTED BODY IS LIKE UNTO CHRIST'S: Paul to the Corinthians: In the resurrection, our bodies "are changed into the same image from glory to

glory" (2 Cor. 3:17-18). Paul to the Philippians: "...Christ... shall change our vile body, that it may be fashioned like unto his glorious body..." (Phil.3:20-21). When Christ appears in glory, we shall be like him, (1 John 3:2-3). We should live a life of godliness, that we might be made partakers of the divine nature, (2 Pet. 1:3-4).

RESURRECTED TO SHINE: 1 Cor.15:35-43. Jesus: The righteous shall shine forth as the sun in the kingdom of their Father. (Matthew 13:43). Daniel: They that be wise shall shine as the brightness of the firmament (Daniel 12:3).

SAINTS SEEK TO ADVANCE TOWARDS MORAL PERFECTION: Paul to the Colossians: Put on charity "which is the bond of perfection." (Col.3:14). Paul to Timothy: The scriptures were given that "...the man of God may be perfect, thoroughly furnished unto all good work." (2 Tim.3:15-17). Paul to the Hebrews: Christ's atonement made it possible for him to bring "...many sons unto glory..." (Heb.2:7-11). "God having provided some better thing for us, that they without us should not be made perfect." (Heb.11:40). "That ye would walk worthy of God, who hath called you unto his kingdom and glory." (1 Thess. 2:12). "For by one offering he hath perfected for ever them that are sanctified." (Heb.10:14). God appeared to Abram, and said, "walk before me, and be thou perfect." (Gen.17:1). Jesus: "Be ye therefore perfect, even as your Father which is in Heaven is perfect." (Matt.5:48). Christ prayed for oneness, agreeing & working as a team, type oneness, so that "they may be made perfect in one." (John 17:22-23). Church leaders are to help towards, "the perfecting of the Saints" (Eph.4:11-14). Be perfect, (Phil.3:12, 15).

HEAVENLY CORONATION CEREMONIES, ENTHRONED GODS: ANOINTING WAS BEING COUNTERFEITED

John warned that anti-Christ's had entered the church and were preaching their own apostate forms of anointing. He tells his readers to stick to the anointing which they had received from the apostles. In the early Christian ordinances, also called mysteries, anointing was a ritualistic type of what would happen to their bodies during the resurrection when Christ's appeared again. Thus, "... it doth not yet appear what we shall be: but we know that, when he [Christ] shall appear, we shall be like him; for we shall see him as he is. And every man that hath this hope in him purifieth himself, even as he is pure." 1 John 2:3-11, 18-29; 3:2-3. Those who cite this were: "When Christ, who is our life, shall appear, then shall ye also appear with him in glory." Col.3:4.

Isaiah: What's ahead for those who are cleansed of their sins? "...Shew the things that are to come hereafter, that we may know that ye are gods..." Isa.1:18; 41:22—23.

9th & 10th c., Europe, as earlier, as early Christian mysteries' deification themes & their ritual counterparts passed down into the coronation ceremonies of the later Churches' anointings, vestings, crownings, & enthronings of Christian Kings & Queens. So also did the deification themes of how Kings & Queens sometimes thought of themselves as gods & goddesses, to a certain extent, & at times enforced their powers as if they were divine beings. This bothered a lot of people, who often didn't like the decrees, & sometimes brutality of different kings & queens during the Middle Ages. But, the fragments of deification themes, nonetheless gave royalty the excuses they needed in order to use their royal powers to get their way, even over, at times, the will of the clergy. For "...it was part of the divine dispensation; the king was no layman; he was king and priest, rex et sacerdos, 'mediator' between clergy and people, in whom God's

ruling will was operative; and the pope himself had asserted that according to the ancient custom of the church, the king alone had the right to appoint bishops. Nevertheless, the first seeds of doubt were there before Henry III's death in 1059."⁴⁵³⁴

DEIFICATION IN BAPTISM: Paul to the Galatians: "For as many of you as have been baptized into Christ have put on Christ." (Galatians 3:27). Part of the symbolical ritualistic type of deification was to put on robes and garments which, in their mysteries, were types of how they put of the same type of resurrected body as Christ did. Thus, they "put on Christ" or were "clothed in Christ" in the resurrection. After they were raised up out of the baptismal font, they were anointed again and clothed in robes or garments. This was a type of how Christ raised the dead out of the underworld to cloth their spirits in glorified resurrected bodies.⁴⁵³⁵

Paul to the Colossians: "To whom God would make known what is the riches of glory of this mystery among the Gentiles; which is Christ in you, the hope of glory: Whom we preach, warning every man, and teaching every man in all wisdom; that we may present every man perfect in Christ Jesus:" Col.1:27-28.

Clement of Alexandria, (153-217), Being baptized we are illuminated, made perfect, made immortal, & made gods. (ANF, 2:215).

CROWNS, A POPULAR SYMBOL OF DEIFICATION: Paul to Timothy: Having endured: "...there is laid up for me a crown of righteousness, which the Lord, the righteous judge, shall give me at that day; and not to me only, but unto all them also that love his appearing." 2 Tim.4:7-8. Heavenly crowning ceremonies were an important part of early to later versions of deification. A popular scene in historic Christian art works, was to show Mary, with a crown on her head, enthroned.⁴⁵³⁶

ENTHRONED A GOD OR GODDESS: John, Revelation: "To him that overcometh will I [Christ] grant to sit with me in my throne, even as I also overcame, and am set down with my Father in his throne." Rev.3:21.

Clement of Alexandria, (153-217), wrote of the instruction & preparation, that leads them to the endless & perfect end, how those who become perfect, after their purification, are called gods, being destined to sit on thrones with the other gods that have been put in first in their places by Christ, (ANF, 2:539).

All throughout historic Christianity, the Virgin Mary is seen passing through an after life coronation ceremony in heaven, where she is crowned⁴⁵³⁷ by the Father, or by Christ,⁴⁵³⁸ to then sit with the other members of the Godhead, enthroned as the Queen of heaven.⁴⁵³⁹ In addition to the Virgin Mary, and the Christ Child,⁴⁵⁴⁰ other saints are depicted crowned and enthroned⁴⁵⁴¹ too, even in later centuries, when the doctrine of deification was in the process of becoming fragmented and legendized.

CASES IN WHICH PEOPLE WERE GLORIFIED:

1. Christ's physical body didn't always shine like unto his resurrected one. For one reason why he was rejected was because he looked like a person, who was born and grew up from childhood to manhood (Mat.1:25; Luke 1:80; 2:52).

2. During his mortal sojourn on the earth, there were times in which his mortal body did shine, for example, during the mount of transfiguration when: "his face did shine as the sun, and his raiment was white as the light." (Matthew 17:2-9).

3. When he prayed to his Father, he asked to return to his former state of glory, thus he asked the Father to: "...glorify thou me with thine own self with the glory which I had with thee before the world was." (John 17:5).

4. Christ also prayed that his followers could return to glory too (John 17:18-26).

5. After his resurrection, Christ appeared to Saul in glory (Acts 1:9-11, 7:55-56; & 9:3-5).

6. John saw one in great glory who was "like unto the Son of man."

7. He was about to worship this bright being, but was told not to because he was of his brethren the prophets & told that he should worship God instead. Had this servant from among the prophets been glorified and perfected? Had his body been changed and fashioned like unto Christ's glorified body, as the scriptures say the righteous saints would be? Rev.19:10; 1:10-15; 19:6-10; 22:7-12.

8. In historic Christian art works, the Virgin Mary is sometimes depicted as glorified, in that rays of glory and light shine forth from her, as she sits enthroned in heaven.⁴⁵⁴²

Paul to the Philippians: Concerning Christ godhood, it was "... not robbery to be equal with God... Wherefore God also hath highly exalted him..." (Phil.2:5-12).

Peter: Christ gave them knowledge "...that pertain[s] unto life and godliness, through the knowledge of him that hath called unto us to glory and virtue... that by these ye might be partakers of the divine nature." They were to advance & progress towards moral perfection by adding to our faith virtue, knowledge, temperance, patience, godliness, kindness, & charity. For if these things be in us, & abound, they make us neither barren nor unfruitful in the knowledge of our Lord Jesus Christ. Giving diligence to make our calling & election sure. 2 Pet.1:2-11.

Paul to the Ephesians: Different leaders in Christ's church were chosen to help the members develop Christ like traits. Thus, they were given: "For the perfecting of the saints,... and the knowledge of the Son of God, unto a perfect man, unto the measure of the stature of the fulness of Christ:" (Ephesians 4:10-13).

Paul warns against counterfeit forms of deification in pagan mysteries: Paul notes a "mystery of iniquity is already at work" by which people were believed to be deified, and sit in their temples as enthroned gods. He warned his readers to not follow after these mysteries, but to stick with the instructions and true mysteries or ordinances, and "walk worthy of God, who hath called you unto his kingdom and glory." (1 Thes. 2:12). "Whereunto he called you by our gospel, to the obtaining of the glory of our Lord Jesus Christ." (2 Thes.2:14). Thus, they were warned to stick to hold to the traditions which they had been taught, rather than go after false counterfeit mysteries of deification. (2 Thes. chap. 2).

ASCENSION DRAMA AND DEIFICATION: Some of the symbols for deification in early to later Christianity were rites of passage. Artists have depicted in progressive stages the different points in time and moments of the ascension of Christ into heaven, or that of souls, saints & martyrs. If we were to put these different pictures all together as if part of a movie we would see Christ surrounded by his apostles in a prayer circle with up lifted hands towards heaven. Christ rises into the air as the hand of God parts the clouds which acts as a veil. Christ reaches up towards the hand of God, as the Father's hand reaches down towards Christ's hand. Then the hand clasp, or as suggested by other art works, different kinds of ritualistic rites of passage hand clasps. Artists showing Christ about to be raised up into heaven have shown it at different moments, the moment when his hand entered, his arm, his top portion, half of his body, his whole body except for the feet, and his complete entrance except with the veil not closed yet as suggested by rays of light which extend down.

Most often the Father's hand clasps His Son's, while in other cases it could be the hand of an angel, or angels, or even both an angel and the Hand of the Father at the same time. This whole drama can also be seen in progressive moments in the cases where saints, martyrs,

and others ascend into heaven. There are different types of hand clasps, and in some cases clasps on the wrists. In the act of being raised up, or lifted up by these different hand clasps and wrist grips, the early to later Christians believed that the person had been raised up to the divine being's (or beings') level(s) to where they entered the heavenly realm where God the Father, Christ, the Holy Spirit, angels & other crowned saints lived in blessed glory. In later Christendom, traces of these different types of hand clasps are seen in the traditional hand clasping rites of passage before some of the Christian kings, in Christ's descent down in & out of hades, limbo, purgatory, the pit, the grave, and the spirit prison. Deification was the ultimate reward and doctrine behind these ritualistic journeys of souls on pilgrimages from the lower realms into the higher realms of existences, as depicted in art works, ritualistic mystery dramas, & plays. In the concepts & symbolical journeys up ladders towards crowns, & the hand of God.

Numerous biblical passages reflect these sorts of rites of passage hand clasps, in which God takes a hold of the person's hand & guides them over into glory. "Nevertheless I am continually with thee: thou hast holden me by my right hand. Thou shalt guide me with thy counsel, and afterwards receive me to glory." Psalms 73:23-24.

In some translations of Isaiah: "Thy Lord said to Christ," my Lord, whose right hand I have holden," (Codex Sinaiticus, Latin Text has, "he has taken hold"), that the nations should yield obedience before Him; and I will break in pieces the strength of kings."⁴⁵⁴³

Coronation ceremonies of Christian Kings derived many of its elements from the earlier Christian mysteries, and early liturgical and ceremonial dramas. Thus, the ascent to the throne ceremony was a type and imitation of Christ's ascension into heaven. For example, in 12th century mosaics in Norman Sicily, the earthly ruler was an imitation of Christ's right to rule. "As Christ's apotheosis, the Ascension was particularly well suited to the royal mausoleum of an anointed ruler linked to Jerusalem's throne and Christ's kingship. The idea that after his Ascension Christ shared the throne of Heaven on the right of the Father was a beloved feature of benediction formulas for medieval rulers who aspired to a place close to the celestial throne in the hereafter. In this spirit, Roger II used this motto on all his diplomas from at least 1136 onwards: DEXTERA DOMINI FECIT VIRTUTEM, DEXTERA DOMINI EXALTAVIT ME. [The right hand of the Lord made me strong, the right hand of the Lord exalted me.]"⁴⁵⁴⁴

DOMES, AS A SYMBOL FOR HEAVEN AND DEIFICATION: In many cases, the shape of many churches included a dome shape area where symbolical art works about the heavenly regions were drawn and painted. As E. Baldwin Smith has shown, the dome was symbolic of the heavenly regions to where the resurrected Christ and his saints had ascended to.⁴⁵⁴⁵ Numerous Christian art works,⁴⁵⁴⁶ some in arch ways, and under them, and in, or under domes,⁴⁵⁴⁷ but not always in these types of places, they sometimes included different types of hand symbols.⁴⁵⁴⁸ Plus, hand and wrist grasping⁴⁵⁴⁹ ascensions into heaven, the assembly of the newly deified saints,⁴⁵⁵⁰ and of souls making their way towards paradise, or resting, and greeting each other in paradise.⁴⁵⁵¹ In old world symbolism, which the early to later Christians blended with their own, the domical shape was a type of "the sacred dwelling of a divinity who once lived on earth among men, and as the ideal abode of the souls in a paradisus, or heavenly garden."⁴⁵⁵²

Martyrs were symbolically represented as having been deified and dwelling in the heavenly realms and paradise, for domical architectural works, and art works sometimes represented a "sepulchral ciborium and the ideal abode of the martyred dead in a celestial paradise."⁴⁵⁵³ Some of the

Greek and Latin inscriptions that go along with these symbolic designs tell of “martyrs who received the prize and triumphed gloriously.”⁴⁵⁵⁴

ROBES, GARMENTS & CROWNS were also symbols of deification and perfection, for a number of art works show different saints, &, or martyrs obtaining crowns, robes & garments of glory for having suffered for the cause of Christ.⁴⁵⁵⁵

The garments of glory, or garments of light represented, in some writings, the higher celestial angelic-spiritual nature. Garments of glory [in Enoch-Metatron], is attributed to angels, & the righteous spirits ascending into heaven. The difference between men & angels, in such connections is only one of degree of perfection. During ascension depictions, angels often cloth the ascending soul in garments. In some cases, garments were also a symbolical type of that which was to come in the resurrection, when the resurrected would be clothed in a garment of light and glory just as their spirits had been clothed in a glorious perfected resurrected body. Thus, garments of glory were often mentioned in the different stories, & art works depicting the soul's return to glory.⁴⁵⁵⁶

Hippolytus, 170-236, cites Isaiah (1:18), & interprets the washing as being a beforetime of the purifying power of baptism. Deification & white garment themes of a brilliant resurrection, are in he or she that “...comes up from the baptism brilliant as the sun, flashing forth the beams of righteousness, and ... he returns a son [or daughter] of God and joint heir with Christ.”⁴⁵⁵⁷ Returning to glory theme.

Hippolytus, Discourse on the Holy Theophany, 8-10: “...I wish to go back to the fountain of life, and to view the fountain that gushes with healing. The Father of immortality sent the immortal Son and Word into the world, who came to man in order to wash him with water and the Spirit; and He, begetting us again to incorruption of soul and body, breathed into us the breath (spirit) of life, and endued us with an incorruptible panoply [or ‘complete protection’, later ‘complete set of arms or suit of armor’: from Greek pan ‘all’ + hopla ‘arms’]. If, therefore, man has become immortal, he will also be God. And if he is made God by water and the Holy Spirit after the regeneration of the laver he is found to be also joint-heir with Christ after the resurrection from the dead....” Hippolytus later goes on with more baptismal washing & garment deification types, the taking off of evil traits & sins & putting on the good traits: “...if thou cleanest off the filthiness of impurity, and puttest off the burden of sin; if thou castest off the armour of the devil, and puttest on the breastplate [panoply] of faith, even as Isaiah saith, ‘Wash you,...’ (Isa. 1:18). ‘Do you see, beloved, how the prophet spake beforetime of the purifying power of baptism? For he who comes down in faith to the laver of regeneration, and renounces the devil, and joins himself to Christ; [Joined by deification-hand clasping, as in baptismal-resurrection type symbolism of the Anastasis?⁴⁵⁵⁸] who denies the enemy, and makes the confession that Christ is God; who puts off the bondage, and puts on the adoption,—he comes up from the baptism brilliant as the sun, flashing forth the beams of righteousness, and, which is indeed the chief thing, he returns a son of God and join their with Christ.”⁴⁵⁵⁹

The types of these early Christian cleansing & washing rituals, is how that the cleansing away of sins through the washing process, is the removal of sin-spots from the white garments,⁴⁵⁶⁰ to make them white as wool. Thus, as in the baptismal-rite, also are many references to white or ‘bright’ garment themes. Hippolytus thus hints to these, & deification themes, which were in the types, “puts on,” (garment type), & coming up ‘brilliant,’ as the sun, ‘flashing’ ‘beams of righteousness,’ (these are more garment types blended with deification themes). As also in those coming up from baptism, the ritualistic type of resurrection, being clothed in a glorious body, that shines brilliantly!

About 3rd-4th c., in the Apocalypse of Paul, authorship questionable, quoted as scripture by Origen, 185-254, about Paul being caught up into the 3rd heaven. Original sin (tainting innocent infants), is countered by this, in that there’s a place in heaven that the infants, that were slain by king Herod, are seen greeting Paul. But also deification garment themes are seen in how: “...The saints... discuss with one another and say: Wait and see these unlearned men who understand nothing more, how they merited such a great and beautiful robe and such glory because of their innocence.” Those who die in infancy, despite not being baptized, or who have mental limitations, will receive the “promise of God” and “great glory.”⁴⁵⁶¹

Inasmuch as the New Testament abounds in examples of “the crown of life used as an image of the Christian’s eternal reward, and symbolic coronation of the saints and martyrs,”⁴⁵⁶² it also became a popular theme in early Christian art. The crown represented how that the saints had been rewarded with deification, having endured sufferings for the cause of Christ, and having won the fight against the forces of darkness, and vices of the world, during the struggles towards moral Christian perfection.⁴⁵⁶³

For example, on the Troyes cathedral, 12th century, the twelve virtues are crowned for their victory over their adversaries, hence, they “wear their victors’ crowns as they trample their adversaries under foot,” the same is also true of the 13th century Psychomachia maiden virtues carved at Strasburg north portal.⁴⁵⁶⁴ Having fought the good fight against the devil, his wicked angels, and servants, and upon having progressed toward higher virtues and overcoming vices, “the Christian is promised that after he has suffered a while, he will assuredly be called to eternal glory through Jesus Christ and receive the incorruptible crown, therefore he can cast all his cares on the Redeemer. These crown of life references then, describe the virtues of perseverance and hope.”⁴⁵⁶⁵

Numerous illumination manuscripts’ art works show how different monk orders understood, from deification lore that was passed down to them from earlier centuries, that Christian monasticism was the quest for moral perfection. And to illustrate this struggle toward moral Christian perfection and deification, they developed different types of rules and policies for how to conduct themselves, so as to not “fall” into vices. One of the popular illustrations was the climb up the ladder of moral perfection, in which each rung represented moral traits, virtues, or Christ like aspects, and eventual perfection & deification, if they reached the top.⁴⁵⁶⁶

Gerhoh of Reichersberg, (died 1169), opined that, rich or poor, noble or servile, merchant or farmer, or everyone that renounces the devil, without exception: “...Every man has his place and every profession without exception [including women?] has a rule in the Catholic faith and apostolic doctrine suitable to its quality, under which, by fighting well, a man [and women?] can attain the crown.”⁴⁵⁶⁷

At the top of the ladder, Christ is waiting to clasp the hands or wrists⁴⁵⁶⁸ of the monks who make it to the top, and thus pull them up into safety, and into heaven, or Paradise. In other cases, the hand of God extends with the crown, such as in the case with the 12th century “Ladder of Virtues,” from Hortus Deliciarum, formerly in Strasbourg. In this work, too, demons and protective guardian angels battle it out. For the demons seek to shoot their arrows at the monks in order to get them to fall, down below is a number of vices and distractions which they could fall for, such as lust, the material wealth of the world, etc. However, if the protective angels help the monks reach the top, the crown or the hand or wrist grasp represents that they can enter heaven, having become victorious over the forces of darkness, and thus deified, to join in the assembly of the gods, consisting of all the

deified saints that went before, and the Godhead.⁴⁵⁶⁹ For example, during the 15th century, the "Assembly of the Gods distinguishes Perseverance from a profusion of virtues by the eternal crown."⁴⁵⁷⁰

And even though this type of quest for godhood, with all its symbolism of crowns, garments, hand and wrist grasping entrances into heaven, were very popular in earlier centuries, in later centuries, different ones like the 16th century Reformer, John Calvin, 1509—1564, rejected this form of deification. Concerning this, Roland H. Bainton notes how Calvin suggested that: "No moral achievement can ever give any claim upon God, and no ascending of the ladder of the chain of being can ever unite man with God and make him into God. The very notion of the deification of humanity was to Calvin blasphemous."⁴⁵⁷¹ The ascending up the ladder to form a chain that unites different persons to God, is seen in the art works, and it may be that Calvin may have seen some of these manuscripts, or similar ones. In what might be a 12th century manuscript, the struggle up the ladder to deification and Christian moral perfection, shows numerous souls ascending up a ladder, at the top, Christ greets the two people into heaven by letting them grasp his wrists.⁴⁵⁷²

RIGHTEOUS WILL RETURN TO GLORY AND BE DEIFIED

Return to Glory themes, are connected up with pre-existence themes, in that those being glorified, deified, are returning back to the heavenly realm they came from: "The incarnation of spirits as an opportunity for accomplishing their exaltation and glory has no exact parallel in either Greek or Jewish literature, [also there are no exact parallels in Mormonism] but to the extent that incarnation was not viewed as a catastrophe but rather as a positive part of the divine plan it does have Greek and Jewish parallels."⁴⁵⁷³

In some of the translations of Jewish & Christian apocryphal literature & legendary stories about Adam & Eve. Fragments of the doctrines of the pre-existence & deification are combined together in the return to glory dramas of Adam and Eve. Adam was told that while he was under God's command he had been one of His bright angels. The Spirit of the pre-existing Christ promised Adam that there was a way back to glory for them, and their restoration to their former state of glory would come about because Christ would come into the world and would be born, would atone for the sins of the world, and after his death, he would descend into hell, limbo, hades, etc., to rescue them and the souls of the righteous out of hell. Upon their ascension up out of the grave, hell, the pit, limbo, hades, purgatory, or the spirit prison, as that realm was called in the different areas of early to later Christendom, Christ would take hold of Adam's hand. After which Christ guides them over into paradise where they would be eventually deified. Thus, their ascension was a return to glory, & having been restored to their former state of glory, they would be clothed in a garment of light. There are further references to anointing, garments, & prayer gestures with up-lifted hands, and other rites of passage in these narratives, which suggests that some of God's angels were sent to teach Adam and Eve about the pre-existence and how they would be able to return to glory and become bright and glorious beings again. A garment of light and glory awaited them upon their return to glory where they would also be deified.⁴⁵⁷⁴

In some cases in later Christian traditions, Adam's return to glory and his deification is under way when Christ comes to free him and the righteous from the grave, limbo, hades, or the underworld. For according some Judaeo-Christians traditions the redemption by Christ was to have particular meaning for Adam, which was the anticipated glorification of his body. We read in The Conflict of Adam & Eve that Melchizedek saw on the body of Adam a great light, & while in the grave under

Calvary he could see angels going up & coming down to help the just souls scale the cosmic ladder between the grave & paradise. In other depictions of the anastasis or the resurrection of Adam and Eve, etc., Christ reaches down towards Adam's hand to clasp it in order to raise him up from the grave, the pit, hades, limbo, etc. And as Adam reaches up with his own hand into the glorious mandorla & light that surrounds Christ, Adam's reentry to paradise has already begun & his deification as with also the deification of mankind is already under way in this miracle of re-creation, as the Anastasis came to be known.⁴⁵⁷⁵

Christ had pre-existed before his birth to Mary, thus Christ, who was then a spirit, spoke to Adam after Adam had transgressed. Adam's returned to glory & his deification was predicted by Christ who promised to raise Adam out of the grave and make Adam a god. The Testament Of Adam preserved what might have been Christ's promise to Adam: You wanted to be a god; I will make you a god, but not right now, but rather after a space of many years. For it will be for your sake that I will be born of the Virgin Mary, taste death & enter the house of the dead, and then after three days, I will raise my body up. "And I will set you at the right hand of my divinity, and I will make you a god just like you wanted."⁴⁵⁷⁶

In later centuries, such as during the 12th century, the return to paradise theme seems to have preserved elements of this aspect of deification.⁴⁵⁷⁷

EARLY TO LATER CHRISTIANS ON DEIFICATION

30–100, Apostolic father, Clement of Rome, wrote of their hope that the Christians would be made partakers of God's great & glorious promise. He wrote of how blessed, wonderful, & beloved are the gifts of God! Life in immortality, splendour in righteousness, truth in perfect confidence. Those who endured were heirs of glory and honour for they would be exalted and made illustrious. The Christian was to cleave to the holy so that they themselves would become holy. By love all the elect would be made perfect. Those who are full of love & live a godly life shall procure to themselves great glory in the Lord. ANF 1:14, & 17-19, 1st Epis. of Clement to the Corinthians, chaps. xlv-liv.

65–200–155, another Apostolic father, Polycarp, in his Epistle to the Philippians, wrote that if the Christians pleased Christ in this present world, they would receive also the future world in which they would be raised from the dead, and would also reign together with Christ. (2 Tim. 2:12; ANF 1:34, chap.v).

In the Encyclical Epistle concerning Polycarp's martyrdom, written to the Church of Smyrna. The martyrs' reward of deification, is mentioned. Other early Christian writers held this belief also. Those who had been martyrs of that time were already on their way towards godhood, as it was now, they were no longer men, but had already become angels. The same sort of thing would happen to those who also became martyrs for the cause of Christ. ANF 1:39.

30–107, Ignatius, in his Epistle to the Magnesians, wrote of the different characters that are found in human natures. Thus the doctrine of "the 2 ways" is hinted to here. The choice is ours, for the unbelieving bears the image of the prince of wickedness. The believing possess the image of their Prince, God the Father, & Jesus Christ. In his letter to the Trallians, Ignatius wrote that Christ invites us to share in His immortality, by His passion & resurrection. To the Philadelphians, he wrote that the Lord seeks that we should be imitators, when Christ said, "Be ye perfect, even as also your Father that is in heaven is perfect." Also, Christ's gospel is the perfection of immortality. To those who are worthy to worked in the ministry for Christ, he wrote that they too would be glorified, receiving glory in

Christ. To the Smyrnaeans, he wrote: As persons who are perfect, ye should also aim at those things which are perfect.⁴⁵⁷⁸

100, Barnabas wrote of a time when we ourselves also have been made perfect so as to become heirs of the covenant of the Lord. Also, those who learn of, & do the righteous works that have been written shall be glorified in the kingdom of God; while those who choose to do evil works shall be destroyed with their works. ANF 1:141, chap. VI; p. 149, chap. XXI.

70–155, PAPIAS, seems to suggest that God would give to the true and faithful, "dominion over the arrangement of the universe". Thus, their "rule and their advancement go on forever and ever."⁴⁵⁷⁹

1st c., Odes of Solomon, the Christian was to love the Son for in so doing they would become a son. They were to also be joined to Him that is immortal, for in so doing this they would themselves become immortal. Christ became like unto man, in order that we humans might receive Him. Thus, Christ was reckoned like unto a human being in order that we might put Him on. Christ extended our knowledge, He widened it & brought to all perfection. It is the Lord's will that He might bring to us salvation, & His thought is that we should have everlasting life and become immortal in the end. The Christian was also to put off darkness and be clothed with light. They were to think of the Lord & His fellowship in incorruption. And of being lifted up in His light to where their own images, faces and brightness would reflect the same sort of light as Christ's face does.⁴⁵⁸⁰

160, Hermas, was the brother of Bishop Pius, at Rome. The Shepherd of Hermas, its context is figurative & symbolic in many cases. Hermas wrote that God would bestow on those who keep the commandments the promised blessings of much joy and glory. If they should do good beyond what is commanded by God, they will gain for themselves more abundant glory, and will be more honored by God than they would have been. The leaders that preside over the church were to direct their ways in righteousness so that at the time of their own deaths they may receive in full the promises with great glory. Thus, they were to stand steadfast, work righteousness, and doubt not, so that their passage may be with the holy angels too. The righteous who had been purified shall also become bright like unto the sun. ANF 2:10-11, see also n.13; p.34, Bk.3, chap.3; Luke 16:22). What little Hermas offers us in deification themes are clouded by symbolic types, & hints.

Upon passing up towards heaven, the good angels of God are often depicted in art works as holding robes or garments in their arms as rewards for the righteous who are then clothed in them while ascending unto God towards the heavenly realms, and on towards deification, and perfection.⁴⁵⁸¹

130, EPISTLE OF MATHETES TO DIOGNETUS. The anonymous writer of an epistle to Diognetus, has given himself the title "Mathetes" a disciple of the Apostles. This early Christian writer mentions the Christians' return to glory, thus hinting to deification and the pre-existence too. He wrote that the Christians were immortal souls who dwell in mortal bodies, for on earth they were sojourners in corruptible bodies, looking for an incorruptible dwelling in the heavens. God sent His Son Jesus Christ, whom He formed after His own image. To Christ He promised a kingdom in heaven, and He will give it to those who have loved Him. Those who really love Christ should do the same sorts of good works that he did, such as help the needy, show kindness to others, & take upon themselves the burdens of their neighbors. ANF 1:23, 27, & 29, chaps. vi, & x.

140, GOSPEL OF PHILIP: It isn't possible for anyone to see anything of the things that actually exist unless they become like Christ and the Father. You saw

Christ, and you became Christ. You saw the Father, and shall eventually become Father. Thus, in this place you see everything and don't see yourself, but in that place you do see yourself and what you see so shall you become. In other portions of this work it says that: A horse begets a horse, a man begets a man, a god brings forth a god. And the faithful would become perfected, & glorified & become joint-heirs with Christ in the Kingdom of His Father. (The Gospel of Philip 60:1-6).

110–165, Justin Martyr, in his first Apology to the Roman Emperor, notes that the Romans believed that their emperors who had died were considered to be worthy of deification. However, Justin knew that the Christians of his time had their own doctrine of deification too. For he wrote that the Christians have learned that those only who are deified are those who have lived near to God in holiness & virtue. The righteous would shine as the sun, while those who have lived wickedly & do not repent would be sent and punished in everlasting fire. He wrote of the joy afforded to those who expect the immortality promised by Christ. If we show by good works that we are worthy of reigning in company with Christ, and were to choose what is pleasing to Him, we would be considered worthy of incorruption & of fellowship with Him. ANF 1:165, chap. x, pp.168, & 170, chaps. xvi, & xxi, & p.177, chap. xlii, 1st Apol., Matt.13:43, Dan.12:2-3, 1 Cor.15:40-2.

Justin Martyr's & others' approach to answering the pagans was somewhat Hellenized, or was influenced by Greek thought & their own particular former pagan backgrounds. So while Justin had attempted to show that the Christians worshiped the same God as their pagan neighbors did. Justin also points out that though there were parallels between the pagans and Christians, the pagans had a faded apostate form and memory of God which Christ had come to restore. He also notes that the different pagan nations, such as the Greeks, had perverted forms of the doctrine of deification which he believed had been inspired by Satan and the fallen apostate angels. Satan had tempted Adam and Eve with one of his own counterfeit forms of deification too.⁴⁵⁸²

Justin Martyr in response to the Jew, Trypho, used Psalm 82, & says that Adam fell like one of the princes, here he made reference to Satan's fall from heaven. Further on he wrote "...let the interpretation of the Psalm be held just as you wish, yet thereby it is demonstrated that all men are deemed worthy of becoming "gods," and of having power to become sons of the Highest; and shall be each by himself judged and condemned like Adam and Eve." ANF 1:262, chap. cxxiv, Justin's Dialogue With Trypho.

In some cases in early to later Christians art works & writings, Adam & Eve was depicted in hell, limbo, hades, the pit, or the grave, etc. And even though they fell, Christ later descended down to them to free them, & many others up out of the lower regions. Thus, they were raised by Christ through different kinds of hand grips and eventually Christ guides them over into paradise where they were deified as gods.⁴⁵⁸³

120-123-203, IRENAEUS AGAINST HERETICAL INTERPRETATIONS OF DEIFICATION: Born in Asia Minor. His anti-heretical books were written between 180-200. He was a Greek, who wrote in Greek. He studied Christianity under Polycarp. Having known Polycarp, who had known John, Irenaeus drew upon a rich store of knowledge to present what he thought was orthodox Christianity. Irenaeus says that those who had been "under the earth" or in the spirit prison would also behold their King of glory and light, who Himself had been made the first-begotten of the dead. (Col. 1:18). During Christ descent into the underworld, Christ made it possible, because of the resurrection, for them also to attain to immortality, having invested them too with the paternal

light which Christ shined upon them. He brought them forth from under the earth and led them to God the Father. Those who see the light are within the light, and are made partakers of its brilliancy, being made immortal by that sight, and attaining even unto God being sanctified, instructed in the things of God, and disciplined for a reception into that glory which shall afterwards be revealed in those who love God. For the man who loves God shall arrive at such excellency as even to see God, and hear His word, and be glorified to such an extent, that others cannot behold the glory of his countenance. Irenaeus cites Daniel to show how those who had been deified, their faces would shine with great light & glory, (Dan.12:3). Thus, the disciple will be perfected. ANF 1:488-90, & 497.

Also, in many of the early to later Christian art works that depict Christ's descent, we often see Christ destroying the adversary, the devil, or some other underworld monster. Irenaeus wrote a lot about Christ's descent to preach the gospel to the spirits in hades, & the resurrection that followed, which resurrection also brought about deification and perfection. Irenaeus cites Luke 6:40, to scripturally back up his point. (ANF, 1: 560). At times he hints to both these ideas, for he wrote that Christ, upon destroying our adversary and raising the dead, He was also in the act of perfecting man after the image and likeness of God.⁴⁵⁸⁴

"Irenaeus' Concept of the Ultimate Potential of Man"
 "Why Man was Not Made Perfect from the Beginning,"
 "...For we cast blame on Him because we have not been made gods from the beginning, but at first merely men, then at length gods.... He (God) declares: "I have said, Ye are gods, and ye are all sons of the Highest." (ANF, 1:522)⁴⁵⁸⁵ Citing from Irenaeus: "...the Word of God, our Lord Jesus Christ, who did, through his transcendent love, become what we are, that He might bring us to be even what He is Himself."⁴⁵⁸⁶

Irenaeus also wrote that they did not cast the blame on God for not making them gods in the beginning. For though they had been made at first merely men, they would at length be made gods. He cites Psalms 82:6 as saying the God declares: "I have said, Ye are gods, & ye are all sons of the Highest." Through Christ they can pass into the glory of the Father. Irenaeus also wrote against the heretical versions of the doctrine of perfection & deification. Their interpretations were considered by him to have apostate elements to them. He also wrote that while we are on the earth we have not, as yet, sat down upon His throne. Here he may have had Rev. 3:21 in mind. He also noted that many of the rival "Christian" sects of his time believed in the heresies that the resurrection was spiritual, in that the body would not be raised to immortality. Though the rival sects had extreme perverted forms of the doctrine of deification, or their own particular versions, and interpretations, Irenaeus must have felt that he had the most correct interpretation of the doctrine. He wrote that the apostles & their disciples had taught as the Church preaches that the martyrs were called away to that which is perfect. They are perfected who know one and the same God, who from beginning to end was present with mankind in various dispensations. He expounded on one of the reasons why Jesus Christ had become a man. He makes reference to the symbolical title that John gave Christ, calling Christ "the WORD," who became flesh and lived as a man on the earth. (John 1:1-14). The idea that God the Son had become a man, by taking upon Himself a body, was, to some heretics, something that was unthinkable. It seems that the anti-body platonic greek influences had hellenized some of these rival Christians' thinking. Thus, some of the heresies that Irenaeus wrote against were those which claimed that Christ had not taken upon Himself a body. When according to the scriptures, & the predictions of the

prophets, Christ had in fact taken upon Himself a body, & had become a man! Why had He done this? Irenaeus explained why, with the help of Psalms 82:6-7. The heretics are those who defraud the human nature of promotion into God, and thus prove themselves ungrateful to the Word of God, who became flesh for them. For it was for this reason and ultimate end that Christ was made man, so that we could attain to incorruptibility and immortality. Being joined to incorruptibility and immortality. And even though Christ at birth had not at first been joined to incorruptibility and immortality and had become that which we also are through birth. He made it possible that the corruptible might be swallowed up by incorruptibility, and the mortal by immortality.⁴⁵⁸⁷

Why had God caused that the human family should pass through different realms of existences, such as mortality? It was to show us how mortal and weak we are, & help us understand how God is immortal and is so powerful that He can confer immortality upon what is mortal, and eternity upon what is temporal. And even though the human family had once been disobedient to God, and had been cast off from immortality, through the Son of God, the human family can obtain mercy. Upon continuing in His love, etc., we shall also receive from Him the greater glory of promotion, looking forward to the time when we shall become like unto Christ. In the process of time, the human families' development would be bestowed with an incorruptible inheritance for the purpose of bringing humans to perfection in advancement and increase towards God. Love makes a person perfect in that he or she who loves God is perfect, in both this world and the next. Christ's laws and teachings were centered on moral conduct in good works, & the keeping of the commandments, which were to help bring the human family closer to perfection & eternal life. For it is to those who follow Christ's example and serve God, that God grants life, incorruption and eternal glory. All the nations' sons & daughters, & those in lands afar off, even they will not be held back from being partakers of glory if they will follow Christ's example too. Our struggles & challenges here on earth will ultimately be for our good, for in the end we will be rewarded with crowns of glory. God brings man to perfection for his edification, and the righteous are perfected. It was possible for God to have made man perfect from the first, but man couldn't receive this perfection, being as yet an infant. And even Christ had not come to earth in great immortal glory for all to see, but rather as we were capable of beholding Him. It is true, He could have easily come to us in His immortal glory, but if that had been the case we would not have been able to have endured the greatness of his glory. Therefore it was that He, as the perfect bread of the Father, offered Himself to us as milk, in a basic manner which we would be able to understand and swallow and thus be nourished by the bread of immortality, because we were as infants.

Irenaeus goes on to write about the different stages in which human beings progress towards becoming perfect. We are created by the uncreated one, then receive growth, then strengthened, then abound, then recover from the disease of sin, then glorified, then we see our Lord as immortal beings having been rendered near unto God. For even though we were first made mortals and not gods from the beginning, in this we don't blame God, for at length we will eventually be made gods. He declares, "I have said, Ye are gods; and ye are all sons of the Highest." (Psalms 82:6-7). But since we could not sustain the power of divinity, He adds, "But ye shall die like men." He shall graciously confer good upon us, and make us like unto Himself. For what was mortal should be conquered and swallowed up by immortality, and the corruptible by incorruptibility, and thus we should be made after this into the image and likeness of God.⁴⁵⁸⁸ For though we were made imperfect, & mortal and hold the rank of a man, should afterwards partake of the glory of God. For we did not make God, but God made us and in due time we shall

ascend to that which is perfect. For God will fashion us and He will adorn us to such a degree, that even 'the King Himself shall have pleasure in thy beauty.' (Ps.xlv.11). If we shall show faith towards him and subjection, we shall receive His handiwork, and shalt be a perfect work of God.

There are 2 ways or 2 extremes which ends with either deification, where the just will shine forth like the sun in the kingdom of their father. While on the other path ends at the fire. We freely choose which end we will arrive at. Thus, we can either choose deification, glorification, godhood, and a life in God's presence as a god. Or, if we refuse to repent and continue to rebel against God, we will retrogress away from any light we might have once known until we become like unto the fallen angels & the devil. (Consider where we are to walk & how, & what will happen to us if we do: Matt.7:13-14, Philip. 3:2-21, Col.1:19-29, 2:6-15, 3:7-15, Rom. 6:1-23, 1 John 2:4, 8-11, 3:2-3, deification).

Irenaeus continued: God would be glorified in us as we are modelled after and in His Son Jesus Christ. The human body and soul is like the handiwork of God which is eventually perfected and made in the image and likeness of God. Through divine help, we advance towards perfection. Moral perfection helps sustain the other phases in perfection. The body is glorified and perfected, along with the soul, & the spirit. All are perfected together as mankind is faithful & righteous. Thus, as mankind advances towards moral perfection, and does not defile the temple which is the body. So that that temple, being undefiled, has the Spirit of God dwelling with in him or her. Then both moral, spiritual, & physical perfection all become part of becoming perfect in being also raised up by Christ in the resurrection. For when Christ raises us up from death, it will render us like unto the Father and accomplish the will of the Father; for it shall make man after the image and likeness of God the Father. Later, Irenaeus cites from Philippians 3:29, to further scripturally demonstrate the doctrine of deification. Through His power, Jesus shall transfigure our bodies that it may be conformable to the body of His glory. Thus, the flesh will be transformed from being mortal and corruptible to being immortal and incorruptible. This will come about through the mighty workings of the Lord who is able to invest the mortal with immortality, and the corruptible with incorruption. The scriptures speak of the flesh being deified and perfected and raised up by God to immortality too.

Irenaeus also used 2 Corinthians 4:10, & 3:3, to help him to scripturally show that the perfected body had, in a symbolical sort of way, put on Christ. For Christ is the example of what could also happen to our bodies in the resurrection, if we follow Christ's teachings and example. All along Irenaeus responded to a number of passages of scripture which he felt the heretics had abused. In the resurrection, contrary to heretical beliefs, the resurrected just, who shall be worthy are accustomed gradually to partake of the divine nature. (2 Peter 1:2-11). Those who are thus worthy to reign, shall behold God in his creation. Martyrs would be deified and perfected and would even reign having become joint-heirs in God's creation.

The ultimate end of the journey for mankind, if we show ourselves to be worthy, is to be perfected, & resurrected to a glorious body in the likeness of God in order so that we may also see God the Father, & Christ, & even live the type of life they live, with them in the Kingdom of God, having been brought to perfection. ANF 1:154, 531-41, 544, 561, 566-7, 1 Cor.6:20; Rom.8:16-19.

Irenaeus: "Man receives advancement and increase towards God. For as God is always the same, so also man, when found in God." Further on: "... but following the only true and steadfast teacher, the Word of God, our Lord Jesus Christ, who did, through his transcendent love, become what we are, that He might bring us to be even what He is Himself."⁴⁵⁸⁹

Dr. Hugu Nibley points out that the doctrine of deification, or "eternal progression" was one in many

doctrines which later Christian churches rejected. Nibley notes that when Irenaeus was challenged to explain how man being created can partake of the uncreated glory of God, Irenaeus had to fall back on earlier teachings even though they contradicted many of his own ideas. This led Irenaeus to the paradoxical conclusion that though man was not uncreated, yet in time he could become uncreated through an endless progression that would make him of the same eternal nature as God himself!⁴⁵⁹⁰

110-172, Tatian wrote to the Greeks. The "heavenly Logos, a spirit emanating from the Father and a Logos from the Logos-power, in imitation of the Father who begat Him made man an image of immortality, so that, as incorruption is with God, in like manner, man, sharing in part of God, might have the immortal principle also." He also wrote that even though the soul alone is endowed with immortality, the flesh is endowed with it too in the resurrection. ANF 2:67 & 76.

115-168-181, THEOPHILUS OF ANTIOCH RESPONSE TO AN EARLY ANTI-CHRISTIAN, Autolycus, that God will raise the body up immortal with the spirit; and then, having become immortal, they shall see the Immortal. If He would now believe on Him; and then He would come to know that he had spoken unjustly against God. Theophilus points out how that Autolycus believed that the images of their idols though made by men were said to be gods. Why don't you believe that the God who made you is able also to make you a god here after in the resurrection too. Further on he wrote that those who patiently continue in well-doing Rom.2:7 & seek immortality. And God will give them life everlasting, joy, peace, rest, & abundance of good things, which they had not yet seen, heard, or thought could be possible, so great would be their rewards. How Adam was deified. For God had transferred Adam from the earth into Paradise, giving Adam means of advancement, so that upon maturing and becoming perfect, & being even declared a god, Adam might thus ascend into heaven in possession of immortality. Theophilus wrote that if the human family were to incline to the things of immortality, keeping the commandment of God, we should receive as a reward from God, immortality, & should become God. He then goes on to warn his critic what would happen to those who were disobedient to God. ANF 2:91-3, 104-5; 1Cor.2:9, Isa.64:4.

In later Christian symbolism, art works & writings, Adam is one of the first to be deified a god, along with others that follow, in resurrection symbolism. The hand & wrist grasping in icons of the Anastasis (resurrection), are deification symbols. For at the moment of the hand or wrist grips between Adam & Christ, during the descent into hades, is the moment when the deification of Adam is underway. In the Testament of Adam, the Messiah promises Adam: "...You wanted to become a god; I will make you a god, but not right now, but after the space of many years.... And I will set you at the right hand of my divinity, and will make you a god just like you wanted."⁴⁵⁹¹

153-193-217, CLEMENT OF ALEXANDRIA ON DEIFICATION AND PERFECTION: Titus Flavius Clemens (or Clement), was head of the Catechetical School at Alexandria. He was a pagan philosopher, who was converted to Christianity. Origen was one of his pupils. Clement explained how the mysteries symbolized a journey through illumination, purification, resurrection, ascension into heaven, perfection and deification to godhood. The Christ [or 'Word'] of God became man, so that we may learn from man how man may become God. (Women would be deified too.) Deification was for the obedient, not the disobedient, for by obeying they would progress to become like God: "And now the Word Himself clearly speaks to thee, shaming thy unbelief. Yea, I say, the Word of God became a man so that you might learn from a man how to become a god...."⁴⁵⁹²

The ultimate salvation is deification, or becoming a god. For it is in their power to become a citizen of heaven, & to cultivate Paradise, where they could walk about in heaven &

partake of the tree of life & immortality! The saints of the Lord shall inherit the glory of God and His power. Which glory eye had not seen, nor ear heard, nor had it entered into the mind as to how great it would be (1 Corinthians 2:9). God is not unrighteous, as the demons are, but rather He is very righteous in the very highest degree and nothing more resembles God than one of us when we become righteous in the highest degree too. Further on Clement brings together the symbolical types in the mysteries, such as regeneration (or baptism). The ultimate reality which the rituals were to prepare the Christians for was deification, for the rituals in the mysteries were a type of that which was to come in the resurrection. Baptism was a symbolical type of the resurrection. For in their regeneration, they would attain to that perfection after which they aspired. Christ had been baptized to set an example for us, even though, being perfect, he was not in need of baptism, but was baptized to fulfil the profession that pertained to humanity. In our case, in following Christ's example by being baptized, we are illuminated; illuminated, we become sons; being made sons, we are made perfect; being made perfect, we are made immortal. Citing from Psalms he says: 'I have said that ye are gods, and all sons of the Highest.' (Ps.82:6). Through this work & grace we are illuminated, perfected, and washed of their sins. We are to take off the sinful old man as like unto wicked garments and be clothed in new and pure ones, as if we had put on the immortality of Christ. Thus Baptism or regeneration, and the new garments, etc., these were considered to be steps towards perfection and deification. Clement also suggests that, in the resurrection, when they would arrive at the end of the journey they would be made perfect. In eternal life, we would see the eternal light. ANF 2:174, Exhortation to the Heathen; p. 198-9, 215-7; John 1:1-14).

In many of the early Christian mysteries, when coming up out of the font, they were clothed in a robe or garment. Which garment was symbolic of a number types of Christ. One of which was a type of that which was to come in the resurrection, in that their spirits would be clothed in an immortal glorified body, fashioned like unto Christ's glorious resurrected body. Thus, Clement may have hinted to the true garment as compared to counterfeit garments. Clement may have known of such garments among the pagans mysteries, having been one himself before he was converted to Christianity. And so he may have hinted to the garments in counterfeit mysteries, and then speaks of the true garments by hinting to the symbolical types & symbolism behind such garments. Or perhaps, in the early Christian mysteries their old garments were set aside, symbolic that the initiates had set aside a life of sin, or the "old man," to put on the new. For in putting off their street cloths as filthy rags, to be later clothed in new garments. This may also have been considered as being a type of how the spirit would set aside the body in death, to be clothed in a glorious body in the resurrection. Clement also suggested that when mankind resists the lusts of the flesh, this commits man to eternity, along with those who are divine, immortalizing him. He cites from Phil.3:15 to show from scriptures how they are to become perfected.⁴⁵⁹³

Clement, like many other early Christian writers, presents many deification themes for both females and males, in becoming perfected, progressing towards becoming more divine & like Deity. For although many early Christian writers speak of man becoming god(s), this didn't exclude the repentant & righteous female saints of also becoming goddesses, as is sometimes also illustrated in art works. Many show female saints also passing through heavenly coronation ceremonies, being raised into heaven, by hand & wrist grasping, clothed upon in royal type heavenly robes, crowned, enthroned, glorified & deified. A case in point is what happens to Mary, the Mother of the Son of God.⁴⁵⁹⁴ Thus, to summarize some of Clement's deification themes: If one knows himself, he will know

God, and knowing God will become like God. His is true beauty, for it is God, and that man becomes a god, since God wills it. Clement admits that one Heraclitus, a Greek Philosopher, about 500 B.C., was right when he said: "Men are gods, and gods are men." (ANF, 2:271). To sum up more of Clement's on going comments, he further on, wrote of the future life, of progressing towards perfection, divinity & becoming deities ourselves. This is after being freed from all punishment & penalties, as a result of our sins. Thus, those who have become perfect, become pure in heart, are called by the appellation of gods, for they are enthroned with other gods, that have first been put in their places by the Savior.⁴⁵⁹⁵

Clement goes on to also mention the veil, then later wrote about God's holy mountain, which is a symbol of the God's holy temple. The Master fills us with righteousness & feed us on that holy mountain the Church, which is above the clouds touching heaven. The Shepherd is a type of Christ, and thus their Shepherd, (Ezk.34:14-16), will be near them, as the garment to their skin. In some cases, such as this, the garment is a type of Christ's glorified resurrected body. Christ wishes to save the body by enveloping it in the robe of immortality, and has anointed our body. The Lord would be near to help them pass over into immortality. And if they pass over, they shall not slip, says the Lord. For we who are passing over to immortality shall not fall into corruption, for He shall sustain us. (ANF 2:231 & 263).

A number of art works in early to later Christianity depict the righteous' ascension towards perfection where the hand of Christ, or the hand of the Father, or in some cases angelic guides clasp the righteous' hand, or hands. Thus, they had made it, they had not fallen for the different dangers that the demons had tempted them with.

Clement also wrote that God had formed man of the dust, regenerated him by water, made him grow by his Spirit, trained him by His word, and directed him by sacred precepts to bring about his transformation from the earth-born man into a holy and heavenly being. And fulfil that divine utterance, "Let Us make man in Our own image and likeness." (Genesis 1:26). Christ became the perfect realization of what God spake and thus humanity is conceived as being created in His image. Clement encouraged his readers to fulfil the Father's will, and listen to Christ the Word, and take on the impress of the truly saving life of Christ, meditating on that heavenly mode of life according to which they would be deified. In their mysteries having been clothed with immortality, the flesh itself being pure, we pursue after that which is according to the measure of the angels. He cites Dan.7:9 & Rev.6:9, 11, to scripturally supports the Christian mysteries, and their use of garments & robes. They were a type of that which was expected to happen in the after life. For those that wait at the heavenly court around the King of all, are sanctified in the immortal vesture of the Spirit, that is, the flesh, & so put on incorruptibility. Christ's resurrected body shines with great glory. The garment is likened unto this, for they were clothed with confession and comeliness, putting on light as a garment. ANF 2: 234, 265-6; Psa.104:2.

Those who seek not after the riches of this world but rather seek well-doing will eventually be made like God. Their example and the form is Christ for so it was that He was made like to God. Man becomes God, since God so wills it. Clement cites from Heraclitus, who said, "Men are gods, and gods are men." Clement then suggested that Christ Himself is the manifest mystery: God in man, and man God. God endows man with incorruptibility, & arrays the flesh in immortality. Clement defended the old law as being given by Christ to discipline and train them, in order to the attainment of the perfection which is by Christ. He cites Hermas who said that love perfects. He cites Luke 6:40 to scripturally support the doctrine of perfection & deification. We are not as the Lord, since we wish, but cannot be: "for no disciple is above his master." (Matt.10:24-5, Luke 6:40). However, the way we are as Him is only in our having been made

immortal, etc. Martyrs who had died for the cause of Christ had been deified & perfected as their reward from God. God stood in the congregation of the gods; He judgeth in the midst of the gods. (Psa.82:1), Who are they? Those that are superior to pleasure, passions, who are greater than the world. "I said, Ye are Gods; and all sons of the Highest." To whom speaks the Lord? To those who reject as far as possible all that is evil of the human family. For the highest perfection is in accordance with virtue, justice, holiness, & wisdom, etc. Becoming to the best of his power, becoming such as He is. Becoming to God's glory fellow-heirs with Christ. Martyrdom was to be called perfection because the person had thereby exhibited the perfect work of love. As Christians, they were not to seek opportunities to become martyrs, like some over zealous heretics who had taken it to an extreme, for true Christians should do all they could to assure their own personal safety. But if martyrdom should come, they were not to worry for they would be part of the golden race with the gods who are in heaven in the state of immortality. Those who reach the right hand path and stick to it make advances towards immortality. ANF 2:271, 354--5, & 360, 369, 374, 376, 411-14, & 416; & Col.3:14.

Citing from Romans 8:7-8, 10, 13, 17, 28-30, Clement points out scripturally that those who suffer for the cause of Christ are later glorified & are made joint-heirs with Christ in the afterlife. Hebrews 11:36-40, became another scriptures that he used to help him expound on the doctrine of perfection & deification. "God having provided some better thing for us (for He was good), that they should not without us be made perfect." Outsiders may view martyrs as being punished, while those who were suffering, their hope was full of immortality. Martyrdom was a glorious purification process like a refiner's fire. And in the time of their visitation they will shine forth like unto sparks of fire. For they shall judge the nations, rule over the people, and the Lord shall reign over them forever. Those who resist evil & do good works are perfected. Through love, all the chosen of God were perfected. Both men and women equally share in perfection. Those who excel in every virtue, etc., and who abstain from what is bad are eventually perfected, even though they are not perfect in all things at once, while still human. The law of Moses was a step towards receiving the higher covenants of Christ delivered to the apostles, and which would thus lead us to perfection. Those who strive after perfection will do good works, and will live righteously. Clement also cites Paul's words to the Ephesians, concerning the perfecting of the saints, etc. The Christians were to strive to be as perfect as they could while yet in their bodies of flesh. For the Lord says, 'Be ye perfect, as your Father is perfect.' ANF 2:417, 428-29, 433-4, 437, Eph.4:16-18; Mat.5:48, Wisdom 3:2-4, 3:5-8.

Clement cites what is now Psa. 82:6 again while expounding further on deification. He gave additional sources by citing from ancient Greek writers in order to show that the knowledge of deification was known, to a certain extent, among the ancient Greeks. And thus, if the Greeks rejected the idea of deification in Christian thought, they would have to also reject a similar idea as found among their earlier writers.

The glory & light that shined forth from the face of Moses, Ex.34:29, was an example of one who had the stamp of the righteous soul. In the 2 ways souls are glorified, or condemned. Righteous faces' will shine forth with glorious light. They were to be assimilations to God, being made perfect "as the Father who is in heaven." Mat.5:48.

Those who have learned to control their passions will eventually become equal to the angels. They shall become luminous and shall shine forth with great glory like the sun. Through purity in thoughts, words and deeds and upon thus remaining pure and receiving the Lord's power, the soul studies to be God. The perfect inheritance which belongs to those who attain to "a perfect man," according to the image of the Lord, is not, as some imagine, that of the form of a

man who has remained in iniquity but rather it is for those who have become perfect as the Master is perfect. In short, Clement continued to expound on deification and perfection all throughout his writings.⁴⁵⁹⁶

The ranking of the gods is mentioned by several early Church Fathers, suggesting that no one is deified into ranks that aren't above The Holy Ghost, Christ and the Father, but are rank below them. Hence, Clement wrote how to Christ are subjected "the whole army of angels and of gods". Plus, he mentions those who "are being perfected through faith." And then a little further on wrote of the "supreme Administrator of the universe, as he pilots all in safety according to the Father's will, rank being subordinated to rank under different leaders, till in the end the great High Priest is reached. For on one original principle, which works in accordance with the Father's will, depend the first and second and third gradations, and then at the extreme end of the visible world there is the blessed ordinance of angels, and so, even down to ourselves, ranks below ranks are appointed, all saving and being saved by the initiation and through the instrumentality of One." A little further, Clement mentions the many mansions as being a type of the different ranks among the saved beings, for "through the attraction of the Holy Spirit the various are adapted to the highest mansion, [John 14:2] and the others in their order even to the last mansion: but they that are wicked from weakness, have fallen into an evil habit owing to unrighteous greed, neither keep hold themselves nor are held by another, but collapse and fall to the ground, being entangled in their passions."⁴⁵⁹⁷ This gradation, the assembly of the gods rank below the Godhead, and the humans strive towards perfection, hand and wrist grasping to help support those who are about to fall, and of those who fall to the ground, all these are illustrated in many art works throughout Christendom.⁴⁵⁹⁸

Clement of Alex.: "There are various abodes, according to the worth of those who have believed,... which are three, [and] indicated by the numbers in the Gospel-- the thirty, the sixty, the hundred. And the perfect inheritance belongs to those who attain to the 'perfect man,' according to the image of the Lord." (Eph. 4:12-13).⁴⁵⁹⁹

Clement made it clear, that deification and eternal life were the rewards of good works, and living a righteous life, calling this reward "eternal life and a blessed reward" for "that soul that at any time improved as regards the knowledge of virtue and increase in righteousness, should obtain an improved position in the universe, pressing onwards at every step to a passionless state, until it comes to a perfect man, a pre-eminence at once of knowledge and of inheritance."⁴⁶⁰⁰

"Clement of Alexandria... by knowing God he shall be made like unto him... man with whom the Logos [Christ] dwells... is made like God... That man becomes God, for God so wills it"; and "the Logos of God became man that from man you might learn how man may become God."⁴⁶⁰¹

Clement notes a "scripture" that we don't have in our present day Bibles: "The saints of the Lord shall inherit the glory of God and His power."⁴⁶⁰²

145-220, TERTULLIAN: We shall be even gods, if we shall deserve to be among those of whom He declared, "I have said, Ye are gods," (Ps.82:6) and, "God standeth in the congregation of the gods." (Ps.82:1) But this comes about of His grace for it is not from any property in us that we become gods but rather because it is He alone who can make gods. In response to those who did not believe that Christ was the Son of God. He asked them to recall to their minds the passage where it is written, "I have said, Ye are gods, and ye are children of the Most High;" and again, "God standeth in the congregation of gods;" in order that, if the Scripture has not been afraid to designate as gods

human beings, who have become sons of God by faith, you may be sure that the same Scripture has with greater propriety conferred the name of the Lord on the true and one-only Son of God." ANF 3:480 & 608, Tertullian, *Against Hermogenes* chap.5; *Against Praxeas* 13. Tertullian wrote: "Be thou faithful unto death and I will give thee a crown of life."⁴⁶⁰³

185-230-254, ORIGEN'S DEFENSE OF DEIFICATION: In Origen work "De Principiis" (written about AD 230), he wrote that many philosophers defined the highest good as becoming like unto God as far as possible. They were not the first to discover this for they had derived it from Scripture. Moses taught it even before all other philosophers. The expression, "In the image of God created He him," means that man received the dignity of God's image at his first creation. The perfection of his likeness has been reserved for the consummation, which he might acquire for himself through his own diligence in the imitation of God. Perfection unto the divine likeness can be reached in the end by the fulfillment of the necessary works. Citing John, Origen points out that the deified shall appear to be like unto the Savior (1 John 3:2). John wrote of the hope of that which was still to come, how that they would appear in the same likeness to God. Christ also spoke of this too, & it would be brought about by His own intercession.⁴⁶⁰⁴

In the early centuries of Christianity, the doctrine of deification was not only believed & known among the early Christians, but many of the pagan nations had different apostate forms of the doctrine of deification. For in some cases they had believed that their emperors had been deified, such as in the case with the Roman emperors. While to the Egyptians their Pharaohs were considered "as deities."⁴⁶⁰⁵ It was because of these versions of deification were around in early Christian communities, that Celsus charges that early Christians' version of deification was an old worn out myth.⁴⁶⁰⁶ Celsus also mocks how the early Christians had taught children to leave their fathers, teachers, and follow the women, and their chums to the wooddresser's shop, etc., so that they "might learn how to be perfect."⁴⁶⁰⁷ Thus, Celsus rejected the Christian's versions of the doctrine of deification & perfection. He viewed the Christians as having exalted "the man" Jesus to divine rank above all the other nations' gods. He noted that the concepts of deification could be traced back into pre-Christian times, for it was known to the Greeks, Romans, Egyptians, & it was part of other nations' traditions, and pagan mythologies. For example, the Persians' conception of a "deified and universal monarch, enthroned beneath a domical cosmic tent," was what had "inspired Nero to present himself to the empire as the incarnation of the sun god and to build his Domus aurea in the form of a "sun palace."⁴⁶⁰⁸ Consequently, Celsus charged that the Christians believed in an old outworn myth. And yet, Celsus didn't seem to object to the idea in principle, but rather he seems to have objected to the Christians' versions of it.⁴⁶⁰⁹

Origen wrote many things in response to Celsus' charges & in defense of Christian perfection & deification. He wrote that we should flee with all power from being men and make haste to become gods. In Jesus Christ there began the union of the divine with the human nature, so that the human, by communion with the divine, might rise to be divine. In the resurrection, some will rise with divine, glorified and deified bodies to gain power, glory, thrones, dominions and perfection. Humans may eventually become like unto God's holy angels, for they are superior to men; so that men, when made perfect, become like them. In the arrangement of the universe there are different beings termed thrones, others dominions, others powers, and others principalities. Though the human family is now far inferior to these, we may entertain the hope that by living a virtuous life, etc., we may rise to a likeness with all these. Their deified

bodies would reflect everlasting light and knowledge. But even though the brightness and glory of these newly resurrected persons would be like unto the glory and light of the Father of light. Such deified beings should not be worshiped as being in higher rank than that of God the Father, Jesus Christ, or the Holy Ghost. For the Father should be worshiped, next the Son, & next the Holy Ghost.

In the resurrection, their mortal bodies will eventually be clothed in immortality. The 2 ways or "two extremes" were path ways which would bring different members of the human family to two different opposite ends. One of which was that the righteous would be eventually deified, in that they would become like Christ & other divine beings. While on the other extreme those who choose to rebel against Christ, and God, would eventually become more and more like unto the fallen angels & the devil.

All those who have done their duties, and works will ascend to the assembly of righteous & blessed beings where they will enjoy the contemplation of celestial things. The "inner person" will be perfected like unto the "image of God" when they become perfect even as our Father in Heaven is perfect.⁴⁶¹⁰

However, in Origen's views, which were a results of platonic hellenizational influences of the schools of his time, & some that he attended. He consequently tried to soften the impact that these earlier Christians' physical resurrection deification themes, must have had on anti-body Greek influenced readers, and the later Christians of his time, many of which, like him, were unfortunately tainted by Greek philosophy. Plus, the on going Christological controversy still going on, & that challenged the physical aspects of early to then Christians' Deity, & if there was or was not going to be a physical resurrection-deification.⁴⁶¹¹ Thus he points out how that in the eternities, "bodies will be dispensed with". And that we are to think of the "Trinity alone as existing incorporeally."⁴⁶¹² And so it seems that while Origen was defending the bodily birth of Christ, and the resurrection of the body against the attacks of Celsus, he was defending the earlier Christian beliefs, not so much the later ones of his time. He was going back to defending the beliefs that Celsus had attacked in writing against early Christians, about 170-80 A.D. For Origen seems to also not be defending as much the later Christological controversy's later ripple effects & consequences, that had influenced & tainted later views about what Christ & the Father were believed to be like. Which influenced also what the deified were believed would be like in becoming gods or goddesses. Add to this also how Origen's schooling in Greek philosophy's anti-body views of his time, about 185-254 A.D., also must have played a factor in his defense of earlier Christian physical resurrection-deification themes. This is another case in point, as noted earlier, where different controversies crashed into each other, & affected each other, like huge waves on the gospel-doctrine sea, during the storm of the Great Apostasy. The challenges created by these different controversies became apparent in how later Christians dealt with earlier beliefs. For earlier, there was the physical resurrection-deification themes, that put the deified into a physical body, when later, God the Father, for example, was suppose to be incorporeal? While Christ was corporeal, clothed in a physical body of a man. So logically, if these new gods & goddesses had glorified physical perfected bodies, the question must have been asked later, as to: How were they to be likened unto a "god" of the philosophies that didn't 'confine' god to a body, or parts & passions, but to some bodiless entity, a indescribable, & incomprehensible being? But then there was the physical Christ, what about him?

Origen must have struggled with all the physical descriptions about God, that Celsus had attacked, & that earlier Christians had defended. Especially, with all the physical types: The sacrament, baptism, garments, ascensions with their physical hand & wrist grasping

deification resurrection symbolism, & testimonial witnesses to a physical resurrection given by New Testament witnesses. Despite these, it was the anti-matter Greek philosophical views that over powered the earlier, & these, of course affected the physical deification defenses that Origen & others, also had to deal with during their times later. As it was, with resurrection-physical-deification themes, Celsus had vilified the physical resurrection, earlier, with sensational imagery, making it sound like old rotten dead corpses would rise again, (playing on the anti-matter views to make the impact of his vilification even stronger).⁴⁶¹³ This is how it's made to sound if you don't pay attention to how Celsus had to admit that early Christians talk of a change that comes upon corpses, when physically resurrected. So Origen notes this & counters how that: "Our hope, then, is not "the hope of worms," nor does our soul long for a body that has seen corruption." In other words, they didn't hope to go back into a body that was rotten, & decayed after years of being in the earth. For that body would be changed in the resurrection to a body that would be perfected, glorified & deified. Origen notes how Celsus had used the half truth tactic to vilify the physical resurrection in order to create a negative picture in the minds of his readers. For although he hints to the change in the word "return," that will come upon the resurrected body. He questions how that any old rotten corpses could ever be changed, or, "...could return to its original nature or become the same as it was before it rotted away?" However, here he also left out the fact that early Christians had taught that those bodies wouldn't be exactly the same mortal bodies, as it had been while in mortal life, ones that grew old & could suffer diseases, or have defects, & handicaps, for they would be changed, perfected, & glorified! They also wouldn't look like zombies, with worms crawling throughout them, type of resurrection. But it wouldn't also be bodies of a different looking person, but would be ones that would be recognized as being the same persons' bodies. Christ was recognized as Christ, not as someone else. (It's only in later Christian lore of Christ's post-resurrection world wide treks, that he guises himself as different looking people, to test those whom he appears to, thus the purposes of the different guises. It's also in much later Christmas lore, that has him changing his shapes, sizes & looks to appear as different types of people. Although there are cases in the New Testament where his disciples failed to recognize him, at first, too, Luke 24:13-32).⁴⁶¹⁴ Despite those cases, the apostles knew & recognized Christ, as looking like himself, when he appeared to them and showed them he had a resurrected body. He also proved he was physical, when he ate fish with some of them. Then, like with Thomas, had them feel his hands, feet & side. They became his eye witnesses to testify that he was physical, & not just a spirit only.

As time went by, the physical-resurrection-deification doctrines and themes of earlier Christianity, were becoming more and more unpopular with many hellenized Christians. Origen's version of deification must therefore be contrasted & understood through his version of Christology, his anti-body Greek influenced version of incorporeality issues and controversies of those early centuries.⁴⁶¹⁵ Just as later, when the Nicene Creed, Trinitarian controversy infected & tainted even more, the physical-resurrection-deification themes. With different later Christians' deification versions obviously having attempts to try to describe how the deified, under the pressures of conforming to the enforced creedal formulas, are then to become like the 1 God. Or how the deified, would somehow be blended into the bodiless, shapeless incorporeal, spiritual resurrection of the 3 in 1, 1 in 3 Godhead.

Thus, Origen, when defending against Celsus, who is attacking earlier Christians of the late 2nd century, about 170-80. We have to note that Origen had inherited a later version of Christianity under Clement of Alexandria, his

teacher, late 2nd - mid 3rd century. By that time, Christianity was still dealing with the Christological controversy that included contentions over if Christ & other members of Deity had bodies or not. These controversies influenced deification themes of the times. However, despite this, & other things in Origen's writings we still see a rich support for deification in Origen's defense against Celsus. For Origen continues to say that the God of gods calls whom He pleases through Jesus to his inheritance. Christ instructs and brings near to God, all those who are striving to have pure thoughts, words, deeds, temperance, justice, wisdom, piety, & other virtues. They will live as citizens of heaven in the city of God, the heavenly Jerusalem with an innumerable company of angels in the general assembly & Church of the first-born. They will have been raised up with Christ, exalted & will sit with Him in heavenly places.⁴⁶¹⁶

We are deified by participation in his Godhead, and thus should be strictly called "God" not "the God" or He who was the first born of all creation, for Christ, by being with God, was the first to gather godhood to himself. He therefore is more honored in every way than those who besides himself, are "gods". To these God the Lord of gods spoke and called the world. For it was through Christ's ministry that they became gods, for he drew divinity from God in order that they may be deified through his kindness generously shared with them. God then is the true God by which those through him are fashioned into gods and thus they are made copies of the prototype. The Father, then, is the one who is proclaimed as the one true God; but besides that true God are many gods who became gods by participating in God.⁴⁶¹⁷

Like Plato & other philosophers, Origen believed that the approach to the divine was the supreme goal of human existence: "The highest good, [philosophers] say, is to become like to God as possible. But this definition I regard... as a view derived from holy Scripture...." And God said, Let Us make man in Our own image, and after Our likeness." ...Now the expression, "In the image of God created He him," without any mention of the word "likeness," conveys no other meaning than this, that man received the dignity of God's image at his first creation; but that the perfection of his likeness has been reserved for the consummation... the possibility of attaining to perfection being granted him at the beginning through the dignity of the divine image."⁴⁶¹⁸

Origen, on those being deified: "From Him there began the union of the divine with the human nature, in order that the human, by communion with the divine, might rise to be divine, not in Jesus alone, but in all those who not only believe, but enter union the life which Jesus taught, and which elevates to friendship with God and communion with Him every one who lives according to the precepts of Jesus."⁴⁶¹⁹

Origen continues expounding on those who become heirs and joint-heirs with Christ: "And thus the first-born of all creation, who is the first to be with God, and to attract to Himself divinity, is a being of more exalted rank than the other gods beside Him, of who God is the God, as it is written, "The God of gods, the Lord, hath spoken and called the earth." It was by the offices of the first-born that they became gods, for He drew from God in generous measures that they should be made gods, and He communicated it to them according to His own bounty. The true God, then, is, "The God," and those who are formed after Him are gods, images, as it were, of Him the prototype...." [Is the prototype Origen talking about the uncreated cause of all things, the incorporeal Father? Or the Son, called "the Word," who pre-existed with the Father, even the Christ who was incarnated & physically gloriously resurrected? But then how later, as Origen seems to have speculated, how we all are eventually have no need of a body in the eternities to come? ANF, 9:322-24, Commentary on John, Book 2:1-3]⁴⁶²⁰ Origen: Now it

is possible that some may dislike what we have said representing the Father as the one true God, but admitting other beings besides the true God, who have become gods by having a share of God. They may fear that the glory of Him who surpasses all creation may be lowered to the level of those other being called gods. We drew this distinction between Him and them that we showed God the Word to be to all the other gods the minister of their divinity.... As then, there are many gods, but to us there is but one God the Father, and many Lords, but to us there is one Lord, Jesus Christ."⁴⁶²¹

But we have to ask, even though Origen notes how other beings besides the true God, have become gods, by having a share of God. What type of a god will these newly made gods or goddesses be like? As noted in the earlier study about Origen's Christological views, his anti-matter Greek philosophy tainted views about the nature & type of being God the Father is, being "incorporeal," & what the Son was like, & now is. Plus, how Origen was getting talked out of some aspects of deification themes. We have to consider all these factors in asking what type of being did Origen have in mind when he said they'd become divine gods, (for the men), & goddesses, (for the women)? Would they be incorporeal? Would they have resurrected bodies at first, but then eventually get rid of their glorified perfected resurrected bodies? These newly divine beings, in having become exalted gods or goddesses, were according to their ranks as gods, the hierarchy of gods. So would the lesser in rank keep their bodies, or eventually also become incorporeal, like the Father? Like other early Christian Fathers, Origen tries to answer the concerns some have about if the Most High God the Father's glory will be surpassed by these lesser divine beings, but that will not be the case, for those who become divine will still honor the Father, as Christ does, & just as a Son, when he becomes a Father, still honors his Father, so in like manner those who become divine will worship the Father.⁴⁶²² For Origen, it seems, that it's as other church Fathers have suggested too, God the Father, in deifying others, it counts towards more of his glory, for he would rather that we be glorified & deified, than us become blackened like the Devil on the other extreme, that of demonification. Consequently, the deified will be ranked accordingly below the Godhead, in the hierarchy of gods & goddesses.⁴⁶²³

Dr. Hugu Nibley points out that even though Clement and Origen of Alexandria had "accepted the doctrine of eternal progression at first," they later "rejected it when the schoolmen finally talked them out of it. In Origen's universe there are more exalted beings who leave the less exalted beings further and further behind. He compares their advancements to a series of examinations and makes much of the three degrees of glory."⁴⁶²⁴

Later, Origenist monks at Jerusalem were divided over the idea as to "whether all men would finally become like Christ or whether Christ was really a different creature."⁴⁶²⁵

170–236, HIPPOLYTUS, bishop of Portus at the start of the 3rd century A.D. He was a disciple of Irenaeus, who was the disciple of Polycarp, who was the disciple of John. Hippolytus wrote that if man can become immortal, he will also be God. Referring probably to the word now found in 2 Pet. 1:4, He mentions how we might be partakers of the divine nature. Concerning the idea of deification in the types and symbols of baptism: How that in becoming immortal, he will also be God, joint heirs with Christ, after the resurrection, (ANF, 5:237). Hippolytus then invites all nations, & kindreds to the immortality of baptism. The Christian, upon being a companion of the Deity, & a co-heir with Christ, would no longer be enslaved with lusts or passions, & never again wasted by disease, for thou has become God,

deified & begotten unto immortality. He cites a proverb about 'Know thyself,' by discovering God within thyself, who has formed us after His image, (ANF, 5:153). If they obeyed God's solemn injunctions, & were to become a faithful follower of Him who is good, they would be deified and begotten unto immortality because that was God's promise to them who obey. They would resemble God, and would have honor conferred upon them by God. For the God by condescension doesn't diminish aught of the dignity of His divine perfection upon thus having made them even God, for it counts to His glory.⁴⁶²⁶ Christ is the example for us to follow, for though some were first made mortal men and others mortal women, if we are desirous of also becoming a god, (and for the females a goddess,) we should obey Him that has created us, and resist not now, in order that, being found faithful in that which is small, we may be enabled to have entrusted unto us also that which is great. Hippolytus must have also noted that the Christians were not the only ones who had a doctrine of deification. For he notes that some of the pagans & Gnostics had their own versions of deification too.⁴⁶²⁷

MANICHAEANS: In some areas of the world, certain Christian doctrines were blended in with other nations' religious teachings and writings. Mani was born about A.D. 216 in Babylonia. His mother was of Parthian royal descent while his father was a member of the Elkesaites, a Gnostic baptist sect within the Jewish-Christian community. When he was 12, or about A.D. 228 he claimed to have had a vision and later claimed to have the prophetic gifts. Mani's teachings were "a rigorously dualistic form of Gnosticism", in which fragments of the doctrines of the pre-existence & deification were blended in with Mani's own ideas and the teachings as he presented in his own particular version of deification. They believed that they had come from the light as one of the gods, and had become a stranger on the earth, and would eventually return to the gods as a divine being. In a Manichaean Psalm Book it says that they would put this world behind them, and would greet the Gods, and angels of glory, that dwell in the Land of Light. For them, other aspects of deification seem to have been, the return back to glory: "I have become divine again even as I was." And crowns of glory, or the "garland of glory"; being clothed in the "robe of light" as a prize of victory; & being exalted over all their enemies. Plus, the ascension into heaven to their Father in heaven, & the city of the Gods and angels.⁴⁶²⁸ "To Manicheans, the world was essentially evil, but through effort and discipline, the individual could achieve perfection."⁴⁶²⁹

200–258, THASCIUS CYPRIAN, was a convert to Christianity through the Carthaginian presbyter Caecilius in A.D. 246. He was ordained to the office of Bishop of Carthage around A.D. 248, where he remained until he suffered martyrdom in A.D. 258. In support of his own particular understanding of deification he cites Rev. 21:6-7: "He that overcometh shall possess these things, and their inheritance; and I will be his God, and he shall be my son." Cyprian then cites portions from the 81 Psalm, (which now is 82, in many modern translations of the bible). After which he points out that if those who have obeyed the divine precepts and have lived righteously, if they may be called gods, how much more is Jesus Christ, the Son of God, God! Cyprian then follows this with a quote from John 10:34-38. Where Christ told some of the Jews of his time that the idea of deification was written in their own law.⁴⁶³⁰

253–260, during Roman Emperor, Valerian's reign, one of the victims of the persecution of 257 was Cyprian. During these hard times, many early Christians must have been comforted by their belief in the doctrine of deification and perfection in martyrdom. For they believed that those who suffered martyrdom would be rewarded with great glory and deification in the after life. Because of

these concepts, there were some Christians who even eagerly awaited martyrdom. Cyprian left a letter which tells of this.⁴⁶³¹

Christian ethics and promises of immortality began to attract the upper classes all over the empire. Many of them must have already accepted the idea of deification, in that they believed that the heads of state held divine ranks, and so when the Christians came along with their own particular versions of deification, this must have been a doctrine that they were willing to accept. However, those in the upper classes who began to show that they were leaning towards Christian beliefs & conversion were told to recant such attitudes or they would lose the rank they held, or their property, and even could suffer death in some cases.⁴⁶³²

210–280, NOVATIAN, ROMAN PRESBYTER wrote that Christ is not a mortal only, for if that were so he would not have been able to make us immortal, but because he is also immortal he can make us mortals immortal. Christ promised eternal life, salvation for ever, or eternal salvation which promise he wouldn't have been able bring to pass if he were a man only. But because He is God He was able to bring this about. He then cites John 10:27-8, 30, 35-6, to point out that if Christ was a man only he really shouldn't have said that He was one with the Father. And had even been sent by the Father into the world as the Father's Son. However, it was because He was the Son of God that He said this. And it was because of these claims that the Jews had rejected him and they had rushed forward to stone Him. He reminded them that their own scriptures called them gods to whom the word of God were given. So why should they say that he had blasphemed when he said that he was the Son of God? Now in these words he confirmed his own divinity. "For because, undoubtedly, they are said to be gods unto whom the words of God were given, much more is He God who is found to be superior to all these." But Christ also wished to be understood to be God, as the Son of God and not the Father Himself. Thus He said that he was sent, and thus he calls Himself the Son & not the Father.

Later on in his treatise, Novatian wrote that all heavenly, earthly, and under the earth things, and "even angels themselves, with all other creatures, as many as are subjected to Christ, are called gods, rightly also Christ is God. And if any angel at all subjected to Christ can be called God," and there is no blasphemy in this. How much more can Christ the Son of God, be called God. "For if an angel who is subjected to Christ is exalted as God," How much more consistently shall Christ, who has all angels subjected to him, be said to be God. Thus, if an angel is called God even though it is inferior to Christ, how much more is Christ God. Novatian cites what is now a portions of Psa. 82, and then reasons that if "they who are reprov'd and blamed seem even for any reason to attain this name without blasphemy, that they should be called gods, assuredly much more shall He be esteemed God, who not only is said to have stood as God in the synagogue of the gods, but moreover is revealed by the same authority of the reading as distinguishing and judging between gods. But even if they who "fall like one of the princes" are still called gods, much rather shall He be said to be God, who not only does not fall like one of the princes, but even overcomes both the author and prince of wickedness himself." Novatian may have believed as other Christians, that if those who are in lesser conditions, even fallen conditions should happen to repent and be eventually deified and are therefore called god. How so much more should Christ (who never did fall), be called God. ANF 6: intro. note p. 3 & 6; TN&PNF 5: p.502, n.4.

205–40–265, GREGORY THAUMATURGUS, native of Neo-Caesarea, the chief city of Pontus. He was born of pagan parents, but was later converted to Christianity under Origen at Caesarea about A.D. 234.

240 he was ordained bishop of Neo-Caesarea. The idea of deification must have been passed on to him from Origen.⁴⁶³³

PURIFICATION, MORAL PERFECTION & DEIFICATION THEMES IN SUBSTITUTES FOR MARTYRDOM, BY SELF-TORTURE & PENANCE: Last half of 3rd century QUESTS FOR "CHRISTIAN PERFECTION"

An ever growing number of Christians sought solitude and the hermit's life out in the Egyptian desert, and later on, in many regions around the Mediterranean basin where they renounced both the world and the many of the things the Churches were doing and teaching and sought to live the "perfect Christian life" by following Christ's teaching as best as they could. One of the basic concepts of the monastic life was that men and women should try to bear witness to the perfection towards which Jesus commanded His followers to strive toward. And even though there are cases where monks were spoiled by power & wealth, despite this, "the monastic ideal endured through all the history of the Church, always at best seeking to set a life of Christian perfection and sacrificial service before men."⁴⁶³⁴

"In the beginning of monasticism, and long after, men did not become hermits and monks in response to a need of a society or of the church, but they were seeking something for themselves-safety, escaped from the world, moral and spiritual perfection.... In the monastic movement, there seemed to be the idea that suffering was good in itself, even when it served no purpose.... [Christ & his apostles didn't seek suffering, but they faced suffering as it was imposed upon them by others who tried to get them to abandon their mission, but rather than do so, they endured suffering.] ...They did not suffer imprisonment, beatings and martyrdom because these sufferings were an ideal, necessary for perfection, but because in the fulfilment of their mission, these evil things were forced upon them. When undergone to procure the welfare of others, or when it was impossible to avoid hardships and suffering without sacrificing principle, then sacrifice for others and enduring of privation and hardships were praiseworthy."⁴⁶³⁵ The early Christians were encouraged to not seek suffering, martyrdom, & weren't to purposely seek out situations of suffering & death. All life was precious & they were to do what they could to avoid such things, if possible. To love their enemies, to return love for receiving hate. To not mirror back negativity, but to forgive, endure, be longsuffering, patient, kind, & obedient, as Christ was, to his Father's will, to endure the crosses of the world. But still, despite these teachings, there were many who were attracted to the promises, glory, rewards & the wonderful descriptions of the afterlife for those who proved themselves willing to die for the cause. That of enjoying the bliss of paradise, of being perfected, & passing on towards perfection & deification. Thus, some did seek out suffering & a martyr's death, for they wanted to suffer death to obtain that martyr's reward, (often symbolized in art as crowns or white garments). When the church was no longer passing through eras of persecutions, & martyrdom, different ones thought that they could obtain a martyr's reward by self inflicted punishments & sufferings upon themselves, short of suicide. But again, this was for selfish reasons, because they sought their own personal salvation, perfection & deification, by secluding themselves away from the world, rather than over come worldly challenges, temptations, & difficult problems in being with people, family members, etc., & thus also help others with their own problems, & challenges. Some abandoned any contact, or as much as possible with other people, others, like some mothers, left their children, all filial ties were broken. Thus, others, later

on, in the centuries that followed, in seeing these errors, many reformed their monastic policies to include service to others. Thus, good credits are due those monks who established monasteries of healing, the earlier hospitals, of feeding the hungry, clothing the naked, visiting the sick, etc., (Matt. 5 & 25). Thus many should be credited for the good they did in seeking moral Christian perfection by striving to improve themselves & others through developing Christ like traits, & abandoning the devilish traits, as much as they could.⁴⁶³⁶

Even though monasticism had begun to emerge during the 3rd century A.D., it was during the 4th century that it became one of the dominant movements in Christianity. Under Constantine's reign, persecutions died down against the Christians, and so did most of the zealous Christians' chances of winning a crown of glory in heaven by undergoing martyrdom were eliminated too. Thus, in some cases extreme hermit-like asceticism became a substitute for martyrdom.⁴⁶³⁷

249–252, during & immediately after the Decian persecutions, the Christian hermit life had its beginnings in Upper Egypt. Many who had sought for martyrdom, because of the belief that through martyrdom, they'd be deified, sought other ways to equal the challenges. Thus, self privations, self tortures & living a harsh life in seclusion, the Christian hermits thought such extremes would perfect them, & help them qualify for Christian moral perfection.⁴⁶³⁸

251–356, SAINT ANTHONY (Antony) OF EGYPT, was one of the first hermits in the desert who sought for moral Christian perfection. As a wealthy young man, he was so impressed by the passage of scripture where Jesus said to the rich ruler who claimed to have kept the commandments, that if he would "be perfect" he should sell all that he had and give it to the poor and come follow him, (Matthew 19:16-29). Early Christians sought to progress as far as they could in this life towards moral perfection. Anthony sought to follow Christ's call to the rich man to sale all he had and give it to the poor, if he wanted to be perfect. He did this, and joined others in their quests for moral perfection. He retired to the desert, & was later joined by like-minded men who lived as monks or hermits.⁴⁶³⁹ Ladders to heaven symbolized the monks' quest for "Christian perfection."⁴⁶⁴⁰

These early Christians began to establish moral codes in the hope of obtaining moral perfection. Others wrote and illustrated in art their quests for moral perfection. St. Antony stated that in the "monastic perfection" they needed 3 things: "stability, study of the Scriptures, and prayer."⁴⁶⁴¹

When the days of persecutions faded out for a while, some Christians resorted to self inflicted inhuman and humiliating excesses while attempting to substitute the sufferings of martyrdom, thus attempting to thereby qualify, (so they seemed to believe) for a martyr's reward.⁴⁶⁴² Thus, as the doctrine of perfection & deification in martyrdom passed on into later centuries, some hermit monks took it to an extreme and even perverted it by different extreme excesses in their monastic asceticism.⁴⁶⁴³

4th c., onwards, as many in the churches became more immoral, fashionable, prideful, & sought the indulgences of the pleasures of the flesh. Others amongst the clergy, & those that followed them, opposed such things. Many of them went to the opposite extreme, surrendering all their worldly goods, dressing in the ragged robes of philosophers. Many forsook family life for celibacy & virginity, & sought to live in monasteries out in the desert, as places of salvation & refuge. With Greek thought having dominated over the prophets' writings, the physical body was viewed in asceticism, & by many others, as a prison for the spirit. Thus, many sought after martyrdom as not only being the crown of moral perfection, but of freeing themselves of the prison

of the flesh. Consequently, their version of deification was tainted with Greek anti-body themes, for if they were to become like God in martyrdom, it would be a 'god' that was without body, parts, or passions!⁴⁶⁴⁴ By then, & in these versions of asceticism & martyrdom, the earlier physical resurrection deification themes, that of being deified in God's image, as also earlier being created in God's image, which images are that of both male & female, (Elohim is plural for gods, that can be for both male & female deities).⁴⁶⁴⁵ By then, in some of the asceticism versions of deification themes, & in many of those seeking martyrdom, the earlier physical ritualistic symbolisms, & types that illustrated a physical deification-resurrection, in being deified in God the Father's image, as the Son is glorified in the Father's image, & thus the deified are deified in the physical resurrection image of Christ. Many of these things were rejected by many later Christians, or metaphoricalized into anti-anthropomorphic (or non physical versions of deification & perfection). Such attempts to distance themselves from the earliest physical deification themes, must have been a challenge. For there were such martyrdom-deification themes as fighting the good fight against the devil! Running the race to receive the price, or crown! Overcoming evil to be enthroned! Overcoming evil to be clothed in royal white robes, symbolic of the righteousness of the saints! Being willing to suffer persecution but not without some protection, having first put on the whole armor of God.⁴⁶⁴⁶ With deification-martyrdom symbols being crowns, hand clasps, white robes, ascensions, as such things were depicted in thousands of art works. Plus, as taught, practices, & defended earlier, to then later be rejected almost completely. Or metaphorically re-interpreted, or ignored just because they didn't like them, or were made fun of, by the Greek thinkers, was still a challenge for them to rid themselves of all the symbolism, ritualistic reminders, scriptures, & ancient church testimonials, but they did. They looked at all the earlier with dislike, & even considered the literal interpretations of it all as heretical, for "...the thought of such a substantial connection between God and man [deification in God's corporeal image, as held by the ancient Church, was later thus viewed] as the heresy, par excellence. We must remember here that for the Ancient Church salvation stood in direct correlation to embodiment...."⁴⁶⁴⁷ Thus, in these later cases, the very thought of the spirit being put back into their own physical body, (in physical resurrection deification), was for them, like being put-back into a prison for their flesh & spirit. (This was despite how earlier, the earliest Christian teachings testified of there being different types of resurrected bodies, different types of glory levels that the different resurrected bodies would shine as, some like the sun's glory like light, others, the moon level like light, others like the stars. Thus, contrasting the different rewards in the physical resurrection. These bodies would also be changed, wouldn't be like their former mortal bodies, for they wouldn't die again, have physical defects, etc., (1 Cor.15, Phil.3:10-21, Col.2:8-23, chap.3, Heb. chap.1, 2:9-10, 5:5-9, 1 John 3:1-3). Despite these earlier teachings, by these later centuries, the anti-body philosophy of the Greeks had tainted many asceticism views, & the views of those seeking martyrdom. Thus, many rejected all physical comforts, physical pleasures, in their disdain for the body, it being a form of punishment & spirit prison, a consequence of Adam's fall & transgression. The earlier defenses of a physical glorious resurrection was metaphorically re-interpreted into being only a spiritual resurrection. Plus, a spiritual heavenly coronation ceremony, symbolical crowning, symbolical enthronement. Moreover, the ritualistic physical covenants of the earlier Christian mysteries, put to art works, that of being pulled into the safety of heaven by the hand of God, or Christ, to receive the crown, or robe of deification, as seen in thousands of art works, must have by then, been re-interpreted as being all spiritual & not physical, because of how they rejected the earlier concept that God & Christ could have, each their own physical bodies.

They had rejected Christ's physical resurrection, & settled for a God without body, parts or passions!

Some of these extremes: The purification of the soul by self-torture of the body. The greatest of self-privations of different types. They lived unwashed, clothed in rags, extreme solitudes, torturing their own body. Living in caves, in huts, & in the desert of Egypt & later the Syria areas. Some would move about by crawling, some were said to remain in a stooping position for 10 years, as a form of self-torture. Others gave endless praise in song & prayer, (the Ascemetes, or those who never sleep). Some would go through long fasts, sometimes walled in a cell, chained to a rock, or on top of a column, (the Simeons, the Stylites).⁴⁶⁴⁸

Others hesitated to get married, but did because they felt they sided with Paul, agreeing that it was better to marry, if they couldn't control their sexual urges, than burn, like in hell for unrepentant illicit-sexual habits, outside the bonds of marriage. But also, "that marriage was an obstruction to those seeking perfection."⁴⁶⁴⁹

Thus, those who followed extreme Monastic perfection themes, sought celibacy, & lived the lives of Christian hermits, as marriage & children, eventually were considered too much of a distraction away from their extreme quests for Christian moral spiritual perfection.⁴⁶⁵⁰ Celibacy was therefore held up as "a counsel of perfection," while to wed was disparaged away.⁴⁶⁵¹ This, despite marriage had its own *deification & perfection symbolism*, for it was understood, in the earliest church, that the *deification of wedded couples*, were part of the ritualistic types in the early Christian mysteries, of what was hoped would happen to the whole church, that they would remain united in agreement on doctrine & righteous practices, like wedded couples should try to be. Thus, the *wedding ceremonies*, with veils, white garments & robes kept spotless & clean, the joining, cleaving, of the couples' right hands, were used as types of what the apostles hoped would happen to the church, in being united, becoming one, cleaving together, rather than being divided by contention & schisms. For "neither is the man without the woman, neither the woman without the man, in the Lord" (1 Cor. 11:11). Eternal love was often symbolized in early to later centuries by hand clasps of married couples,⁴⁶⁵² & its through keeping covenants made with God, remaining faithful to him, as couples should remain faithful to each other, that they are then deified & perfected together, raised to a glorious resurrection by hand & wrist grasping, according to other art works on resurrection-deification themes.⁴⁶⁵³

Consequently, some thought that other things, family life, the pursuit of riches, or the accumulations of material possessions, etc., were also obstructions & distractions from them seeking perfection. Thus, many thought that they had to forsake every possible environment & place, amongst living with other people, if they were going to be able to progress towards perfection. They thought they had to sacrifice, or give up, forsake all worldly pleasures, & self-punish their bodies in order to purge out their sins to purify their souls. Thus, not wanting the members of the opposite sex around to tempt them, they sought to live in isolation, or as much as possible, so as to not be distracted by sexual temptations. All of which if they gave into, this, plus other temptations, would cause them to fall from their quests for "Christian moral perfection." Thus, during about the late 4th century onwards, far away & isolated monasteries began to be built, as did nunneries, & other religious orders developed, which would allow different ones to study how to become gods or goddesses.⁴⁶⁵⁴

In later centuries, the quest for moral perfection through trials, forsaking the things of the world, & pilgrimages, etc., were "called by many terms and described by many metaphors. Its greatest name was perfection."⁴⁶⁵⁵ Hence, in later centuries, it was seen as a form of cleansing, purification & suffering for Christ, who had promised that those who endured would be perfected and deified. "The

imitation of Christ, however, was more than a radical interior change of motive and transvaluation of the paradoxical kind encouraged by the Master when he promises that "he that findeth his life shall lose it; and he that loseth his life shall save it." [Matt.10:30] Its very hardships recommended it as a means toward perfection."⁴⁶⁵⁶

As time went by, the "Church in the West as well as the East has always highly honored its hermits, monks, and nuns by calling them "the religious" because in their various orders they have followed the path to perfection in chastity, and obedience."⁴⁶⁵⁷

4TH CENTURY A.D.: Some of these extremes were in the ways in which some ascetic monks shunned women and refused to have any kind of contact with women at all because they believed that they might be too much of a temptation. Their beauty might cause them to fall away from their quests for moral and spiritual perfection into the lusts of the flesh. Sexual abstinence was one of the basic concepts of asceticism, and the most perfect men were expected to shun women.⁴⁶⁵⁸

260–312, METHODIDIUS, also called Eubulius, was bishop of Olympus and Patara, in Lycia. About 312 A.D., he was removed to the episcopal See of Tyre in Phoenicia, and eventually suffered martyrdom at Chalcis in Greece. This Greek father, said that Christ was made man that we might be made Gods. Aglaophon said that Christ said, when tempted by the Sadducees, that those who shall be resurrected shall then be as the angels, (Matthew 22:30). Methodius responded to this by suggesting that Christ proclaimed that the human nature, when it becomes immortal, it wouldn't be remolded or transformed into another nature, but rather, it will have been restored to what it was before the fall. Remaining in its own proper place. Further on Methodius says that all the orders of immortal beings must be preserved by God, among them too is man. He then cites from the Book of Wisdom 2:23. "God created man to be immortal, and made him to be an image of His own eternity." Further on Methodius interprets Matthew 22:30 as meaning that the resurrected are incorruptible. They will be near the angels in this respect, they who are then in paradise, will be like the angels in heaven, they will spend their time in seeing God and cultivating life, under Christ's direction. For Christ didn't say that they would be angels, but rather they would become like them, in being crowned with glory and honour. Thus, they would differ a little from the angels while being near to being angels, and approaching to the condition of angels. Further on Methodius says that Christ became man so that He might raise that body up, He being the first begotten from the dead by changing that earthly body into the heavenly, and that mortal body into an immortal one. So also would we be raised up by God to incorruption and immortality.⁴⁶⁵⁹

Methodius, the Greek father, 260–312, also called Eubulius, was bishop of Olympus and Patara, in Lycia. "every believer must, through participation in Christ, be born a Christ," [Also] "...He [Christ] was made man that we might be made Gods."⁴⁶⁶⁰

260–330, LACTANTIUS, 325, says that the chaste man will become identical in all respects with God.⁴⁶⁶¹ Arnobius 260-330, summarized: "The gods were originally human beings who were deified upon death."⁴⁶⁶²

CHRISTIAN FATHERS DURING & AFTER NICENE CREED ERA: It seems that the doctrine of deification was preserved to a certain extent in the belief systems of many of the different Christian sects during these later centuries. However, the ways in which the doctrine of deification was interpreted by the different Christians should be understood in the light of how these later Christians understood what God was like and how they understood the nature of the Godhead to be.

260–337, EUSEBIUS OF CAESAREA, early church historian, in 325 he played a prominent part in the polemical situations and debates which eventually brought about the Nicene Creed. The ways in which he interpreted the doctrine of deification must have been influenced by these polemical situations during the Nicene Creed era. Despite this, he seems to have understood the symbolical types in some of the garments and crowns that were still seen as types and symbols of deification. For in his address to the bishops of Tyre he hints to these types: "You who are dressed in the sacred garment that reaches the feet, adorned with the celestial crowns of glory."⁴⁶⁶³

Part of the basic concept of deification themes, as understood by the early Christians, was how those who were deified would advance in glory & be given the types of powers that God has. Earlier, Clement of Alexandria mentions a "scripture" not in present day Bibles: "The saints of the Lord shall inherit the glory of God and His power."⁴⁶⁶⁴ But because there were rival counterfeit forms of deification qualities, & powers, there were also those who also tried to gain those powers from Satan & the fallen angels. For, according to the Book of Enoch, some of those powers & counterfeits are listed as coming from some of the fallen angels, & what they would teach unto the children of men, & the types of powers & black arts they'd teach. Thus, there arose different ones, like Faust, & Simon the Magician, who was called a "god" by those who couldn't discern between the divine & the counterfeits, because Simon was able to perform counterfeit miracles. Plus, there were those who misinterpreted the counterfeits as divine, while others vilified the divine as demonic. Christ's miracles were vilified as being done by the powers of Beelzebub, another name for the Devil. Moses & the miracles he performed, that rivaled the magicians of Egypt, his were misinterpreted as being done through magic too. After 325, when the Roman Emperor, Constantine helped later Christianity of his time to become a legal State Religion: "As soon as the Church became possessed of [state] power, it was at once bent on the suppression of magic and witchcraft. Constantine began the policy of threatening the severest punishment on all kinds of black art, allowing its applications only for curing diseases and preventing hail and rain storms during the harvest. And Constantine's successors did not fail to preserve the tradition."⁴⁶⁶⁵

298–373, ATHANASIUS, BISHOP OF ALEXANDRIA, defended his own particular views and opinions as to what had happened at the council of Nicaea, and the debates that eventually brought about the Nicene Creed. Even though he defended and taught the basic idea behind the doctrines of deification. It may be that some of the polemical arguments during his life time, some of which concerned the nature of God, may have influenced his interpretations of deification. For the way He understood God to be seems to be different than how many earlier Christians understood God to be. Despite this, he repeats a number of times the concept that Christ was made man that we might be made God. Christ manifested Himself by a body that we might receive the idea of the unseen Father. Christ endured the insolence of men that we might inherit immortality. The Christ was made flesh in order to offer up his body for all, and so that we upon partaking of His Spirit, might be deified. He was not lessened when He was made a man for us by taking upon himself a body, for He deified it and rendered it immortal. Writing against Arians, [356 and 360 A.D.], Athanasius says that Christ deified men by becoming Himself man. Christ put on the created body that God had created for Him so that in Christ we might be capable of being renewed and deified. Through him we might be introduced into the heavenly kingdom after His likeness.

Salvation included being perfected in Christ. To become one with the Godhead is to also become perfected in spirit and body. Being redeemed from sin they are perfected and deified. In a letter to Adelphius, Bishop and Confessor: against the Arians, Athanasius again repeated the concept that Christ became a man that He might deify us in Himself. He also used a portion of what is now 2 Pet.1:4 to support the doctrine of deification as he understood it to be. Thus in deification we become "partaker of the Divine Nature". Writing to Maximus 371, Athanasius says "we are deified not by partaking of the body of some man, but by receiving the Body of the Word [Christ] Himself." Christ is the Father's deifying & enlightening power, in which all things are deified. Christ is not alien in essence from the Father, but coessential, for we by partaking of Christ, we partake of the Father, the Word being the father's own.⁴⁶⁶⁶

Born about 331–335, died 395, GREGORY OF NYSSA was a native of Cappadocia, & was elected bishop of Nyssa in 372. On Virginity, 368 different aspects of virginity helped towards the deifying of those who share in her pure mysteries, so that they become partakers of the Lord's glory.

In: The Great Catechism, [A.D. 385], Christ had assumed a body which he deified. Baptism was a type of this, & that which was to come in the resurrection when they would be restored to a blessed and divine condition, separated from all shame and sorrow. If they weren't thoroughly cleansed from all stains arising from evil, they wouldn't be admitted amongst the heavenly company. Through Christ they would be able to escape the fire, & would be purified and deified. The sacramental meal was a type of the deification process too. For upon eating the sacramental meal, they were taking into themselves the same type of immortality as Christ's immortality.⁴⁶⁶⁷

318–386, S. CYRIL, ARCHBISHOP OF JERUSALEM. In their mysteries they are symbolically called 'Christ's', they also learned of the faithful's return to glory, & how they would be deified. Thus, in being entitled a Christ, or other names of God. It may have been considered to be a type of that which was to come in the heavenly realms when the faithful would be entitled gods because they had been deified. In his lectures on the Mysteries, Cyril says that upon having been baptized into Christ and clothed with Christ, they had been shaped to the likeness of the Son of God. For God upon predestining them to be adopted as his sons, had also conformed them to the body of the glory of Christ. Being as partakers of Christ they are rightly called Christ's or anointed ones. They became Christ's by receiving the antetype of the Holy Spirit; everything had been wrought in them in like manner, because they are like him.⁴⁶⁶⁸

325–391, GREGORY OF NAZIANZUS was bishop of Constantinople. He says that Christ's inferior nature, the Humanity, became God, because it was united to God, and became One Person because the Higher Nature prevailed. They were to be made God so far as Christ was made Man. It was by the power of the incarnation that Christ makes us God.

Many Christians by this time believed that the earlier Christians who had died had passed on to glory, and deification. Gregory may have believed that his father had been deified for he closed an oration with a direct prayer to his dead father to make known to them the glory that he was at, & what light surrounds him in that glory. He also hoped that his father would soon receive him speedily to the same abode that he was then in.⁴⁶⁶⁹

4th century, APOLLINARIS OF LAODICEA. The Logos (Christ) became man for the purpose of our salvation, in order that we might receive the likeness of the Heavenly One and be made God after the likeness of the true Son of God according to nature and the Son of man according to the flesh, our Lord Jesus.⁴⁶⁷⁰

Apollinaris may have also believed in a version of deification tainted by the controversies that fragmented off from the Nicene Creed controversy. The idea that Christ, as the Son of God, who had become a man, by taking upon himself a human body, was an issue that raged for centuries to come. Thus, different versions of what Christ was said to be like in his spiritual & physical nature, & human aspects, or as some suggested, appearing to be human, fell under the pressures of debates, & rivalrous polemics, & philosophical-word-games by different warring later Christian sects that came up with different formulas, terms, & unscriptural language to attempt to deal with Christ's physical, spiritual & human nature(s). The early Christian proverb that God became a man so man could learn how to become God(s), was thus tainted & its meaning varied, & was buried in the different terms & formulas that thus arose from numerous debates & councils that argued & sought to enforce their particular dogmas that attempted to explain how God could have become a man, or been incarnated. With this in mind, what aspects of the different versions of deification that also shined through during these later times were thus tainted by the Christological Controversy.⁴⁶⁷¹

G. L. Prestige: Apollinaris on the Heavenly Man is quite normal & orthodox. "God and manhood had been united. Therefore inasmuch as God had become incarnate the two elements together are properly called man; and inasmuch as the manhood had been deified the two elements together are also properly called God (frag. 147 puts this point with the utmost clarity)."⁴⁶⁷²

316–330–379, BASIL THE GREAT, ARCHBISHOP OF CAESAREA, wrote *De Spiritu Sancto* or *On the Spirit* about 374 A.D. He wrote about what would happen to those who are purified from the shame of wickedness. Hinting to what might be the rites of passage hand clasp in the Christian mysteries he wrote that "the weak are held by the hand, and they who are advancing are brought to perfection. Shining upon those that are cleansed from every spot, He makes them spiritual by fellowship with Himself." Basil used a type to illustrate the type of glory which would shine from them that are purified, for it will be just as when a sunbeam falls on bright & transparent bodies, they in like manner become brilliant in glory and light too, for they shall shine forth with fresh brightness. Thus, the "souls wherein the Spirit dwells, illuminated by the Spirit, themselves become spiritual, and send forth their grace to others." Basil hints to how they had been ritualistically prepared to become heavenly citizens where they would join in the chorus of angels, and have joy without end through abiding in God, and even their "being made like to God." For they "who are perfect in virtue are deemed worthy of the title of God."⁴⁶⁷³

LATER CHRISTIANS DEBATED OVER MEANING OF PERFECTION: In time, many of the earlier Christian doctrines began to become the subject of controversy. "The heated debates in Western Europe around the year 400 on the meaning of perfection had their roots in the uncertainty about what it meant to be a genuine Christian in a society of fashionable Christianity."⁴⁶⁷⁴ The Christians quest for moral perfection was sought after by a number of Christians who sought to live the ascetic life style, and took vows of virginity, & poverty, etc. The British monk Pelagius hoped that all Christians would become dedicated to "an austere struggle with mediocrity, an arduous quest for perfection." Eventually, mainstream Christianity was infected with a attitude of "distrust towards bodily existence and sexuality. This permanent 'encratite' tendency was given powerful impetus in the debates about Christian perfection at the end of the fourth and the beginning of the fifth centuries."⁴⁶⁷⁵

SAINTS WORSHIP, A PERVERTED FORM OF DEIFICATION? It may be that as the doctrine of deification passed on into later centuries, the deified saints began to be prayed to & eventually "saint worship" became an acceptable practice with in a number of later Christian churches. Thus, saint worship seems to be a distorted apostate preservation of the doctrine of deification that had been paganized during the great apostasy. Earlier, Origen of Alexandria, 185-230-254, had warned that the undeified persons might be tempted to worship the glorious deified persons, should they appear to the undeified in their glorified conditions. If this was to ever happen, they were to resist the temptation to worship them because they should worship the Father, next the Son, and next the Holy Spirit, and not those who had been newly deified.⁴⁶⁷⁶ Valentinian I ruled in the West 364-375, the Roman believed that when Valentinian I died, he was deified.⁴⁶⁷⁷ As noted earlier, Gregory Nazianzen (A.D. 370), prayed to his dead father as if he had been deified.⁴⁶⁷⁸

As different martyrs, martyred saints, & saints became famous for their good works, miracles, & teachings, & as the doctrine of deification & perfection themes became more legendized amongst the common folks. Plus, as relic magic got blended together with these themes, in later centuries. Later Christians must have figured that enough time must have gone by, after the saints,' or martyrs' deaths, for them to have been perfected, glorified, & deified as gods & goddesses. Consequently, many of them must have reasoned that if they had become divines: Then what harm would there be in worshipping them? Or calling upon them for help, protection, or to intercede in their behalf, or that of a dead relative, such as during prayers or masses, or liturgical rites for the living & the dead? Thus, though pictures & statues were not associated with worship of martyrs & saints in the earliest days of Christianity, they were as time went by and aged Christendom. As the practices became more popular, opposition grew to the use of pictures & statues for saint & martyr worship. Eusebius & Epiphanius opposed the practice, & around 600, so did Serenus of Marseilles. Some argued that the pictures or statues themselves were not worshiped, but whom they represented. In the Orient, the practice grew & became extensive. By the 8th century, the practice of image worship was increasingly opposed & condemned, such as in the East, by the Emperor Leo III, of the Isaurian Dynasty, (born 680, died 741, reigned 717–741). Though supported by some bishops, he was opposed by Germanus, Patriarch of Constantinople. While the empress-mother of Constantine VI approved image worship. In 787, at Nicea, a council was held that decided in favor of reverence for images, but it was defined as veneration, not true worship. Meanwhile, opposition came from the Franks, during the council of Frankfort, 794. They rejected the 2nd Nicene Council & forbade either the bestowal of an oration or the worshipping of images. For 30 years, Leo suppressed the adoration of images, but after his death, his wife, regent for her son, Constantine V, (born 718, died 775, reigned 741–775), restored images in the worship. The issue & practice was still a concern & was discussed in the council of Paris, in the West, 825, with diversity of opinions expressed about the practice. By these later centuries, the churches had been substituting saints for pagan gods in the hopes of in so adapting pagan customs, shrines, etc., it would give them Christian content & meaning. Somewhere in all these image controversies, & image worship were fragments of deification themes being turned further into legendized fragments, tainted with pagan customs, symbolism, & substitutions.⁴⁶⁷⁹

VIRGIN MARY AS DEIFIED QUEEN IN HEAVEN: Origen may have learned of saint worship already underway during his time, and thus warned against it. For the veneration for departed "saints" seems to have

led to the adoration of the mother of Jesus, as the chief of the mediators. Early in the 4th c., Epiphanius claimed that Mary "never died," and there were some who began to worship her as a goddess, calling her the "queen of heaven." Art works of the virgin Mary show different events in her life on through to her assumption into heaven to where she passes through a heavenly coronation rite in which she is clothed in garments, robes, a crown, enthroned next to her Son, glorified & eventually deified.⁴⁶⁸⁰

Deification themes, from the earliest days of the church, included coronation type themes & ceremonial splendors, that would be preserved in later centuries, with the coronation ceremonies of later Christian Emperors, & Christian Kings & Queens, &, or, those ascending to their thrones, or positions of royalties. For, like in earlier Christianity, they were believed to be, & those so coronated, believed & thought themselves as getting ready for their rewards of remaining faithful, of having endured hardships. Thus, like with martyrs' rewards, crowns & a white garment awaited them. In the case with later Christian royalty, they took this symbolism to advance themselves in the eyes of their subjects where were to look upon them, as they did, as being divine, or as "gods," or "goddesses," like the Roman Emperors often did. For examples, the Emperor, Justinian (527-565 A.D.), resorted to an awe inspiring ritual & pageantry whenever he appeared in public, or before foreign ambassadors, for: "He encouraged the Oriental conception of royalty as divine, applied the term sacred to his person and his property, and required those who came into his presence to kneel and kiss the hem of his purple robe, or the toes of his buskined feet. He had himself anointed and crowned by the patriarch of Constantinople, and wore a diadem of pearls."⁴⁶⁸¹

Another example: Late 11th c., in English coronations of Priests & Kings, both them "are deified and sanctified," & thus were to be considered "...a God and a Christ of the Lord."⁴⁶⁸² These later concepts & ceremonial splendors were developed from earliest Christian types & symbols of ritualistic deification themes: That of reigning with Christ, (2 Tim. 2:12). Being enthroned, (Rev.3:21). Of pressing for the prize, running the race to receive the crown, by enduring to the end. Of being watchful of those that might seek to take away the prize, thus keeping their garments, keeping them pure & spotless, (Phil.3:14, Rev. 3:4-5, 11, 18-21, 7:14, 16:15, 22:11-12. Jude 21-24, 1 Peter 5:4-10, Col.1:26-29, 3:4-14. James 1:27, 1 Tim. 6:12, 14, 2 Tim. 2:10-13, 4:7-8, Rom. 9:23). All these types were from ancient biblical coronation ceremonies, that were incorporated into earliest to later Christian coronations.⁴⁶⁸³

In earlier centuries, the concept about the "Intercession of Mary and the Saints," they hints to the glorification of Mary: "Communicating with and honoring in the first place the memory of the ever-glorious Virgin Mary, Mother of our Lord and God Jesus Christ...."⁴⁶⁸⁴

As time went by the deified Virgin Mary was seen as one who could guide souls to Christ, rescue souls & act as a go between, one who souls could communicate to in order have her requests things from her Son. However, unlike other deified saints, she held a higher position of honor and glory for she was among those who the other deified saint would guide souls to also. Hence, "the saints were like celestial courtier—they had access to the King of Kings and the Queen Mother of heaven."⁴⁶⁸⁵

In historic Christendom, the virgin Mary passes through an after life ordinances, or a heavenly coronation ceremony. For example in the Lincoln Cathedral, there is a "visus of the Assumption and Coronation of the Virgin which in the fifteenth century was performed in the nave on the Feast of St. Anne. This ceremony or play, like

other examples of the Assumption and Coronation drama, would have revealed the sight of a divine act in heaven, the reception of the Blessed Virgin Mary, who will be crowned Queen of Heaven."⁴⁶⁸⁶ She is taken by the hand & guided into heaven. There, coronated, robed, crowned, enthroned, & glorified as the Queen of Heaven. Some art works, she sits with the other members of the Godhead. She is given powers to rescue, raise or resurrect souls out of hades, limbo (or the spirit prison).⁴⁶⁸⁷

In some cases, the Trinity consisted of a divine unity of Father, Mother, & Christ-child, as amongst the Oriental Christians down to the rise of Mohammedanism. Thus, Mary is deified in these later versions of the Godhead, which is said to have Gnostic influences in it, for "...this Gnostic Trinity-conception is a natural ideal which in the further development of Christianity proved strong enough to influence the Roman Catholic Church in her devotion of Mary, the mother of Christ, whose personality was sometimes superadded to the Trinity, and sometimes even suffered to replace the Holy Ghost."⁴⁶⁸⁸

PERFECTION & DEIFICATION AS A REWARD FOR MARTYRDOM: During the different persecutions, the different Christians reacted in various ways. In North Africa a Christian militancy developed, and the supreme ambition for some was to be granted a martyr's crown. While in Numidia (southern Algeria) some Christians greeted each other with the wish 'May you gain your crown.'⁴⁶⁸⁹

Thus, there were many Christians who sought to be perfected and deified through suffering martyrdom. A number of early Christian writers of the 1st through the 3rd centuries even expounded upon the doctrine of the perfection and deification of those who had suffered martyrdom for cause of Christ. Some made martyrdom, "the supreme sacrifice of life, the height of a Christian's glory and his ideal of perfection."⁴⁶⁹⁰

Clement of Alexandria: The martyrs who had died for the cause of Christ had been deified & perfected as their reward from God. God stood in the congregation of the gods; He judgeth in the midst of the gods. (Psa.82:1). Who are they? Those that are superior to pleasure, passions, who are greater than the world. "I said, Ye are Gods; and all sons of the Highest." To whom speaks the Lord? To those who reject as far as possible all that is evil of the human family. ANF 2:374-76. For the highest perfection is in accordance with virtue, justice, holiness, & wisdom, etc. Becoming to the best of his power, becoming such as He is. Becoming to God's glory fellow-heirs with Christ.

Martyrdom was to be called perfection because the person had thereby exhibited the perfect work of love. ANF 2:411. As Christians, they were not to seek opportunities to become martyrs, like some over zealous heretics who had taken it to an extreme, for true Christians should do all they could to assure their own personal safety. But if martyrdom should come, they were not to worry for "the golden race is with the gods, who are in heaven, in the fixed sphere, who chiefly hold command in the providence exercised. And he who in the body has devoted himself to the good life, is being sent on to the state of immortality." ANF 2:412. Those who reach the right-hand path, make advances towards immortality. ANF 2:413-4, 416.

Citing from Romans 8:7-8, 10, 13, 17, 28-30, Clement points out scripturally that those who suffer for the cause of Christ are later glorified & are made joint-heirs with Christ in the afterlife. In these words, we see the martyrs' reward being taught. ANF 2:417.

Outsiders may view martyrs as being punished, while those who were suffering, their hope was full of immortality. (Wisdom 3:2-4.) Martyrdom was a glorious purification process like a refiner's fire. And in the time of their visitation they will shine forth like unto sparks of fire. For they shall judge the nations, rule over the peoples, and

the Lord shall reign over them forever. (Wisdom 3:5-8). Those who resist evil & do good works are perfected. ANF 2:428-9.

DEIFICATION IN EARLY CHRISTIAN Gnostic SECTS: Nag Hammadi texts, Christ who has exalted man became like God, not that he might bring God down to man, but rather it was so that man might become like God.⁴⁶⁹¹

Other documents say that the blessed end of those who have the knowledge is to "become God." The good choice- that of divine things- "deifies man". Hermas to Tat says: "You were born a god and a child of the One". Another says that the good end of those who have obtained knowledge, is to become God.⁴⁶⁹² Other Christians of these early centuries argued against what they believed were heretical versions of the doctrine of deification.

APOCRYPHON OF JAMES, Christ says that if one happens to be oppressed & persecuted by the Devil, but should happen to do the Father's will, the Father will love them, and make them equal with Christ. In ASCELPIUS, the Father, the Lord of the universe, creates gods, man too in this way also himself creates gods, for not only is he god, he also creates gods. 2ND TREATISE OF THE GREAT SETH & other documents: Since they weren't afraid before God, they will pass by every gate without fear & "be perfected in the third glory." The real significance of the 3rd Heaven is that it is where God makes whomsoever he wishes a father & whomever he wishes a god. It is the place which the Nag Hammadi books call the "pleroma", or "Heavenly Bridal Chamber", where the "spiritual" souls are reunited with Christ & reborn as members of the "True Race" as gods. EPISTULA APOSTOLORUM, Christ speaks of those who may become joint heirs with him in the kingdom of heaven of him who sent him.⁴⁶⁹³

Early Christian Coptic version of deification? During Christ's world wide trek, when the Apostle Thomas had pulled his finger out of the wound in Christ's side, some of Christ's blood flowed down from Christ's side. Christ said that His blood had joined to their bodies, and thus, they themselves had become divine, even as Christ was divine.⁴⁶⁹⁴

Other sources seem to be in response to the interpretations of deification in "orthodoxy", for contrary to what "orthodoxy" says, God's power to lift his offspring is endless, for he makes whomever he wishes into a father god.⁴⁶⁹⁵

Late fourth to early fifth centuries, JOHN CHRYSOSTOM, died 407, he was the bishop of Constantinople, 398-404. He taught "Christ came to us, and took upon Him our nature and deified it." He also taught that "man can, by his own efforts, attain the likeness of God by mastering his passions."⁴⁶⁹⁶

CYRIL OF ALEXANDRIA, patriarch of Alexandria in 412. The meaning of the salvation for Cyril was defined as deification. Christ became a perfect man in order to deliver our earthly body from a foreign corruption, Christ had "dyed the soul of man with the stability & unchangeability of his own nature," thus making our body a participant in his impassible divinity. Cyril seems to have believed that the Holy Spirit helps to bring about the deification process too. "If to be able to 'deify' is a greater thing than a creature can do, and if the Spirit does 'deify' how can he be created or anything but God, seeing that he 'deifies'?"⁴⁶⁹⁷

345-420, JEROME, made a number of comments concerning what is now Palms 82. "I said: You are gods, all of you sons of the Most High." He says that we are gods is not so by nature, but by grace. God says: I made man for that purpose, that from men they may become gods. We are called gods and sons! God said that He made you gods just as Moses was made a god to Pharaoh,

and after you are made gods, you may be made worthy to be sons of God. God did not say that you are gods to kings and princes only for all to whom God has given equally a body, soul, a spirit, He has given equally divinity and adoption. For we are all born equals. How could we be sons of the Most High God unless He Himself is the Most High? He said that all of you would be exalted as He is exalted. But, that you "shall fall like one of the princes." The reason being because we had been so elevated that we are said to have fallen. Jerome interpreted the words "Give thanks to the God of Gods" as referring to those gods mentioned in the Psalm, I said: "You are gods;" & again: "God arises in the divine assembly." Those who abandon the ways of vice and have become perfect, they cease to be mere men, because they are then gods, & sons of the Most High. Jerome avidly supported monasticism & was of the opinion that "the most perfect Christians were rigorous ascetics."⁴⁶⁹⁸

354-430, AUGUSTINE, consecrated bishop of Hippo, 395. He says that Christ "The word became what we are that we might attain what we are not. For we are not God; but we can see God with the mind and interior eye of the heart. To make those who were men "gods", he who was God was made man." God wishes to make us a god, not by nature, but through his gift & adoption. His humanity made him a partaker of our mortality, so that through exaltation we become a partaker of his immortality. He calls men gods, that are deified of His Grace, but not born of his Substance. He does deify those who are God through himself. But he himself that justifies also deifies, for by justifying he makes sons of God. 'For he has given them power to become the sons of God' [John 1:12]. If then we have been made sons of God, we also have been made gods through the effect of Grace adopting, not of nature generating. Those who are made gods are made so by his own Grace and they are not born of his Substance, that they may be the same as He, however by favor they should come to Him, and be fellow heirs with Jesus Christ. He as an Heir hath willed to have fellow heirs because of the love in Him. Christ isn't lessened in his inheritance in willing that we share in being heirs with him. For it is as great for many as it is for a few heirs, & it's as great for individuals as for all too. Augustine believed in the soul's return to glory. For "Augustine taught that humans should behave on earth as if they were travelers or "pilgrims," keeping their eyes at all times on their heavenly home & avoiding all materialistic concerns." In On the City of God, the doctrine of the "two ways", are mentioned for he suggests that the human family was, is, & will be composed of two warring societies, one being those who live according to man, and love themselves, while the other consists of those who live according to God. The former belong to the city of earth and they will be damned. While the blessed few who compose the city of God "will on Judgment Day put on the garments of immortality."⁴⁶⁹⁹

Augustine: "But He that justifieth doth Himself deify, in that by justifying He doth make sons of God. For he has given them power to become 'the sons of God.' [John 1:12]. If we have been made sons of God, we have also been made gods."⁴⁷⁰⁰

FRAGMENTS OF DEIFICATION IN LATER CENTURIES: As time went by into later centuries, we still can see hints of this doctrine among the scattered branches of Christianity, for fragments of the basic concepts of deification can be seen, to a certain extent, in saint worship & prayers to the Saints. And even though some Christians objected to saint worship, others thought that it was acceptable for them to pray to the Virgin Mary, or other Saints because they believed that their saints had gone through the heavenly coronations ceremonies, had been invested in heavenly robes, crowned, enthroned, glorified, & deified. Thus, later art works of heavenly coronations,

with all the crowns, robes, thrones, & depictions of different saints in glory, such works document these later fragments and left over traces of the doctrine of deification. Other art works depict ladders to heaven, some of which were symbolic of the later Christians' quest for moral perfection.

About 418, moral Christian perfection was the concerns of Pelagius & Celestius, more so than opposing Augustine's speculations & inconsistencies, for: "...They were more concerned with the ethical side of Christianity than with the dogmatic; but their endeavor after moral perfection was based upon certain views of the natural powers of the will, and these views proved to be in conflict with anthropological principles which had been developed in the African church for the previous 10 years under the influence of Augustine."⁴⁷⁰¹

493–525, a number of female martyrs were depicted in a mosaic from S. Apollinare Nuovo, Ravenna. Around their faces is a sort of saintly light in a circle, and they hold crowns on what could be garments.⁴⁷⁰²

480–544, ST BENEDICT OF NURSIA, was one of the monks who set foundations for the moral codes which many monks would follow in their quests for 'Christian perfection'. Thus, 72 injunctions were to be considered as tools which would help them in their own quests for perfection as they strived towards the full stature of perfection in Christ. St. Benedict's outline was derived in part from the scriptures, from Cassian who speaks of instruments which helped one in advancing in virtue, & from different texts, as the approved statements about the quest for perfection. From these he believed that he had given the monks the means by which the perfection of that society was to be attained. The main focus was the many different Christ-like traits: Faith, obedience, humility, patients, kindness, love, plus many others. They all were to work on these as they advanced through different degrees and grades which ascended towards the crown of perfection.

Benedict's Rule: "Wherefore brethren [he says] if we wish to attain the topmost height of humility and to come quickly to that heavenly excellence which in this present life we reach by humility, we must raise up— and by our acts we must ascend— that ladder which appeared to Jacob in his dream whereon he saw angels ascending and descending. This ascending and descending doubtless signify nothing else than an ascent by humility and a descent by pride. The ladder itself is our life on earth, raised up by God towards heaven for the humble in heart. The sides of the ladder we call our body and soul, and into these sides God has inserted steps of humility and discipline of our ascent."⁴⁷⁰³

529, & afterwards, at Monte Cassino, Benedict demolished a pagan temple & founded a monastery. In time, the monastery, like others, followed the general rule of giving help to others, which was one of the things that were to perfect the giver, as well as the specific regulations of Benedict. "To these specific regulations Benedict added some general counsels of Christian perfection:" He lists things like, love of God, self & one's neighbor. He goes on to encourage living the rules of conduct from the 10 commandments, then to honor all men, to chasten the body (self penance?). Plus, to love fasting, give relief to the poor, cloth the naked, visit the sick, (Matt. 25:31–46). Plus, don't do injuries to others & bear them patiently. Love one's enemies, don't talk too much, don't desire to be a saint, be one. After a disagreement, try to be reconciled before the sun goes down. Never despair of the mercy of God. If the monks lived these basic rules, & counsel, it would have helped perfect them, or at least got them on the right path towards ascending towards Christian moral perfection.⁴⁷⁰⁴

Different versions of ladders were also devised for teaching moral concepts, monastic rules & perfection

themes. Different stages of this ascent were supposed to bring them into a union with God. St. Anselm introduced a new set of steps of Humility and made them stages in a logical spiritual progression. As with other versions of the ladder perfection themes, ladders were also a preservation of the doctrine of the two ways, for as different steps, 12, 4, or more rungs, stages, or steps of humility were depicted, so also its opposite, Pride, which caused Satan's fall from heaven.⁴⁷⁰⁵

Later art works depicted monks ascending ladders towards moral perfection, and towards the crown of perfection extending down from heaven in God's hand. Perfection was the promised reward which was looked upon only as an incentive to attract and inspire them to continue to follow Christ in doing good works and acts of love. Cassian, quotes Abbot Nesteros who after speaking of the many different arts and sciences in the world, he invites the reader to consider the spiritual science & their ascension towards moral perfection.⁴⁷⁰⁶

6TH CENTURY: PSEUDO DIONYSIUS THE AREOPAGITE [5TH OR 6TH CENTURY] God's word gives the title of 'gods' to those sacred men among us who are distinguished because of their love for God, thus, the title of 'gods' is not just given to those heavenly beings who are our superiors, for it is also given to those sacred men. Every being, endowed with intelligence, & reason, that eventually return to be united with God, being forever lifted towards his divine enlightenments, imitating God, deserves to be called divine.⁴⁷⁰⁷

7TH CENTURY: Heraclius ascended to the throne and became Emperor in A.D. 610, & was able to marshal Byzantine strength in a counteroffensive against the Persians. By this time, the Virgin Mary had already been considered by many to have been deified. This was a later view & belief which seems to have had its roots in the earlier doctrine of deification. Constantinople opposed a Persian fleet on the Asiatic side, & a great army of Slavs and Avars from the European shore. The Byzantines believed that they prevailed through the miraculous aid of the Virgin, which they believed was "their divine protectress, acting through the instrumentality of her holy icon, the Hodegetria."⁴⁷⁰⁸

Late 6th, early 7th, ST. JOHN CLIMACUS was Abbot of Mt. Sinai, in the 7th century, he wrote a treatise that presents some of the religious disciplines of the monks, & various ascetic exercises, the degrees of self-improvement, & penance leading to the attainment of moral perfection and the soul's ascent to heaven. The struggle towards moral perfection was depicted in art works of ladders to heaven. Though this image to describe the soul's progress to perfection was of pre-Christian origin, it was given particular popularity and authority for the Middle Ages by the Scala Paradisi of John Climacus.⁴⁷⁰⁹

7th c., MAXIMUS THE CONFESSOR, Died in 662. The sacramental meal was a type of deification and which was to deify those who eat it. The reason why Christ had become a man was to make men gods. To be saved in the ultimate sense was to be deified.⁴⁷¹⁰

Many believed that redemption was achieved through the incarnation of Christ and the resurrection. But within this scheme, "the rising of the person of Christ himself is not an issue, while the deification of man through the defeat of Hades-Death is. The Anastasis fulfills this function admirably. Appropriately, the Myrophores are superseded and made to yield to the dynamism and tangibility of the message of the Anastasis as defined by the Christology of the Sixth Ecumenical Council." 680–81 A.D.⁴⁷¹¹

8TH, c., in some areas of Christendom, some of the different Christian sects began to worship the deified saints, as we have already seen earlier. In some cases it seems that some Christians, such as some of the

Byzantines, went even a step further and began to not only worship different saints such as the Virgin Mary as divine, but also they began to worship their images & icons too. This must have been considered a heretical practice by other Christians who were not so willing to take the doctrine of deification to that extreme.⁴⁷¹²

9TH c., from later 3rd-9th, & later, many Christians became monks in different monasteries which had eventually been built in different areas of Christendom. Christian "asceticism" seems to have preserved many of the basic earlier Christian doctrines concerning the Christians' ascent towards moral & spiritual perfection. Monastic perfection, became many monks,' later Christians' version of deification & perfection, & would for many centuries to come. And although some monks had taken their monastic practices to extremes in some cases, their quest for "Christian perfection" had kept alive, to a certain extent, the earlier Christian doctrines of deification and perfection.⁴⁷¹³

10TH c., SIMEON METAPHRASTUS "The body of God deifies me and feeds me; it deifies my spirit and it feeds my soul in an incomprehensible manner."⁴⁷¹⁴

11TH c., MICHAEL PSELLUS "The ability to make man divine, to lead him out of the material realm, to deliver him from passions, and to endow him with the ability to deify another--this is the most perfect likeness."⁴⁷¹⁵

Late 11th c., a quote attributed questionably to one 'Anonymous of York' tells of English coronations of Priests & Kings. Apparently, their coronation anointing ceremonies retained deification themes, in that Kings & Priests were believed to be anointed with oil, as an actual ascension towards deification and godhood, for: "Kings and Priests have a common unction of holy oil, a common spirit of sanctification, a common quality of benediction, the name and power (rem) of God and Christ in common... Both Kings and Priests are deified and sanctified by the grace of unction and by the consecration of their benediction... If therefore the King and the Priest are both, by grace, Gods and Christs of the Lord, whatever they do by virtue of this grace is not done by a man but by a God and a Christ of the Lord. And when the King gives a bishopric or a Priest a kingdom, it is not a man who gives them but a God and a Christ of the Lord."⁴⁷¹⁶

St. Odilo of Cluny, (died 1049), on Christ's sufferings & being born into a body that was pierced on the cross: "Alas that I was not there to see the Lord of angels humbled to the companionship of men, that He might exalt men to the companionship of angels."⁴⁷¹⁷

1073, Hilderbran, who had been a monk from Cluny, went to Rome & eventually became advisor to 5 popes & in 1073, was chosen pope, succeeding Gregory VII. He started advancing different deification themes by claiming that the Roman church was founded by God alone. He also constantly invokes, iustitia the divine right, & deified himself in his own mind, perhaps through the deification themes in coronation ceremonies, of that time, & other themes passed down from Roman traditions. Such as how Roman Emperors themselves, & the Roman people, thought their Emperors to be deified.⁴⁷¹⁸ Thus, in thinking that he alone could use the imperial insignia, & his feet only shall be kissed by all princes & he may depose the emperors, he may have combined these 2 deification themes, & even others versions, still being taught in Christendom, & thus thought himself to be infallible & divine.⁴⁷¹⁹

1095, Pope Urban II summoned the nobility from among the European nations to take up the Cross for the cause of Christ in order to reconquer the Holy Land. Soon after this, the Crusades began. Those went were promised the highest of spiritual rewards, remission of their sins, "with the assurance of the imperishable glory of the

kingdom of Heaven."⁴⁷²⁰ What aspects of deification, if any, can be found in this incentive to go on a crusade, possibly suffer, & even possibly die on the way, or die there, is of interest here. Especially in light of earlier to later versions of deification in suffering martyrdom & suffering monastic penitents' versions of purification & suffering for the cause of Christ.⁴⁷²¹

Monastic movements during the 11th-12th centuries attempted to reform the corruption that was in the Churches and if one monastic group failed to bring about change, another stricter order arose, however, "since all monks were mere men subject to the weaknesses of the flesh, many failed to achieve the perfect monastic life."⁴⁷²² In fact, the monastic quest for moral Christian perfection, plus, Christian hermits, secluding themselves, as much as possible from the temptations of the outside world. These were later forms of deification in their quests towards developing Christ like traits & thus eventually ascending the ladder of traits towards perfection, the reward symbolized by crowns, & welcoming hand & wrist clasps, as Christ welcomes those who make it to the top, & pulls them into the society of the newly-deified gods & goddesses.⁴⁷²³

12TH c., a depiction of the 40 martyrs shows the crowns that they are about to receive. Christ also extends down out of heaven to bless them. Another similar depiction dates back to 1105/6 A.D.⁴⁷²⁴

One of the aspects of the legendization of some versions of later Christian deification is the deification of "the Mother of God," as such versions fragmented off the Christological Controversy of earlier centuries.⁴⁷²⁵ In time, the Virgin Mary was venerated by many to the point where she was considered to have become part of the Godhead, & was believed to be an intercessor with her son for the salvation of human souls. A 12th century stone work at the cathedral of Notre Dame, Paris, depicts Christ blessing the Coronation of His Mother. She is crowned, and sits on a throne with Christ.⁴⁷²⁶

Another of a ladder to heaven dates back to the 12th c., was inspired by a treatise of John Climacus 500 years earlier. The higher up one goes on the ladder, the further one is in their progress towards moral perfection. Demons attempt to cause different ones to fall off the ladder. Christ at the top, greets everyone with a hand clasp, to raise them to where He is.⁴⁷²⁷

Another 12th century artwork, showed different ones attempting to climb up the ladder towards a hand that extends down with a crown. Some fall for the different temptations of the world seen below.⁴⁷²⁸

In fact the struggle up the ladder of moral perfect was where the fight between the forces of darkness, and the angels of God took place, as noted in numerous art works that depict these battles. If the monk was not careful, he could get a sword or arrow in the back, or side, from a demon, and thus could fall off, symbolic of having lost the battle toward perfection, and of falling away.⁴⁷²⁹ "Apart from the dominical "counsels of perfection," where are, of course, to monasticism, the images of the warrior and the athlete were to be found in the Pauline Epistles."⁴⁷³⁰

12th century work, the Salzburg manuscript, now in Mantua, illustrates Psalm 1 & 3, and portrays "both the spiritual life of the good man and the Cross of Christ in whom the Virtues are perfected."⁴⁷³¹

A fragment of the doctrine of deification & working towards moral perfection may have been preserved in part & to a certain extent in the teaching of the Albigenses in southern France. They were Manichaeans & thus were consider to be more heretical than other sects. "They led such good lives that even orthodox clergymen were impressed. Their numbers grew rapidly, partly because they taught that only the leaders were excepted to be perfect; others should have faith & try to lead a good life,

& they could be saved if they received the last rites from the perfect.⁴⁷³²

Joachim of Fiore, 1135–1202, Italian theologian and the founder of the monastic order of San Giovanni in Fiore, & founder of the Joachimites. He seems to hint to Christian perfection underway as by way of the trinity of ages, progressing towards different ages closer to perfection. The church was to soon be replaced and purified by spiritualized monks, but also that it would itself foster the change: "For just as old Simeon lifted the boy [Christ] in his arms, so the successors of Peter ... seeing this order following Christ's footsteps in spiritual virtue, will sustain it by [their] authority." Consequently, the older order will rejoice in its replacement: "Nor should it lament its own dissolution since it knows that it will remain in a better succession ... and ... what order can grieve that it lacks perfection in itself, when a universal perfection succeeds it?"⁴⁷³³

1164, the Cathars' version of perfection is in how they were divided into simple believers, & Perfects. Gnostic influences shaped their version of perfection, with the anti-materialism of the physical world being all bad, in contrast to the bliss of the spiritual world, the two being linked by the slow ascension of purified souls to heaven.⁴⁷³⁴ The two categories of Cathars, the perfecti and the credenti, are explained in this way: The perfecti were those who had attained a high level of not only initiation but purity. Having received the consolamentum, or the Cathari rite of spiritual baptism usually administered just before death making the candidate one of the perfecti. It was an immersion (or baptism) in the Holy Spirit. It implied reception of all spiritual gifts including absolution from sin, spiritual regeneration, and the power to reach an elevation to a higher plane of perfection. In their views, because matter was evil, and a satanic creation, their version of perfection was more spiritual than physical. The Cathars being considered heretical by other sects, met with polemical arguments against their versions of perfection, as: "Some were convinced that humanity was neither perfect nor perfectible."⁴⁷³⁵

1170–85, Peter Waldo, a wealthy merchant of Lyons, inspired by the story of saints selling their possessions & giving the proceeds to the poor, & thus seeking perfection through poverty. Waldo followed their example, 1173, & even formed a group, The Poor Men of Lyons, later called the Waldensian. Their version of perfection, must have also been inspired from such scriptures as Matthew 19:21. But they got in trouble for following such things in their newly translated French bible, & were excommunicated, labeled heretics by the thought policing that followed after the Third Lateran Council, March 1179.⁴⁷³⁶

12th–14th: The Cathari, or the Pure, also known as Cathar and The Good Men, thus Catharism, the pure ones, had their own version of deification & obtaining perfection. They thrived in some areas of Southern Europe, particularly northern Italy and southern France. Other Christians, like the Catholics, denounced them, such as the Cathar Consolamentum ritual, by which they were baptized and raised to the status of 'perfect'. Their beliefs in what God was said to be like, also must have influenced their version of what humans can become, in becoming perfected gods. Their idea of two Gods or principles, one being good and the other evil, the good God was the God of the New Testament, and the creator of the spiritual realm. In contrast, the evil god of the Old Testament, the creator of the physical world, was Satan. This was like some Gnostic anti-Matter views, & the earlier Marcionites. The Cathari's view was that all visible matter, including the human body, was created by this evil god, (Satan). Cathars thought human spirits were the genderless spirits of angels trapped within the physical creation (of physical bodies created by the evil god). They believed that they were cursed to be reincarnated until the

Cathar faithful achieved salvation through the ritualistic perfection process, the consolamentum, said to help perfect them. This Consolamentum, or Consolation, could be taken only once, & involved a brief spiritual ceremony to remove all sin, to the purity level required of Perfecti, which sins were purified out of the believer as they were inducted to the next higher level as a perfect. To regain angelic status one had to renounce the material self completely. Until one was prepared to do so, they'd be stuck in a cycle of reincarnation, condemned to live on the corrupt physical (matter being evil) Earth. The Perfecti, thus, avoided eating physical meats of animals, except fish, & anything considered to be a by-product of sexual reproduction. The perfecti were the spiritual elite, trying to live a life of austerity and charity. According to the Albigenses & other Cathars, the consolamentum was an immersion (or baptism) in the Holy Spirit. It implied reception of all spiritual gifts including absolution from sin, spiritual regeneration, and the power to preach, and elevation to a higher plane of perfection. As Perfects they were seen to be "equal unto the angels" and thus already semi-Divine.⁴⁷³⁷

13TH c.: Mechtild of Magdeburg seems to have combined the doctrine of the descent of Christ into the spirit world & deification. Some of the souls in purgatory, were those who would be able to escape through Christ and their help, they too would eventually be perfected.⁴⁷³⁸

1225–74, St. Thomas Aquinas, believed that in the after life, the human body would be glorified with the a supernatural splendor of light. "The bodies of the blessed will shine 7 times brighter than the sun." Aquinas also repeated what earlier Christians had said about how God became man, that man might become God. Aquinas was later considered by some to be a glorious saint who had entered into a glorious state of existence in the after life. The symbolic picture by Traini Francesco in St Catherine's Church, Pisa, represents the "Glorification of St Thomas."⁴⁷³⁹ Aquinas, borrowing from Greek philosopher, Aristotle, asked this about human law, if it can be changed or not, & if it had perfecting qualities to advance the human family towards higher levels of perfection, "...because human reason naturally moves step by step from the imperfect to the perfect. Whence we see in the speculative sciences that those who first philosophized handed down imperfect results which were afterwards made more perfect by their successors. Similarly in practical matters, those who first tried to find something useful for the human community, being unable to understand everything, introduced things in many ways deficient; but their successors replaced these with ones far less faulty."⁴⁷⁴⁰ When different monks of the Franciscan Order wanted to seek perfection through their oath or vow of poverty, Thomas adds to the polemics his own points of view. "When discussing voluntary poverty, Aquinas remarked that he who seeks to live virtuously with no means of his own and who depends on the generosity of others has a problem: ["] Freedom of the mind is most especially required for the attainment of perfect virtue, for, if this is weakened, men very easily become 'partakers of other men's sins' either by expressly agreeing, being adulatory or hiding their true feelings. Hence this way of living is prejudicial to freedom because there is no man who does not fear to offend him from whose kindness he lives.["] ...Aquinas's answer was that those who give themselves to voluntary poverty are of such perfection that they would not be suborned by 'the little' they need in order to live."⁴⁷⁴¹

1200–80, Albertus Magnus, argued that the saints would receive different degrees of luminous glory based on their different degrees of merit. For a virtuous saint would shine brighter than someone who needs to be purified in purgatory before being able to enter into the final state of glory.⁴⁷⁴²

Mechtild of Hackeborn entered a convent when still a child in 1248, & later believed that we are saved not because there is a spark of divinity in us (as many different kinds of 14th c., mystics held) but because “our humanity is incorporated in Christ’s, which is joined to divinity.”⁴⁷⁴³

13th cent., political theological texts of later Christianity, in some areas, there were ideologies that seem to have faded deification themes at the basis to them. It’s as if a fragment of earlier deification themes, from a blend of earlier Christian deification themes, & those earlier ones, that of Roman Emperors’ thought of as being divine, was passed down to later political theoretical settings in some areas of Christendom. At least, this might be what Peter’s Excerpts, might suggest, in that: “What is sacred is partly human, like the laws, and partly divine, like the Church. Some priests are therefore divine... and others human...”⁴⁷⁴⁴

Before & about 1295, deification & perfection themes are found in the ways that different ones in the Catholic church looked upon their Popes & papal authorities as being divine like & near, if not like unto Christ. But this later form of deification themes included militant Christ aspects, forced Christianization themes too, in that if the popes were divine, or at least nearly divine, then as “gods” they ought to be obeyed! Even if obedience meant thought policing, spying on communities, & having paid informants spying out & secret witnessing against the alleged disobedient. Inquisitions’ tactics of forced confessions, imprisonments, tortures of the most horrible types, burning the disobedient, & Crusades against non-Christians & “heretics!”⁴⁷⁴⁵ Consequently, this later corrupt version of deification themes, wasn’t the earliest form of the gentle persuasions of the New Testament Christ type. For, as earlier & later versions blended with deification themes of how pagans viewed their Emperors & Pharaohs, as divine “gods,” so also, it seems did the Roman church’s later versions of deification of the Papacy follow the militant pagan versions of deification too. For, unfortunately, 12th century Christianity, “was mired in the false tradition of force imposed after Constantine, having long since abandoned the inspired position of the New Testament Church: “He sent Him; as to men He sent Him; as a Savior He sent Him, and as seeking to persuade, not to compel us; for violence has not place in the character of God.” (Methetes to Diognetus, ca. 130, ANF 1:27.⁴⁷⁴⁶ Consequently, in this later militant version of deification is blended in later Militant Christ versions, that of marching forth to conquer the world during Christ’s post-resurrection world wide trek, as noted earlier. Thus, some of the views were how that the faithful Christians shouldn’t grumble about the yoke placed on them by the Church, but should look upon their servitude as liberty, having been redeemed by the Church from the power of the devil. In this distorted view of deification & perfection, some thought, like Giles of Rome, that the Christians ought to confess themselves to be slaves of the Church, for the faithful will be returned a hundred times over, and they will possess eternal life. The Church Militant was to be looked upon as not only an institution of divine foundation, but also a godlike one. Moreover, the Church must be feared & its commands obeyed, & the highest pontiff also feared & obeyed, because his powers are spiritual, celestial & divine. However, this vision of the popes as a quasi-God or ‘image of Christ,’ was not without objection & oppositions, for such views infuriated different ones like Marsiglio & Ockham. During this year, 1295, Olivi, a moderate defender of practical papal authority, remarked: “They say that he is uncreated, immense, impeccable, infallible and prescient in all things, like Christ, an opinion which no one would state or eve hint at, except a lunatic.” Giles tried to answer

this objection by separating office and person, in that a truly spiritual man can judge all others and never be judged, and there are 2 kinds of spiritual men. One is spiritual because of “personal perfection.” The other, like the pope, because of office: “He who is spiritual according to his status and perfect in the highest degree according to the jurisdiction and plenitude of his power will be the spiritual man who judges all things and cannot be judged by anyone.” The Roman pontiffs were likening themselves unto the Roman Emperors & Caesars, who were thought also to be divine “gods,” who must be obeyed, even if by force of arms.”⁴⁷⁴⁷

14TH c.: 1305, Francis of Assisi and his brethren tried to imitate the Savior or the apostles, believing how that “...the Holy Spirit showed the apostles that the perfection of the evangelical life was not at that time open to the multitude. Whence the apostles did not require perfection to be observed in the churches they ruled, that perfection they themselves accepted when imposed by Christ and which they fully followed.”⁴⁷⁴⁸ What became known as the Franciscans, was named after Francis who traveled about living the poor life, & in the village squares he “preached evangelical perfection, penance & peace.”⁴⁷⁴⁹

1313, Dante Alighieri, (1265 – 1321), was a major Italian poet of the Late Middle Ages, & in one of his works, *On Monarchy*, he defined humanity’s aims: “Unerring providence has ordained two objectives man must seek: the bliss of this life which consists in the use of his own powers and is configured by the terrestrial paradise, and the bliss of eternal life which consists in the enjoyment of the vision of God to which man’s own powers cannot ascend unless aided by divine illumination, and which is made understandable by the celestial paradise.”⁴⁷⁵⁰

13th c. through about 1325, onwards, as also earlier, versions of striving towards Christian moral perfection became mixed in with theoretical dogmas & policies, as controversies over having property, or not, in monastic rules & vows or oaths of poverty, were polemically discussed & argued over. The conflicts were not new, for they had continued on between Christian monks’ Orders, that sought for Christian moral perfection by forsaking worldly pleasures & goods, & by giving away their riches, if they had any, to the poor, to then live in solitude in monastic life styles out in secluded areas, or later monasteries.⁴⁷⁵¹ These types of quests of seeking to perfect themselves, through Christ’s help, included, so they thought: Trying to avoid, as much as possible, contact with those in the world that might become a temptation of one sort or another! Such as being around beautiful women, who might cause temptations of lust to trouble their souls. Or contact with rich people, or holding property, etc., that might cause them to covet after riches, or accumulate worldly possession that would distract them from following their perfection quests & fulfilling their monastic vows. They were seeking to put off, like filthy rags & clothing, all the negative traits, & put on righteousness, by developing Christ like traits, as they ascended the stairs or ladder of Christ like traits towards the crown & ultimate deification reward of Christian moral perfection.⁴⁷⁵² While on the other side of the controversy, in later centuries, when the Roman papacy gained all kinds of wealth, properties, built churches & cathedrals, there were those who believed & taught that material wealth was needed to help build up the church, & more Cathedrals, all in the name of having houses for instruction, devotion, & “holy” places to perform the sacraments that brought souls toward perfection too. Thus, many clerical leaders in the Catholic church & papacy sought to acquire more lands, more property, & materials, assets & the continual flows of revenues from tithing-taxes that they claimed & demanded that they needed to build their cathedrals, churches, & fund Crusades & Inquisitions’ heretic hunters

& other papal-projects. Consequently, conflicts arose between different religious Christian Orders, like the Dominicans & Franciscans.⁴⁷⁵³ Following St. Francis of Assisi's quests for Christian perfection, the Franciscans believed & taught that in their oaths of poverty, & rules, they were becoming more perfected, for the "procedure outlined in the Secular Franciscan Rule is our path to Christian perfection."⁴⁷⁵⁴ While in contrast, others argued that glory awaited those who stayed true to the version of perfection offered through the Catholic sacraments, & in obedience to the papal & canon laws of the Popes. Thus the need for material churches, & Cathedrals, property & Crusades done in the name of getting back property taken, like the Holy Lands in Jerusalem.⁴⁷⁵⁵ Thus, Pope John XXII, (reign 1316–1334), following Thomas Aquinas thinking, asserted that 'not poverty but charity or love was the basis of a perfect life.' Cardinal John Colonna, said, after Francis had requested earlier of Pope Innocent III, that he had the right to be poor, that "...If anyone should say that the observance of evangelical perfection or the vow of this man [Francis of Assisi] is strange, irrational or impossible, he blasphemes against Christ, the author of the Gospel."⁴⁷⁵⁶ But even in the Franciscan Order, the Order of Friars Minor Conventual had different interpretations & ways of doing things than another Franciscan Order, the Spirituals. "...For many years it had been split between the Conventuals, who freely accepted Church discipline and observed a rule resembling those of other religious Orders, and the Spirituals who hankered after absolute poverty and mystical perfection in accordance with their founder's principles. The differences between the two groups came to a head in 1318, when the Pope [John XXII] condemned the Spirituals on the ground that obedience was a greater virtue than either poverty or chastity, and unleashed a vicious persecution against them. Many were sent to the stake for their ascetic aspirations. Scandalized by such brutality, the Conventuals too, headed by the General of the Order, resolved to adhere to the principle of poverty, only to be convicted by the Pope of heresy."⁴⁷⁵⁷ 1324, Louis the Bavarian sides with the Spirituals and accuses John XXII of heresy. In reply to the argument of his opponents that Nicholas III's bull *Exiit qui seminatus* was fixed and irrevocable, John XXII issued the bull *Quia quorundam* on 10 November 1324, declaring that it cannot be inferred from the words of the 1279 bull that Christ and the apostles had nothing, adding: "Indeed, it can be inferred rather that the Gospel life lived by Christ and the Apostles did not exclude some possessions in common, since living 'without property' does not require that those living thus should have nothing in common."⁴⁷⁵⁸ 1328, John of Anneux, after the time of the *Exiit*, defends the Pope by asking: How Francis could come up with a new way of living which many church doctors, Augustine, Gregory & other saints didn't know about? Moreover, & that "the church, lasting for a thousand years didn't have, which was then more perfect, just as the men of that time were a hundred times more perfect than they are now; nor can this Francis's way of life be lived except by hermits in the desert."⁴⁷⁵⁹ In his *Ad conditorem canonum*, John XXII argued again for love & charity as being what a monk or friar should have, for without it, they derived no spiritual advantage from his vow of poverty. In 1334, Ockham angrily responded: "This error opposes the religious who profess to live without their own property. According to it, if monks... are solicitous to acquire, conserve and dispense temporal goods after taking their vow of poverty... their [personal] surrender of goods... confers no advantage so far as [spiritual] perfection is concerned. From this error there follows a certain ancient error... namely, that it is not better to do good works with the vow than without it."⁴⁷⁶⁰ Thus, this later version of perfection, in deification

themes, had become smothered over in this debate between those who sought perfection through their vow of poverty & those who sought to justify their own version that included gathering property, tithing-taxes & other sources of revenue to support papal agendas & church projects.

The Renaissance, is a period of time between about 1330 and 1530, give or take of few decades on each end. Pico's essay "On the Dignity of Man" seems to speak of the two extremes or two ways when he wrote that mankind is endowed with the freedom to either retrogress down to the level of the brute or to ascend and be reborn into the higher forms which are divine. The ascent is were they are united with divinity. "Roused by an ineffable love, full of divine power, we shall no longer be ourselves but shall become He Himself who made us." The end results is deification.⁴⁷⁶¹

In some of the translations of Jewish & Christian apocryphal literature & legendary stories about Adam & Eve, (some translated during the 14th-15th centuries A.D.). Fragments of the doctrines of the pre-existence & deification are combined together in the return to glory dramas of Adam and Eve. Adam was told that while he was under God's command he had been one of His bright angels. The pre-existing Christ promised Adam that there was a way back to glory for them, for they would be able to be restored once again to their former state of glory if they would keep the covenant that they had made with God after the time that they had been banished from the garden. The way back into the garden, the abode of light was made possible because Christ would come into the world and would be born, would atone for the sins of the world, and after his death, he would descend into hell to rescue them and the souls of the righteous out of hell.

These stories often tell how Satan claimed that he would give to Adam and Eve their former state of glory, but what he really had in mind was to drag them down further to where they would become like him and his fallen angels.

References to garments as symbols of deification, prayer gestures with up-lifted hands, and rites of passage are mentioned in these narratives too, for God sent angelic messengers to teach Adam & Eve about their pre-existence & how they would be able to return to glory and become bright & glorious beings again. A garment of light and glory awaited them upon their return to glory where they would also be deified.⁴⁷⁶²

In thought & art works in France & the Netherlands in the 14th & 15th centuries, in later Christian perfection themes, some still seem to retain some aspects of the monastic concepts of being austere or lacking comforts, luxuries, or adornments, & living reclusive, or the living a solitary life, like the hermits, or those who tried to avoid much contact with other people who might be too much of a distraction or temptation to them. "Three different paths, at all times, have seemed to lead to the ideal life. Firstly, that of forsaking the world. The perfection of life here seems only to be reached beyond the domain of earthly labour and delight, by a loosening of all ties. The second path conducts to amelioration of the world itself, by consciously improving political, social and moral institutions and conditions. Now, in the Middle Ages, Christian faith had so strongly implanted in all minds the ideal of renunciation as the base of all personal and social perfection that there was scarcely any room left for entering upon this path of material and political progress...." Further on, concerning the hope of improvements & progress of this world, however slow, "...those who love the world too much to give up its delights, and who nevertheless cannot help aspiring to a better order of things, see nothing before them but a gulf. We will have to wait till the eighteenth century – for even the Renaissance does not truly bring the idea of progress

– before men resolutely enter the path of social optimism; only then the perfectibility of man and society is raised to the rank of a central dogma, and the next century will only lose the naïveté of this belief, but not the courage and optimism which it inspired.”⁴⁷⁶³

14th–15th c. quests for perfection themes, are still detectable in chivalrous orders, that were founded in the professed hopes of striving towards moral perfection. The aspirations professed in founding them were always those of the very highest ethical, and political idealism. Unfortunately, some how the fragments of the earlier Christian mysteries & the ritualistic types of perfection & deification, became faded & almost lost in the political religious militant conquest ideologies of those who used the different Knightly Orders, or the later Christian military, for their own corrupt & wicked agendas, such as for thought policing. Plus, that of the long on going history during the Crusades, of forced Christianization of infidels, Jews, Moores, & on into the 16th century, of other cultures, such as those discovered in the Americas. These actions were obviously contradictory to its original ideals & vows of fidelity, charity, protection, hospitality, etc.⁴⁷⁶⁴ Despite these aspects, a product of the Great Apostasy, some of the attempts at bringing in the good aspects of what was preserved from the earlier Christian mysteries were retained in part from what was mixed into Knighting ceremonies from monastic vow elements. Thus, in some chivalry settings, some of the monastic vows, with their quests for moral Christian perfection, were transformed into militant ones: “Philippe de Mézières, an unrivalled political dreamer, wishes to remedy all the evils of the century by a new order of chivalry, that of the Passion, which is to unite Christendom in a common effort to expel the Turks. Burgesses and labourers are to find a place in it, side by side with the nobles. The three monastic vows are to be modified for practical reasons: instead of celibacy he only requires conjugal fidelity. Mézières adds a fourth vow, unknown to preceding orders, that of individual, moral perfection, *summa perfectio*. He confided the task of propagating the Militia Passions Jhesu Christi to four *messaiges de Dieu et de la chevalerie*...”⁴⁷⁶⁵

In time, as the chivalry ideals came up against its own militant agendas, later intellectual progress, & other factors, that faded out further, the monastic elements that had once inspired the quest for Christian moral perfection. All the negative aspects mentioned above, that unfortunately did happen throughout Knight Orders’ histories of forced Christianization, etc., these were in extreme contrast to the more loving, kinder, charitable & hospitable versions of Christianity also going on. Especially the positive saintly traits that were often found at many monasteries, & amongst Knight Hospitallers, or the different early to later Christian religious Orders. Though not perfect & without weaknesses & infested with corrupt individuals, from time to time, they still had those that sought to follow Matthew 25 hospitable policies.⁴⁷⁶⁶ With their deification & perfection themes of taking care of the sick, injured, poor & needy, & their climbs, or steps up the positive non-militant positive Christ like traits, symbolized as ladders, or stairs towards Christian moral perfection. Imagery, themes, & practices that would be passed down in Knightly types of the moral character building concepts of Freemasonry & Masonry.⁴⁷⁶⁷ But, before this, 14th–15th centuries, “...Chivalry, far from being completely disavowed, drops its affections of a quasi-religious perfection, and will be henceforth only a model of social life. The knight is transformed into the cavalier, who, though still keeping up a very severe code of honour and of glory, will no longer claim to be a defender of the Faith or a protector of the oppressed.... The requirements of moral, aesthetic and the social

perfection weighed too heavily on the knight.” At least in areas of France & the Netherlands.⁴⁷⁶⁸

1390–1457, An angel descends out of heaven with a crown, in a depiction of the martyrdom of Saint Sebastian-Andrea Del Castagno. Florence.⁴⁷⁶⁹ To what extent does the aspect of the theme, deification through martyrdom, survived in historic Christendom in 14–15th century France & the Netherlands? The answer to this might be seen in how, in some cases, symbolism attributed to saints, & martyrs, includes: “The vision of white and red roses blooming among thorns [that] at once calls up a symbolic assimilation in the medieval mind: for example, that of virgins and martyrs, shining with glory, in the midst of their persecutors.... the colors of the roses, are also those of the virgins, their red colour that of the blood of the martyrs.”⁴⁷⁷⁰ Thus, the aspect of martyrs said to shine with glory, seems to indicate possible fragments of deification themes that include the glorification of martyrs. Numbers were also symbolic, & held fragments of perfection themes in later blends of symbolism, that included later Christian symbolism, mixed in with aesthetic artistic elements to illustrate such things as the cycles of 150 Aves and of the 15 Paters, that Jean Gerson represented in his ‘Brotherhood of the Rosary,’ where each of the words of the Ave signifies one of the 15 “perfections of the Virgin” as in other cases of the steps towards Christian moral perfection, “the fifteen virtues,” symbolized by steps of a staircase, or rungs in a ladder, where each rung symbolized Christ like traits, or virtues: Patience, piety, humility, perseverance, etc. While the vices, personified in different artistic ways, such as a lion for pride, a black dog, for envy, a beautiful women, for lust, a basket of gold, for other negative vices, all these & others types, a bed for idleness, all beckon below, tempting those ascending to fall for the different vices, to fall away from advancing towards deification, Christian moral perfection, often symbolized by a hand extending a crown, or a welcoming hand or wrist grasp from the extended hand, or from Christ, pulling, raising, welcoming the newly deified who have endured to the end, into the heavenly realm back into Christ’s presence.⁴⁷⁷¹

Romanesque art preserved the deification themes, such as that of Mary & her Son, Christ, as they were depicted with lavish colors so as to try to depict these “celestial beings.”⁴⁷⁷²

15TH c: 1414, Mary, the Mother of Christ has been often depicted as being crowned queen of heaven during a heavenly coronation ceremony, in which Mary seems to have therefore reached divine rank. And her body had been glorified.⁴⁷⁷³

Fra Angelico, 1387-1455, or Giovanni da Fiesole depicted Christ’s descent into limbo. Some writers have noted that deification, perfection and glorification were what awaited those whom Christ raised up out of the pit, limbo, hades, or purgatory after their ascension up out of the lower regions.⁴⁷⁷⁴ Another depiction of a ladder to paradise, depicts Christ up at the top, clasping the hand of a person about to be raised into paradise.⁴⁷⁷⁵ 1430–40, Fra’s coronation of the Virgin, Christ is about to place a crown on her head.⁴⁷⁷⁶

Numerous art-works, 13-17th c., show Mary crowned, the dates to some of these are 1249, 1320-30, 1430s, & 1616, others shows her as if she is one of the members of the Godhead, for she is under going the coronation ceremony in heaven. One is 1453-4, another, 1516.⁴⁷⁷⁷

As discussed earlier, in martyrdom, the saints were considered to have been deified. Garments became one of the symbols for the resurrection and deification. In these later centuries, fragments of these concepts were passed down and preserved somewhat in the traditional ways in which some of the later Christians depicted martyrdom, and the ascent of the soul into heaven on a garment.⁴⁷⁷⁸ In some cases, the crowning ceremony in the after life, also

includes the saints or martyrs as being clothed in a royal robe, or a garment, or investment of some kind.⁴⁷⁷⁹

1463–1494, Giovanni Pico della Mirandola, a Renaissance philosopher, known for his *Oratio de hominis dignitate*, (*Oration on the Dignity of Man*), presents deification themes of his own, with human being called the “intimate of the gods,” men and women too, are “unaware of the body and confined to the inner reaches of the mind.... neither an earthly nor a heavenly being; he is more reverend divinity vested with human flesh.” These seeds of divinity were rooted in a god-like capacity to reason.⁴⁷⁸⁰

1-2-1480, what fragments of possible deification themes just might have been retained, to a certain degree, if any, in the Friar Hernando de Talavera’s comments to Isabella, Queen Isabella of Castile (1451–1504), reigned: 1474–1504? The Queen was to set a high standard of moral-example: “Regard the level to which you were born, Your Majesty, and why you were placed at the peak of honors,” he said. “You must aspire to perfection in your position. If you are Queen, you ought to have a model and an inspiration to your subjects in the service of God.”⁴⁷⁸¹

1494, in *The Ladder of Perfection*, by Walter Hilton, an English Mystic, we read about how monks believed that they were to become like the trinity in their quest for moral Christian perfection. Thus, a case where the earlier centuries of controversy over the Godhead & Christological issues influenced later versions of deification: “The third grade unites the two previous ones, and knows and loves God perfectly; the soul experiences an ecstatic union with God, and is conformed to the likeness of the Trinity.” Further on we read: “Humility and charity will not only fashion us to the likeness of his humanity, but ‘at length transform us to the true likeness of Jesus in his Godhead’.”⁴⁷⁸² There is also reference to being restored to the likeness⁴⁷⁸³ of the Trinity, and the “likeness of Christ.” “Meanwhile the soul is mounting the spiritual ladder rung by rung until it reaches perfection.”⁴⁷⁸⁴

“I do not say that you may in this life recover such entire and perfect purity and innocence, knowledge and love of God, as you had at first or shall have in the life to come. . . . But if you may not entirely overcome them, strive to reduce them somewhat, and come as near to purity of soul as you can.”⁴⁷⁸⁵ Speaking of the deified, he wrote: “This glory is incomparably greater than all the glories of this world, and if you could see it, you would not exchange it for all the glory of the world even if you could enjoy it without sin. . . .”⁴⁷⁸⁶ Good works was part of the quest toward moral Christian perfection too, for those who do them will eventually be “restored to the likeness of God.”⁴⁷⁸⁷ The righteous soul “will view humanity in the Person of Jesus, exalted above the angels and united to the Godhead. . . . Man’s body also will be glorified, for it will receive the precious gift of immortality with all its blessings.” God has predestined a certain number of souls to salvation, for he “reserved the perfect reformation of man’s soul until the Last Day.”⁴⁷⁸⁸ “Dear friends, while we live on earth we are the sons of God, for we are restored to His likeness by faith in Christ: but what we shall be is not yet revealed, and remains unknown. But we know for certain that when our Lord shall appear at the Last Day, we shall appear with Him, and be like Him in everlasting joy.” (1 John 3:2).⁴⁷⁸⁹ Perfection can only be attained by constant effort & by purification of the desires.⁴⁷⁹⁰

In Russian Illumination Manuscripts, the first third of the 15th century: A ladder to paradise, depicts Christ at the top, clasping the hand of a person about to be raised into paradise.⁴⁷⁹¹

16TH CENTURY: Before the Reformation got really started by Martin Luther, the Dominican friar, Johann

(John) Tetzel, c. 1464–1519), who traveling about, gave some elaborate sales pitches to scare people, & guilt-trip them into buying indulgences for themselves & their dead kin, “suffering” & frying in purgatory. He also may have blended in deification themes as an incentive to get contributions from his audiences. After descriptions of the pains of purgatory, he promised them if they pay, right away, their souls, & their dead relatives’ & friends’ souls suffering in purgatory, would get immediate relief & release. Going from being burnt black with flames & sins, to being purified, becoming spotless of sins, glorified as promised, as they become divine on their way towards the gates of paradise! So it seems that some of Tetzel’s sermons threw in the incentives of paying indulgences for a two for the price of one type deal, for their dead relatives, & themselves! For not only would the living be able to go right to paradise, & escape the torments, but their dead relatives were going to experience immediate relief! But then, experience the promised glory, deification, that was going to also be their rewards for being cleansed of all sins & taken over into paradise.

Tetzel: “‘Won’t you part with even a farthing to buy this letter? It won’t bring you money but rather a divine and immortal soul, whole and secure in the Kingdom of Heaven.’”⁴⁷⁹² Indulgence would restore them “...to that innocence and purity which you possessed at baptism... so that when you die the gates of punishment shall be shut, and the gates of the paradise of delight shall be opened...”⁴⁷⁹³ In another sermon, Tetzel: “Listen now, God and St. Peter call you. Consider the salvation of your souls and those of your loved ones departed.... Will you let us lie here in flames? will you delay our promised glory?...”⁴⁷⁹⁴ (He then gives the final jingle). From “Instructions” given to those who were to proclaim indulgences in Germany, amongst other promises, the contributors would be remitted of all their sins and the pains of purgatory, “completely blotted out”.⁴⁷⁹⁵ In other areas of early to later Christianity, deification themes are sometimes connected with souls being released from the pit, the underworld, & in the post-descent into hades, resurrection, Anastasis.⁴⁷⁹⁶

John Calvin, 1509-1564, rejected the practices of the different monks' who sought to work their way towards moral perfection, for he said that: “No moral achievement can ever give any claim upon God, and no ascending of the ladder of the chain of being can ever unite man with God and make him into God. The very notion of the deification of humanity was to Calvin blasphemous.”⁴⁷⁹⁷ Calvin must have known of the numerous depictions of monks ascending up towards deification, while ascending ladders of Christ like traits. But while Calvin, as a Reformer, rejected Catholic versions of deification, he may have had his own Augustine influenced Protestant version, that included man’s depravity & the doctrine of predestination: God created mankind pure & holy, but with free-will mankind sinned, like Adam, who became a slave to sin, & lost his freedom. As did also the whole human race, they fell with him, & is justified condemned to everlasting death. But, God in his sovereign mercy, elects part of this mass of corruption to everlasting life. (Only the predestined will be perfected & gain everlasting life). This even without moral merit, God converts the elect (the predestined) “...by irresistible grace, justifies, sanctifies, and perfects them, and thus displays in them the riches of His grace; while in His inscrutable, yet just and adorable counsel, He leaves the rest of mankind in their inherited state of condemnation, and reveals in the everlasting punishment of the wicked the glory of his awful justice.”⁴⁷⁹⁸

Another depictions dates back to the first half of the 16th century A.D., & it shows the Virgin Mary with the Christ child seated on a throne surrounded by angels, etc. Another portion shows what seems to be a heavenly prayer circle of saints around Mary and the Christ child. This icon

consists of scenes that correspond "to a verse from the hymn "Glory unto Thee," dedicated to the Virgin." ⁴⁷⁹⁹

1560s, in the chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Russia, is a depiction of the "Virgin and Child in the "circles" of glory", the lower portion shows groups of people, some of which depict "monks praising the Virgin." ⁴⁸⁰⁰

1575, by this time, depictions of the Virgin Mary's glorification were many. Another shows her being crowned and enthroned along side Christ. ⁴⁸⁰¹

1589, another depicts "the Virgin Enthroned with the Child" ⁴⁸⁰²

17TH CENTURY: 1614–1687, Henry More, poet, Cambridge Platonist, influenced by Platonic & Hellenistic deification & preexistence themes, blends Plato in with Christian deification concepts. 2 Peter & Plato's counsel how "we ought to fly away from earth... to become like God," More is reported to have a version of return to glory theme, this mixes preexistence themes with deification themes, in that there is the hope of a return to pristine purity, to attain a state of moral perfection, & thus reflect & resemble the glory of the soul's Creator. This is the task of the soul on earth, "the perfecting of the Humane nature by participation of the divine." ⁴⁸⁰³

1674, John Milton, in *Paradise Lost*, though he wrote of pre-existence themes, also may have echoed some of the world views of his time, that rejected many deification themes. Some, like he seems to do, is attributed the thought of "becoming gods," to what Satan sought after, when he tried to take over God's throne for himself, & which resulted in him being thrust out of heaven & falling down to become a fallen angel & demonified "god," or at least the Prince of Darkness that reigns in hell. Whatever might be the case with Milton, he wrote: "Man hath offended the majesty of God by aspiring to Godhead." Milton also has Satan presenting the argument for godhood in a dream to Eve, claiming that the divine pursuit is contrary to God's plan. "Forbidden here, it seems, as only fit[.] For gods, yet able to make gods of men!" ⁴⁸⁰⁴

1609–1683, Benjamin Whichcote, British Establishment, Puritan divine, Provost of King's College, Cambridge, leader of Cambridge Platonists. He with other Platonists at Cambridge, promoted a type of Hellenic idea of deification, injecting into Christian thought humanistic blends with neo-platonic influences in their versions of deification. "Do not stumble at the use of the Word [deification]," writes Whichcote in a sermon devoted on the topic. "For, we have Authority for the use of it, Scripture. 2 Pet. 1.4. Being made Partakers of the Divine Nature; which is in effect our Deification." ⁴⁸⁰⁵

1617–1688, Ralph Cudworth, English classicist, theologian & philosopher, a leading figure among the Cambridge Platonists, also promoted Hellenic deification ideas inserting a blend of Christianity, citing Athanasius: "God was therefore incarnated and made man, that he might Deifie us." To these Cambridge Platonists, then, deification and human preexistence were mutually reinforcing, if equally heretical, notions. ⁴⁸⁰⁶

17TH– 19TH CENTURIES A.D.: As mentioned earlier, many ascension into heaven depictions seem to have preserved in some cases some aspects of the doctrine of deification. During these later centuries, as earlier, artists depicted hand clasping rites of passage, heavenly coronations, investments, crownings, enthronements, and the glorifications of the different saints, martyrs, and the ascending souls into heaven. The basic concepts, and doctrinal roots for many of these go back to the early Christian mysteries and the doctrine of deification. ⁴⁸⁰⁷ Though these aspects of deification were still visible in some areas of Christendom, in other areas the doctrine had almost faded out of the picture, or was lost, or was bitterly rejected.

19TH CENTURY: In some areas of England and in Rome, the Virgin Mary was still believed to have been deified, and raised up to divine rank even to the point where she was still being worshiped as a partaker of the Godhead. In December 1854, "bishops from all parts of Christendom, and representatives from the ends of the earth, met in Rome; and with only four dissentient voices, it was decreed that Mary, the mother of God,... should henceforth be worshipped as the Immaculate Virgin, "conceived and born without sin." ⁴⁸⁰⁸

1867–1939, Walter Leslie Wilmshurst, mason & mystic, presents a later version of moral perfection & deification as it was becoming more & more fraternal in the symbolism of fraternities of Freemasonry. The symbols & types of Freemasonry were about self-perfecting through putting off the old dark traits, like old clothing, & putting on white vestments, symbolic of purity, & advancing towards moral perfection & deification. Each advancement in the different degrees or levels of Freemasonry had visible symbols, clothing, & steps upwards towards becoming more God-like. Advancing meant that the initiate had to also get rid of negative characteristics in their own life, & the old garment themes of historic Christian mysteries, & other mystery religions were also handed down in the fraternal Orders of Freemasonry. Thus, removing clothing were types of taking off bad habits, worldly thoughts, & other black or dark traits, that would keep them from advancing up the stair way, or ladder towards the path of light. Or the whiteness of having become clean, symbolic of putting on purity, perfection & the realization of their own divine potential. Like in early to later Christian mysteries, they were to symbolically die as to the old man of sin, die as to darkness, blackness of negative traits, & advance step by step towards their new life in living in the light, & being guided by the light, going through self purification to whiten themselves. Thus, the dying & resurrecting types, & the descent into the coffin of death, symbolic of dying, as to negative traits of darkness to be resurrected, raised to the rays of light from the dark west to the light east in having transformed to being a better, more purified-person. White & black checker squares, were like the two ways in historic Christianity, the broad road, or the narrow path. The dark left-hand path that demonizes, while the white bright path leads toward purification, perfection & divinity. All the building tools of masonry were types of building the soul from the rough materials towards building a temple of perfection in character. Like in ladders to heaven in early Christianity, with hand & wrist grips done at the top, thus reaching moral Christian perfection. So also in Freemasonry, the step by step towards more love, kindness, selflessness, purification, enlightenment, self-discipline, symbolical cleansing, stripping of negative traits, becoming stainless, & having clean hands, so as to not symbolically stain the white clothing, & white gloves to be gripped in different ways. To also learn to have control of the mind, clean thoughts, etc., these were all like each rung in the ladder of Christ like traits, or steps along the right-hand path, & the path of light that led towards the ultimate knowledge, the secrets of the mysteries of the ages, a Master Mason's evolution forwards, to be transformed degree by degree to self-perfecting more god-like qualities. Because it was by choosing freely, rather than by force, it was self-perfecting, choosing the light over the dark. So as they advanced degree by degree, they learn more about the genuine secrets, the true knowledge of themselves, the "conscious realization of our divine potentialities." Like the old early Christian mystery types in color symbolism, & light & dark symbolism, in Freemasonry, the East is where the light comes from, the West is darkness from which they travel from to get to the East, or from darkness to light. The old cryptic symbolism of graves, death, dying &

descent & resurrection types in the early Christian mysteries, is here too in Freemasonry. Dramatized like old mystery plays, with ceremonial & symbolical dying as to the old ways of sin, putting off the old man of sin to be born innocent like a child to a new life of positive innocent purity & a fresh start, being raised with the white gloves, to the resurrection of purity, perfection & cleanliness, for no unclean thing had advance further unless they symbolically die as to all the black negative traits of the former ways. Those dark ways were buried, stripped away to then be clothed in white purity, such as the white garment, like in the early Christian mysteries. Plus, the white lamb skin apron, all symbolic, like with the white gloves & hand grips of being raised from symbolical death to the East & light side of one's own character that has been purified, with whiter desires, whiter thoughts, whiter actions, having stripped away the blacker traits that demonize the soul. "In theological language, God has become man, and man has become divinized, in virtue of this descent and union.... A Master Mason, then, in the full sense of the term, is no longer an ordinary man, but a divinized man; in whom the Universal and the personal consciousness have come into union. Obviously the quality of life and consciousness of such an one must differ vastly from that of other men." With Masons of old having been builders, the Freemasons then are soul-builders with the tools of their trade, symbolic of helping to shape, measure & transforms the soul to exactness, perfection & deification. Their ceremonies are like in Christendom, ceremonies of exaltation.⁴⁸⁰⁹

Many aspects of the early to later Christian mysteries were fraternalized in Freemasonry, as noted, the black & white garment color symbolism, representing the doctrine of the two ways, black or evil choices demonizes, while white or good choices advances towards deification. Thus, the black & white shirts, with black ties, or black suits. The black & white checkered floor designs. Both color symbolisms suggests that freemasonry has kept in remembrance the old doctrine of the 2 ways, the 2 extremes, deification (white), in contrast to demonification (black).⁴⁸¹⁰ Knocking on the door in Freemasonry, reminds us of the door to door hand clasping rites of passage of Christ at the doors or gates to heaven, & also at the doors or gates to hell, hades, limbo, purgatory. The door knocking during Easter, Pascha, or Paschal candle lighting ceremony, the rapping on the doors symbolizing Christ's Descent into Hades to bring in the light, (lit candles representing the light of Christ), to light up the dark underworld, & whole world.⁴⁸¹¹ Or souls being greeted, with hand & wrist grips, at the doors or gates to paradise by Peter, angels, & Christ. Also the later Christian door knocking, during Easter candle lighting dramas. The doors or gates knocking of Christ, or the Christ-child, guised at times in different guises during Christ's world wide treks, on down to door to door knocking Christmas traditions. Many of which include hand & wrist clasping greetings, already mentioned earlier. Freemasons' ladders & steps up stairs are like the ladders & stairs towards Christian moral perfection, with hand & wrist clasping at the top. Those at the top are pulled into safety away from the dark or black color demons attempting to get the monks, or those ascending to fall off to the temptations seen below. Freemasonry seems to have kept in remembrance, these same types. Some art work of freemasonry show a ladder leaned up against a pillar, which in early to later Christian art is where hand & wrist grasping, & hand symbols are also found, such as on pillars that support curtains with angle symbols on them, plus, at tops of ladders, & hand clasping around pillars. Symbolic of covenant making, realm travels, deification, & safety for the ascending souls.⁴⁸¹² Freemasonry often vilified by faulty conspiracy

theorists, like in early anti-Christian attacks, hardly credit the Masons for their hospitality & good works. Their charitable acts of feeding the poor, hospitals, other selfless acts. The guiding hand clasp in guiding the initiates in Masonic rituals is like the hand & wrist clasping angelic guides in early to later Christian art works of souls being raised & guided into paradise, or the heavenly temple. Oaths on the bible, or holy book is like the oaths taken in early to later Christianity, where one hand is raised, such as the right hand on the bible, & the left is raised up to swear an oath, or vow. The up-lifted hand gestures reminds us of thousands of art works of early to later Christian orants, praying with up-lifted hands. Symbols on white garments in Masonry are like the symbols to remind the initiated Christian to do good, angle symbols, etc., on early Christian robes & curtains. The pillars in Masonry are like the pillars in early Christian art that include hand symbols & hand clasping around the pillars. Thousands of stone carvings that show different types of hand & wrist grips, such as Christ's descent into hell, etc., to free the captive souls there, to resurrect. Thousands of tomb or grave stone markers showing hand & wrist grasping, those seen in the cathedrals' stone works are like the stone mason works, which Freemasonry gets its name from, working with stone. The later Masons & Freemasons learned the different hand & wrist clasping by carving them in stone for the different cathedrals, & other stone works all over historic Christendom. The same with works showing the Anastasis, or resurrection, the hand & wrist grasping in iconography symbolic of Adam & humanity being raised by Christ to deification. Thus, it's no wonder that these death, descent & resurrection types, & rituals, & advancing by degrees towards deification, all these symbolical types were later fraternalized in Masonry. The white gloves that the clergy wear, with symbols on them in the middle of the hand, & the hand & wrist grasping they do are like those done in Freemasonry. The hand symbols, where just the hand of God extends down to give the knowledge, or to clasp the hands or wrists of those ascending into heaven in early to later Christian art is like the hand & wrist clasping done in Freemasonry. Washing, anointing & putting on white garments in historic Christendom, are like the purification rituals & symbols in Freemasonry. The hand & wrist grasping & apron symbols in historic Christian creation of Adam & Eve art works, & lectures on the Mysteries by Cyril of Jerusalem, Gregory of Nyssa, etc., are like the white aprons & hand & wrist grasping done in Freemasonry. The symbolism for the initiates to do good, to advanced towards perfection & deification are common too. Hand clasps & hand clasping rings in wedding settings in historic Christendom, are like those in Freemasonry.⁴⁸¹³

1893, As mentioned earlier, many ascension into heaven depictions seem to have preserved in some cases some aspects of the doctrine of deification. This may have also been the case in even later depictions too. For Bailey upon commenting on a painting of Christ's ascension into heaven, painted about 1893, by Uhde, Fritz von, says that Christ is depicted as reaching with one hand in blessing towards those whom he is about to leave behind, "while with the other he reaches up to clasp the Father's hand." Bailey also comments on the ascension as being "a parable of the infinite progression of man toward the divine".⁴⁸¹⁴

20TH CENTURY: In 1954, the Roman Catholic scholar, Giovanni Papini noted and respected the idea of deification in Palms 82:6; John 10:34-35 & Matthew 5:48.⁴⁸¹⁵

1956, the Christian scholar G. L. Prestige wrote that "the ancient Christians taught that the destiny of man was to become like God, and even to become deified".⁴⁸¹⁶

1958, a monk at Downside Abbey, England named Dom Hubert Van Zeller, [born in Suez, Egypt] wrote, The Holy Rule which was based on the comments & writings

of St. Benedict. He talks about the monk's quest for Christian perfection.⁴⁸¹⁷

1940s–early 1960s, Clive Staples Lewis, (1898–1963), a famous Christian writer, seems to also have believed in the concept that humans can one day become gods and goddesses. "It is a serious thing to live in a society of possible gods and goddesses, to remember that the dullest and most uninteresting person you can talk to may one day be a creature which, if you sa[w] it now, you would be strongly tempted to worship."⁴⁸¹⁸

Lewis, in *The Joyful Christian*, again testifies, that God is serious about the deification process for men & women! "Make no mistake," He, our Lord says, "if you let Me, I will make you perfect. The moment you put yourself in My hands, that is what you are in for. Nothing less, or other, than that." He points out that the Lord is not going to force us, but allows free will in choosing to let him deify us. Moreover, that the Lord will work on us, if we let him, until we are "literally perfect," until the Father can also say, as he did to the Lord, that He is well pleased with us too. Thus, the goal that the Lord is guiding us towards is "absolute perfection."⁴⁸¹⁹

Lewis also, upon commenting on Matt.5:48, about Christ saying that we should 'be perfect,' even as our Father in heaven is 'perfect,' says that this is no idealistic gas, nor a command to do the impossible. He also notes the wording of scriptures the Christ cites, that we were "gods," & that He would make good His words. This god-making process might take a long time, & in part, very painful, but that's what we're in for. "Those who put themselves in His hands will become perfect, as He is perfect – perfect in love, wisdom, joy, beauty, and immortality."⁴⁸²⁰

To summarize some of the other points Lewis makes, he also testified that Christ became a man in order to spread around his kind of life, & that every Christian is to become a little Christ: "THE SON OF GOD became a man to enable men to become sons of God." (This includes deifying the women too). The 2nd person in God, the Son, became human Himself, was born into the world, as an actual fetus inside a Women's body, was an actual baby that grew to be a man, a real man of particular height, hair color, speaking language, & weight. Even though before this he was the Eternal Being that had created the whole universe, & knows everything. To further summarize, Lewis tells how Christ became a man so that he could be about the business of "infecting" us with a "good infection," that would, if we would but catch it from him, make it so that we would live the kind of life he has. By becoming a man, Christ did many things for us that we couldn't do ourselves, such as the atonement, dying for our sins, defeating death, etc. But in Christ becoming a man, even the Son of God, who is a man, just like you men, and God, just like His Father, we should be paying attention to what our consciences are telling us. For they, tell us what to do, & what not to do, if we are seriously dressing up as Christ, & seriously trying to be like Christ. He also wrote about how the Christian is to "put on" Christ. (Fragments of earlier garment types? Col.2:9-17, 3:1-15, Eph.4:22-24, 5:25-27, 6:10-19, 1 Pet.5:5-10, Rom. 13:14). Lewis goes on with this deification process going on, how that this real Son of God, at our side, is beginning to turn us into the same kind of thing as Himself, & inject His kind of life & thought. Further on, being "born again," & "putting on Christ," as the New Testament says, & Christ "being formed in us," we are arriving to "have the mind of Christ." Christ, the real Person, a living Man, still as much a man as you, & still as much God as He was when he created the world, changes the old self, or "killing the old natural self in you and replacing it with the kind of self He [Christ] has." (Compare: 1 Cor. 15:52-57, 2 Cor. 3:18, 4:10-11, 5:1-17, Gal.3:26-29, Eph. 4:22-25). Further

on, Lewis again repeats the point that Christ became a man, because the higher being can raise the lower up to his higher level. (This is what Christ did).⁴⁸²¹ For despite our present negative traits of different types, God sees our potential, & looks upon us as if we were a little Christ, & Christ stands besides us to turn us into one. Still further on, Lewis again how Christ talked about that we are to "Be perfect," & that this was no idealistic gas, but that he meant it! How that Christ exists for nothing else but to draw men into Christ, to make them little Christs. Further on Lewis expounds more on the perfecting theme in his deification discussion, & would have us to realize that perfection, nothing less, is what is in store for the Christians. Moreover, that God guides us to it. Further on, Lewis testified that the command to be perfect is not idealistic gas, nor is it impossible, for He is going to make us into creatures that can obey that command. "He said (in the Bible) that we were "gods" and He is going to make good His words. If we let Him— for we can prevent Him, if we choose— He will make the feeblest and filthiest of us into a god or goddess, dazzling, radiant, immortal creatures, pulsating all through with such energy and joy and wisdom and love as we cannot now imagine, a bright stainless mirror which reflects back to God perfectly (though of course, on a smaller scale) His own boundless power and delight and goodness. The process will be long and in part very painful; but that is what we are in for. Nothing less. He meant what He said." In fact, Lewis also notes that this deification process: "The job will not be completed in his life: but He means to get us as far as possible before death."⁴⁸²²

Lewis also wrote how God didn't become one of us, just to die, be tortured & to produce candidates for Limbo, 'failed' humans. Instead, God wanted to "make Saints; gods; things like Himself."⁴⁸²³

1974, Jaroslav Pelikan wrote that salvation was defined as deification and this was a theme of the Christian faith and it is a biblical message, as mentioned in a number of passages.⁴⁸²⁴

1976, John Ferguson notes that some Christians cite from John 17:21 & 2 Peter 1:4 in support for deification.⁴⁸²⁵

1978, a Protestant scholar, Cleveland Cox, and editor of the American edition of *The Ante-Nicene Fathers*, says this about a statement by the early Christian Hippolytus [170-236 A.D.], who said that through Christ men could be deified and "become God." He wrote that this startling expression is justified by such texts as 2 Peter 1:4 compared with John 17:22-23, & Revelation 3:21. Thus Christ overcomes the Tempter (Genesis 3:5) and gives more than was promised by the "Fathers of Lies." (TANF) Grand Rapids: Eerdmans 1978, 5:153).

Ernst Benz, German Protestant church historian, noted the similarities between Joseph Smith's doctrine of progressive deification & that of the early Christians.⁴⁸²⁶

1978, George G. Ritchie wrote in *Return From Tomorrow*, how he saw in his near death experience, during world war 2, a city of light where bright beings of light & love lived in the after life. These glorious beings were like unto Jesus Christ who had been his guide during his experience. To his surprise he noted that these beings seemed to have become like unto Christ in glory and perfect love.⁴⁸²⁷ On "K-talk" (KTKK 630 AM Radio, Utah), Nov. 12, 1989, Martin Tanner as the talk show host for "Religion On the Line", interviewed George G. Ritchie. Ritchie said that he could discern & see the beings in this city of light & love. And "the most amazing thing was that they were glowing in the light that they admitted, like unto this being [the Christ]. I think that for the first time, I then understood what the Bible says when Jesus made the statement: I'm the first fruit of men that all could follow."

In his book: *My Life After Dying*, Ritchie wrote how Christ "...showed me in the highest realm, beings who

were growing like Him in appearance. We forget that He pointed out our ultimate destiny when He said, "You must become whole (wrongly translated perfect), even as your Heavenly Father is whole." (Matt.5:48).

He also wrote: "Our Father, God, showed us that there is an ultimate destiny for all who would surrender to His will & leadership, as Jesus did. Even physical death couldn't stop this destiny, which leads to a realm where there exist truth, love, & life on a level that we don't comprehend until we have seen it." Ritchie also wrote: "It is my belief, both from living in this life & from seeing the realms which He [the Christ] showed me existed in life after death, that He incarnated to teach & show us what man could become when reunited with Our Older Brother & our Father.... Jesus came teaching good news. Quoting Psalms 82:6, He asked, "Is it not written in your law, I said, you are Gods?" And did he not teach us to pray "Our Father" & tell us that He was our older brother? If God is our Father & Jesus is our brother, then we also have to be gods & not lowly worms. St. Irenaeus stated that God became a human being in order that human beings might become God. I would chance what he said only to the degree that I would say that Jesus showed us the God that GOD, OUR FATHER created us to be....The churches have not explained our potential as gods, with our God-given creative power, & how necessary it is for us to be under the guidance of the Holy Spirit of God when we use this power. Instead they lead us to believe that the church was given the authority to decide who was going to heaven, & that those who didn't join their particular denomination were going to hell. This is incongruous with the teachings of Jesus, The Christ, who told us the tale of the prodigal son not only to help us understand that the Prodigal Son is the cosmic tale of each & every human being. We have all forgotten that we are sons & daughters of the most high God; that our spiritual side, the soul of man, needs to return & have total fellowship with the Father." Ritchie suggests that our "Ultimate Destiny," [is] "to reach out & begin to communicate with The Christ, so that He can lead us back to being alive: i.e. into that perfect union with our Father, & let Him pass His love & thinking through us to one another. We must come to know the living resurrected Christ within us, & depend on passing his love to one another & to God, because our human love isn't enough....I can say from the Risen Christ's having conducted me through 4 realms of life after death, that in the highest realm, He showed me beings who had followed his teachings & were now resurrected into spiritual beings who were like Him when it comes to the love, light & life they put forth."

Ritchie: Christ set the example for us to follow, & Christ showed us what could happen to us if we would follow after His way of life. "He surrendered his will to God our Father, who, He showed, is pure LOVE. Our destiny is to do the same thing in order to survive & change our world. His commission wasn't just to teach & show us how to reach the highest realm, heaven, but rather how to create heaven on earth."⁴⁸²⁸

1980, Father Richard P. McBrien wrote a number of works on Catholicism. He "states that a fundamental principle of orthodoxy in the patristic period was to see "the history of the universe as the history of divinization and salvation." As a result the Fathers concluded, that "because the Spirit is truly God, we are truly divinized by the presence of the Spirit."⁴⁸²⁹

During 1983, & in The Westminster Dictionary of Christian Theology, it says that deification is to be the goal of every Christian. We were made in God's image as the Bible says and it is possible for us "to become like God, to become deified, to become god by grace."⁴⁸³⁰ Robert Tilton, a Texas evangelist said that man is "a God kind of creature. Originally you were designed to be as a

god in this world." His own particular concept of deification was mentioned later and rejected by other Christian scholars during the 1990s on The Bible Answer Man radio show.⁴⁸³¹

In 1984, Georgios I. Mantazaridis, a Greek Orthodox scholar suggests that the idea of deification has been the innermost longing for the human family even from the beginning. "Adam, in attempting to appropriate it by transgressing God's command, failed, and in place of deification met with corruption and death. The love of God, however, through His Son's incarnation, restored to man the possibility of deification: "Adam of old was deceived wanting to be God he failed to be God. God becomes man, so that he may make Adam god."⁴⁸³²

1985, Atheist, until after his Near Death Experience, later Rev. Howard Storm, learned that the human family is not alone in the universe, & that those who follow Christ & God will eventually become deified gods & goddesses, co-creators with the gods throughout the universe. That we can either retrogress down to becoming like the demons, or can choose to progress & become like the angels, on different levels, who are progressing to become like the gods. Thus, the two extremes, like also taught in earlier Christianity.

Clement presents a few things about the two extremes,-- deification, & what I have called "demonification." "...For so is the truth, that perfection is with the Lord, who is always teaching, and infancy and childishness with us, who are always learning. Thus prophecy hath honoured perfection, by applying to it the appellation man...." [On the other hand, in fact, that very expression "on the other hand" is an expression that we now use to speak of things that are opposite from each other. Such an expression may have it's roots in the doctrine of the "two ways," the 2 extremes, or "the right hand path" and it's opposite, "the left hand path." What ever might be the case.] In the case with the ancient writings of Clement, Clement wrote that the devil is called a man who is "...perfect in wickedness. And the Lord is called man, because He is perfect in righteousness...." ANF 2:213, & 227.

Clement showed the 2 extremes which are on opposite sides of the scale from each other. The devil being so wicked that he has retrogressed to the most negative side of the scale, to the complete opposite end away from righteousness into complete & total wicked perfection. While on the complete extreme & opposite side, on the positive side, the Lord is perfect in righteousness. One of Clement's students, Origen, would later also write about the 2 extremes ANF 4:593-4.

Howard Storm, a former atheist, learned, based on his NDE, that the same sort of divine ultimate destiny for the human family is with in our reach, for he said that: "This world is full of divine beings becoming more divine moment by moment day by day. This is like a huge garden full of divine beings, & that's what we are. We're divine & we're growing up; & we're growing up into realizing our divinity." In a K-Talk interview, July 15, 1990, Howard Storms presented the concept that many early Christians have taught, & that is deification, (or become a divine being,-- becoming gods or goddess. But also he seemed to suggest another opposite extreme, & negative path way that a person could go down, in opposition to the other extreme, or path way towards light, love & deification. The retrogression pathway towards demonification, (becoming like unto a demonic being of hate & sin). This is another concept that we find in early Christianity, such as in the writings of Clement of Alexandria, & Origen Against Celsus, ANF, 2:451, 502, 573-4, 584-5, & 4:434, 475, 509, 547, 551, 592-595, 641, & 646-7.

Howard Storm says that one of the things that he had learned during his Near Death Experience was that the human family does not stay stationary. For you can go

towards one extreme or the other. The human family can either advance towards becoming like unto the angelic beings, & even towards becoming like God. Or they can retrogress down towards becoming like unto the demonic beings that had tormented him in the darkness. The beings in the fog & darkness seemed to be "trapped" & where retrogressing away from any light & love that they once might have known at some time in their existences. Thus, the human family can go towards one extreme or the other, & may be found at different points between these two extremes, either progressing or retrogressing.

Storm responded to the following question: "(Question: Before the angel of light came to you, who were the beings, & why were they nasty & mean?) I'm quite sure that they were people who had died, & they were very loveless & cruel, & they were living in a spiritual realm. They didn't want to have anything to do with the light. They didn't want to believe in God. God's not going to force Himself on anyone who doesn't want Him. He's not going to make you love Him. If a person is cruel & loveless throughout this world & they die & go in the spiritual, where are they going to go? Are they just suddenly going to be transformed into loving, higher angelic beings? No, that's not who they are, so they get to do what? They get to live that out." [Until they out grow it, or get sick of their own hate]. God allows cruel people to live in a world of darkness & cruelty & separateness from God, & theoretically sometimes they are going to outgrow that. How long will that take? How long does God have? They can be there a billion, trillion, zillion years. He'll wait. And the minute they say, "I'm tired of hurt. I'm tired of hate. I'm tired of loneliness. I need someone to love me." God is going to be right there with an angelic being of light whose going to pick him up in his arms, just like he did me, & take him home.... I don't know about God finding someone so unworthy that He would have to never let him back. That's inconceivable. It doesn't fit into my system. It's possible, because God can do whatever He wants us to do. But I think sooner or later, everyone's going to find their way back to Him -- hopefully. Someone told me everyone will get to Heaven, some kicking & screaming, but everyone will get to Heaven." (See also: Psalm 3:3, 14:1-5, 16:8-11, 82:1-8, 88:2-18; Isa.24:21-22; 42:6-7; 49:8-9. Matt.6:19-24, 7:13-14; Acts 9:3-7, 7:55-60).

"(Question "What did they tell you about the 2nd Coming of Christ?") Storm said that he was not religious enough at the time of his experience, & didn't get to that question. However, "...I've done a lot of exploration since then & what I'm very convinced of is that we are all called to become sons of God, not just children of God. Not lesser, but sons & daughters, co-equal with God, to be truly like God. God will still be God, but we will be like God & with God, & with Christ, meaning that Anointed One. As Jesus of Nazareth became both fully human & fully divine, we're all called to follow in His footsteps. The Second Coming is when we all become Christlike--not to be silly...I don't mean that we have to wear sandals & have beards & stuff like that. What we're supposed to do is become as fully human & fully divine as we can possibly be...." [Mr. Storm seems to believe that the 2nd coming was not so much a physical take over of the world, by Christ.] "...What He invited us to do was become like Him, to have that kind of communion, or oneness with God. To be Biblical, you could say, "Father, not my will, but Thy will"--& know the will of the Father. Jesus could talk to God & God talked to him, & he heard what He was saying. I'm trying to be like that, but sometimes I'm not. My ambition is to more & more be like that. That's a subject I feel really strongly about. To hope someone else will do it for you: "Send the magic men down & make it all right for me & absolve me of all

responsibility." They want us to do it. They want us to become Christ-like...."

He was asked the question: "What do angels do all day?" He answered: "...The universe is constantly being created new, & I don't mean just quantitatively, but more importantly, qualitatively. In other words, the reason why you exist & why I exist is because nothing like it has ever been before.... The thing that God needs to grow & nurture slowly is more things with their unique will, with their own unique identities. The way that God increases His Beingness & His creativity qualitatively is by increasing experience. So what does He do? He multiplies the creative spirits in new & ever-changing forms all over the whole universe. That's what we are. When we go into this reality of this existence, which is what happens when we die... Although this is like reality, it is like a little playpen-reality & I'm talking about the real reality, & we begin to see the real nature of time & space & our being in relationship to all other beings. We can really, really participate in that creation, & like on a lower echelon type of job, there is learning, participation, observation, & experience. Like, for example, you might become an angel who comes back to a world like this world & just watches & learns & experiences what's going on. A greater responsibility would be an angel who had the power to discern when to intervene & when not to intervene, how to generally nourish this person & nudge that person, & allow that person to go down the slippery slope into chaos, if that's what they need to do. Some people need to feel chaos for awhile, so that they can ultimately evolve out of it. You've got to know when to let a person destroy himself & when to keep a person from doing it. That takes a real strong sense of discernment, & that would be a higher power. On another level, on another higher echelon, you might be an angel watching over a whole planetary system. On a higher level you might be an angel watching over a whole dimension. On an even higher level you may be creating new dimensions & new realities--anything you can comprehend. The higher you go in your evolution, the more god-like you become. Going right back to Genesis, we were created in the image of God--that's what we are. Not in a physical sense, but that we are god-like & we were called to become like God & with God & one with God. In time we'll have a sense of what we were & who we were; we'll be nearer to God...."

Storm seems to suggest here what the Bible & many early Christians have shown. The doctrine of deification, becoming like god, & even progressing towards perfection & godhood. That's the ultimate end of the journey. The human family can become divine. Thus God & the other holy angelic beings gain fellowship with additional beings that have returned home. The heavenly beings of light & love would rather see us become more like them, or become truly & fully god-like & divine. Than they would in seeing us retrogress into becoming like unto the fallen angels, & the demonic beings. Many of the early to later Christian Fathers, & writers believed that deification would be the results of human family first having been created, then come into the bodies of flesh, then having grown & learned in those bodies to one day set them aside in death. Then to go on into other realms depending on how we had lived, whether it was good or evil. The righteous would, in the resurrection, they would be clothed in glorified bodies that shined as bright or like unto the sun. Like unto Christ's resurrected & glorified body. They would be receive the robes of righteousness & would be crowned & deified as gods or goddesses under the other divine beings. They would not take over the Most High God's position, nor that of Christ's, but they believed that they would become heirs with Christ & would share in His glory. And would thus have shown that they could be trusted, & were faithful in a few things, & thus they would be made ruler over many things. Even some Jewish

writings talk about the deified as inheriting a number of worlds. Other ancient documents speak of the deified person being able to have their "seed" (descendants or children), scattered throughout the universe. Suggesting to us that the ancients may have believed they already had the answers for the purpose of life & the origins, & reasons for the creation of the universe. It was created for the purpose of being filled with the creations & children of the Gods of the deified souls. Or by those who had also passed through this school (or earth life), & had graduated to higher levels of intelligences, until they had even obtained godhood, or become divine beings. What a wonderful & glorious thought. I believe that deification is a true doctrine. And that it is possible for all those who follow Christ's example, to be deified.⁴⁸³³

2002, Jordan Vajda, a former Catholic Priest, notes in his master thesis, how often deification was taught in the early Christian church. He points out that it was a belief that was forgotten by too many modern Christians, though the beliefs of becoming gods, human divinization, theosis, was historic Christians' doctrine of salvation, that was part of first millennium Christianity. He goes on to cite Irenaeus, Polycarp, Athanasius of Alexandria, & others as examples. He concludes his thesis by noting that many modern Christians have departed from the early Christian beliefs of deification. Moreover, for their theological beliefs about salvation to not accommodate a doctrine of human divinization, they would be rejecting the heritage of the early Christian church, and will have departed from the faith of the 1st millennium Christianity.⁴⁸³⁴

LEGENDIZATION OF DEIFICATION IN LATER CENTURIES

153–193–217, Clement of Alexandria mentions a scripture that we don't have in our present day Bibles: "The saints of the Lord shall inherit the glory of God and His power."⁴⁸³⁵ If the saints of God shall inherit the glory of God, & his power, then, what type of glory, what type of power? What types of gifts of power did some of the saints throughout history, were known to have?

SAINTS' POWERS, GIFTS, ABILITIES, MIRACLES & DEIFICATION LORE: Numerous saints throughout Christendom's history, shows us what is believed is possible, or made possible through faith & divine powers at work. Some of these stories perhaps have been embellished as the legendization process tainted the stories with faith promoting aspects. The stories tell what is hoped for in the human family that progresses towards deification.

Powers over life & death?: The award for this one has to go to the wandering Christ-child, called in later centuries, Santa Claus, or Saint Claus, like in the Strand Magazine, Jan. 1891. This, you might remember is only after the doctrine of Christ's world wide treks had become fables about Santa Claus, making his annual frosty Christmas rounds.⁴⁸³⁶ Add to this the earlier lore, some created by early anti-Christians, about Christ's early childhood, his family's activities, which are from alleged sources & stories, & you'll get some alleged strange uses, & misuses of deification powers at work.⁴⁸³⁷ These tales were used to vilify Christ, & his family, & was hardly ever accepted by later Christians, as completely authentic. However, for the early critics, they were the types of tales that were spread to create a negative picture of Christ & his alleged abuses of his divine powers, which they claimed were demonic. They didn't ever give him credit for any good miracles he did, but vilified them, ignored them, or alleged that the good ones were done by the powers of the Beelzebub-devil, (Matt. 12:24, Luke 11:14–20). These early Childhood stories were used by some to try to fill in the gaps in Christ's life, but not all

the gaps. There's the 17 missing years, when we last heard of Christ at 12 years old, to when he starts preaching at 30 years old. What was he doing during those years? Where did he go? What did he do? Who trained & taught him? Or was he out teaching & being taught? Is there any record of what happened beyond what's been claimed so far? As to the early Christ-child tales, they make him sound like he was not the mild-mannered youth, but somewhat mischievous, & almost even devilish, for he does things that one might expect a little demon of lore might do with their powers. Consequently in the Infancy Gospels, the Christ-child's super-boy powers have him sliding down sun beams, hanging water pitchers on sunbeams. Christ is thus a super-boy, like in the Smallville super-man movie series, where Clark Kent, as a child does some amazing things, to the point where different ones try to tempt him into making himself "a god," to the people of earth, rather than just a good hero, who still makes all kinds of human types of mistakes & thus knows he's limited in his powers & is not perfect in many different ways, but is trying hard to make a good difference in a world where many others are discovering they have their own gifts, & powers.⁴⁸³⁸

In the Christ-child's case, however, lore has him sometimes doing things that we might expect an immature child might do, when given special divine powers, perhaps too soon. However, he's credited for also doing good things with his powers, while in other cases not so much so. He mends things broken, fits pieces of wood together by blessing them. He's also a hard worker, in helping Joseph the carpenter. In Egypt, the young Jesus, at age three, brought a dead fish to life. At age 8, he went into a cave where a lioness had a pair of cubs, & at this everyone was terrified, but no harm came to him. Dragons obey him, & all the desert animals accompany them in their wanderings. Trees of an oasis bow to Mary, & water bursts forth at their feet. But lore says the Christ-child can wither away bullies on the spot, with a word. If the other kids, perhaps scared of his powers, don't want to play, he turns them into goats. His teachers, should they dare to scold him, or tweak his ear, they are struck blind, or dead, so he has powers over life & death, that often get him in trouble with the locals. The Christ-child always seems to out shine the knowledge levels of his teachers too. But, because of these deification powers at work, the family has to always move soon after the young Christ does something that gets him & his family noticed. After which those who start to fight against him, also start to spread scandal-stories about him & different members of the family, seeking to vilify his powers as not divine, but demonic. These stories they try to back up with evidences & witness statements, or documents, especially when he is reported to have killed someone, or learned magical tricks while in Egypt. Which, according to rumors, start up & grow wilder in their tellings, especially when he becomes the target of the envy of his fellows too, who alleged to have seen the Christ-child do all kinds of questionable feats of "magic."⁴⁸³⁹

Deification themes legendized, that of the use of deification powers, are seen in much later Christmas lore about what happens to different ones, different towns, or people, when the wandering Christ-child, disguised as a poor looking beggar, or other guises, is rejected by those who should have been practicing Christian-charity. Especially during the Christmas season, when it was the custom to be more charitable than during the other holiday seasons. In some of these cases, the Christ-child, (later Santa Claus, Christkindl), his/her legendized tales of deification powers over life & death, seem harsh, seem to have been misused, & unlike what we might expect Christ to do at times. But, again these are traditions, so what else might we expect? Thus, in the story about town in Holland, Been, the wandering Christ went in amongst them in the guise of a poor looking beggar. He's rejected by the wicked people there who wouldn't give him food or shelter. In thus not

passing the test of charity, great waves covered the whole town. In that place, one can still hear, so the legend goes, the church bells ringing, from time to time, but they are muffled because they're still underwater.⁴⁸⁴⁰

The power to levitate, float & hover in the air: Some more notable Saints said to be able to do such things were: St Benedict Joseph Labre, St. Angela of Brescia, St. Antoinette of Florence, St. Arey, St. Peter Celestine, St. Colette, St. Margaret of Hungary, St. Stephen of Hungary, St. Mary of Egypt, St. Joseph Oriol, Bl. Bentivoglio Buoni, St Francis of Paola, St. John of St. Facond and St Martin de Porres.⁴⁸⁴¹

St. Joseph of Cupertino, 1603–1663, is said to be known for healing the sick, & other acts of devotion. “He stopped short of perfection, however, for he had a seemingly inability to stop himself levitating, which irritated his masters so much that they packed him off to obscure monasteries where no one would see him.”⁴⁸⁴²

Power to ward off evil things? Abbán moccu Corbmaic (d. 520?), also Eibbán or Moabba, is a saint in Irish tradition. In Italy, Abbán's saintly powers proved to be of much use in warding off any danger presented by men, monsters and supernatural phenomena. In Lives, Abbán can be seen demonstrating his powers, exercising special authority over rivers and seas.⁴⁸⁴³

Powers to lift & set down mountains? 10th century, Pope Abraham of Alexandria, 62nd Pope of Alexandria & Patriarch of the See of St. Mark. 975. He is considered a Saint by the Coptic Orthodox Church, died 12-3-978. One time when Abraham celebrated mass and the multitude chanted after him kyrie layson (Coptic for "Lord have mercy"), they knelt down three times as the Pope made the sign of the cross with a sweeping gesture extending from one end of the mountain to the other. The mountain shook violently as if a strong earthquake had hit the land. Then it began moving upwards, every time the worshippers rose from their prayers, the mountain lifted itself upwards, then down when they knelt, three times.⁴⁸⁴⁴

Aided by a large serpent? Abuna Aregawi (also called Za-Mika'el 'Aragawi) was a sixth-century Syrian monk. According to legend, God provided a large snake to aid him in climbing the amba, or steep-sided mountain. This was so that he could build the Debre Damo monastery. When he came to the cliff, a great serpent appeared, & as St Michael stood by to give directions, the serpent folded Abba Arawi in his coils and drew him to the top of the mountain.⁴⁸⁴⁵

Miraculous modes of travel? The Apostles of Christ were said to be able to travel to the different areas of the world that they were sent to, and then also gather to be at the bed side of Mary, Christ's mother, when she died. The way they were gathered together from all over was, according to traditions, by miraculous modes of travel.⁴⁸⁴⁶

During the Middle Ages, different saints & holy martyrs were venerated, some having special privileges above others: ‘O God, who as distinguished Thy chosen saints, George, etc., with special privileges before all others, that all those who in their need invoke their help, shall obtain the salutary fulfilment of their prayer, according to the promises of Thy grace.’ So there had been a formal delegation of divine omnipotence.... [thus, the saints] seemed to be exercising divine power by virtue of a power of attorney.... The terrors of the plague called for more than one saintly protector; Saint Sebastian, Saint Roch, Saint Giles, Saint Christopher, Saint Valentine, Saint Adrian, were all honoured in this capacity by offices, processions and fraternities.”⁴⁸⁴⁷

18th century onwards, the fraternalizing of deification & perfection themes of early to later Christianity, in Freemasonry, has not only been vilified by some conspiracy theorists. But also praised by others that note the good that Freemasonry does in hospital settings, etc. The “bad” that good masons are accused of,

& the alleged bad amongst some of them, or those that don't live up to the moral commitments & oaths to improve their character. These types of individual cases, as with many organizations, might give Freemasonry a bad name. At least in the minds of those who don't credit the good other Freemasons, & Mason Orders do. While other critics grudgingly acknowledge their good efforts, they then often turn around & vilify the different fraternal Orders as seeking to take over the whole world. But even some Masons themselves, have admitted that they've been infiltrated by those who do seek to use Freemasonry for their own political & conspiratorial gains, & thus warn against such factions in their ranks.⁴⁸⁴⁸

Fraternalized versions of deification & perfection themes in Freemasonry are seen in their symbolism, & character building types: The 13th degree- Royal Arch of Solomon, represents & concerns the difficulty & hardships in their “striving for perfection.” Their building of different buildings, as types of building different positive (light, white), characteristics in their lives. This is in opposition & contrast to the negative (dark, black) traits, that they are to abandon. To also reject, get rid of in their changing, shaping, & building their moral own personal character, & the collective characters of their Order, as they all advance through the degrees towards moral & spiritual perfection. Different symbols remind them of how they are on a path towards “self-perfecting” qualities: White symbolic of being stainless, spotless, pure & clean. Ladders symbolic of being led upwards to the spiritual light towards Godlike virtue, & perfection. White lambskin aprons, purity & innocence. The black & white checkered floor, black suits & white shirts, symbolic of the 2 ways, the 2 extremes, for them to choose the ways of light (whiteness), not the dark (blackness), or negative traits. Thus, they are to follow the light (white) traits towards building their character towards becoming more God-like, perfected, & deified. Thus, there are symbols & types of purification, cleansing, stripping off the old clothing, to be clothed in purity, stainlessness, where by their hands, hearts, & characters have been rid of all those things that defile & stain their characters. Symbolical death & resurrection types in their ceremonies, also are about them dying unto the old negative character, & being lifted up, raised or resurrected to the new character more enlightened, more educated, more purified, more perfected. Thus, squares, levels, aprons, compasses, & other symbols & tools, along with sacred texts, like the Bible, are symbols & tools to be used in helping to shape their characters towards moral, physical & spiritual perfection. For they are to “aspire to perfect their own nature and transform it into a more god-like quality.” Thereby gaining a true knowledge of themselves, the conscious “realization of our divine potentialities.” They are to turn from the darkness to the light, understanding the dangers that living in a state of moral unfitness can cause in their lives & communities. For in the light they can see more clearly the dangers of the path, while in the dark, there are unseen dangers, pitfalls & other dangers that can cause them to fall & experience spiritual blackening. Darkness is ignorance, light is knowledge, positive educational traits that should be sought after. Thus, the Mason is brought from darkness into the light of understanding of their symbols, of the Masonic tools, positive traits, & character building, that they need to help them reach their divine potential, as they advance by degrees towards perfection. Their physical body is a type of Temple that they weren't to defile & shame with bad qualities, bad actions, & unwanted bad habits. Having on the wrong type of clothing, not the traditional Masonic white shirt & black suit, was symbolic of them being unclean, defiled, & not in the proper attire, & thus they'd be barred from entering the lodge meetings, a type of how no unclean thing can also enter the Temple, thus, the

heavenly realms. Thus, they are to leave behind the garments that belong to the fashion of the outer world whose ideals they are desirous of relinquishing, & should enter the lodge clad in white as emblematic of the blamelessness of their thought and the purification of their lives. The pillars were types of perfect integrity of body & soul, such being essential to achieving "spiritual perfection." The "height" of the Lodge, implies the range of consciousness possible, when they have developed their potentialities to the full, which is infinite, for they are as yet to complete their evolution by becoming a god-like being and unifying their consciousness with the Omniscient. The ladder is symbolic of scaling from the lower to the higher principles, especially the 3 main ones, Faith, Hope & Charity. The 3 grand pillars are types of: Wisdom, Strength & Beauty. The floor, with its black & white squares in a "chequer-work" or checkers pattern, black & white squares, denotes the dual quality of everything connected with terrestrial life & the physical groundwork of human nature. Or the physical body and its appetites & affections. The opposites experienced in mortal life, good & evil, light & shade, joy & sorrow, positive & negative. The light of his positive character developed, or the darkness that his negative choices that make up his negative character, for we throw off, or radiate an ethereal or "covering" like in the art works of aureoles or haloes, that either show saintly characters, or unsaintly that lacks them, to distinguish them as more ordinary than from those more saintly. Thus, the more brighter the aureoles or haloes, the more their "aura" glows forth their levels of advancing towards being more mentally clean, of having their passions & emotions under control, in contrast to those who don't. In Masonry, the equivalent of the aureole is the symbolic clothing worn by Provincial & Grand Lodge Officers. Other types & symbols of perfection, deification & advancing towards becoming more god-like are found preserved in Freemasonry, seemingly still keeping in remembrance many earlier to later Christian mystery deification & perfection themes.⁴⁸⁴⁹

The square, resting upon the sacred volume, is the symbol of the human soul, created "square" perfect, "very good," when first created by the Creator's hand, though invested with free-agency, & thus can choose error. The Compasses interlaced with the square are types of opposites, a negative quantity unbalanced by a positive opposite. Thus, a good or evil force, depending on what choices are made that shapes it.⁴⁸⁵⁰ Other symbols hint to building on the deification & perfection themes, with the possibilities of choosing the demonification path of darkness that should be avoided, in building carefully with the different Masonic building tools, one's character. The signs, tokens, words, symbols, communicate to the Initiate, the language of the gods, for "...the Square and Circle constitute the eternal language of the gods, the same in all worlds, from all eternity. They have had neither beginning of years nor end of days. They are contemporary with time and with eternity. They are the Word of God, the Divine Logos, articulate and expressed in forms of language."⁴⁸⁵¹ Which is why the knowledge is secret & for those found fit & good for such knowledge, otherwise it could become a power of evil instead of a power of good, if given to those unfit, unfaithful, untuned to be exposed to the mysteries. Consequently, like in early Christianity, the Guard at the door that is knocked on, is there to test those knocking to see if they are worthy, & know the "secret signs" and pass words, before admission was granted. In early to later Christians' fragments of the mysteries that survived in art, like also in Freemasonry, hand & wrist grips are part of the admission process. At least the art works of historic Christianity have Peter, Christ, or an angel, at the door or gate to paradise, to greet, by said grips, the worthy, in

some cases dressed in symbolical white, before they enter.⁴⁸⁵² In these rites of passage symbolism, the hand & wrist grasps are symbols, of deification & perfection, in historic Christianity. Consequently, they must have been passed down amongst the guilds of the trade, & became familiar with the arts, as Masonic guilds must have been, as they shaped, formed & carved them in stone works, as part of their crafts, in building & making the countless early to later Christian monuments & art works.⁴⁸⁵³

As in historic Christianity, so also in Freemasonry, the clothing symbolism, winding stair cases, are also types of deification & perfection, as well as demonification. Being clothed, partly in black or descending down the stair case, was a reminder to masons, that the souls could choose to debase, defile & (blacken), their souls. But only if by choosing the dark path, rather than what they should, in choosing the path of light, the path of purification, enlightenment, worthiness, perfection & become more god-like, rather than more demonic-like.⁴⁸⁵⁴

The whole point of the early to later Christian mysteries, as in later Freemasonry, was to help towards the realization that in making the right choices, the will be "divinized," "exalted," degree by degree, "perfected," step by step, "clothed in immortality," by taking off the clothing symbolic of negative traits, & putting on the clothing, symbolic of building the positive traits. "In theological language, God has become man, and man has become divinized, in virtue of this descent and union.... A Master Mason, then, in the full sense of the term, is no longer an ordinary man, but a divinized man; one in whom the Universal and the personal consciousness have come into union."⁴⁸⁵⁵

Like in early to later Christian mysteries, the mysteries of Freemasonry also have types in planting, to grow up into their divine potential. In Freemasonry, there is the "Ceremony of Exaltation," as with early Christianity's types of being planted likened unto Christ's death, & raised likened unto his glorious resurrection.⁴⁸⁵⁶ Of the Entered Apprentice, an ignorant beginner in the mysteries of Freemasonry, they're making efforts to go from a state of darkness towards the light of divine knowledge & become "divinized." They are in the process of learning to be strengthened in that strength that could be perfected out of weakness by struggle & good efforts. Like a watered seed planted, not always in good soil, but of which struggles & pushes up from the darkness towards the light, so also is this type found in early Christianity & later in Freemasonry, in their later fragments of deification & perfection themes. In historic Christianity, Christ on the cross is likened unto him on a tree, & underneath him is the traditional grave of Adam, or the place called Golgotha, the place of the skull, often symbolized by a skull, in some cases a skull with crossed bones.⁴⁸⁵⁷ Were the carry over of this in Freemasonry's types in the sprig, a small stem bearing leaves or flowers, taken from a bush or plant, that is likened unto the grave of the Masonic Grand Master, and prototype of Hiram Abiff? The grave is likened unto the candidate's soul, the sprig is likened unto a "divine germ" planted in soil and waiting to become quickened into the activity of their intelligence. As the sprig sprouts & blooms into further understanding of the mystery of Golgotha, the mystery of the death of Hiram, & the Royal Arch ceremony of exaltation, there awakens more spiritual consciousness like light that increases, & as the darkness decreases. The light is what nourishes growth, like in plants. Or the efflorescence (or begins to bloom), that reaches an optimum stage of development. Or begins to reach out towards the most favorable conditions for growth in opening up, like plants & flowers do, to be nourished by the rays of the sun. So also of the human intelligence in conscious association with the Universal and Omniscient Mind. Thus, the cranium or skull is given prominence in the Master Mason's Degree.⁴⁸⁵⁸

While in historic Christianity, the place of Adam's grave is symbolized by his remains, a scull, or in other cases, a scull & cross bones, under Christ crucified on Golgotha. It is there, under the cross, that some art works show a hand extending down into the dark cavern, to be clasped in descent into hell & resurrection symbolism. Consequently, with the hand clasping in Freemasonry's resurrection types, we might wonder about possible carry overs of this into Freemasonry, from historic Christianity's symbolism here. For in Christendom's traditions, Adam is thus lift up from the darkness into the light & his glorification & deification in the resurrection is underway. As a light shines forth from Adam glorified, so also are those in the graves of the underworld, that are being resurrected to deification too. These deification & perfection themes, inherited by Freemasons, are symbolized by hand & wrist grasping, in being raised from the darkness of the underworld, into the light of Christ's descent & ascent.⁴⁸⁵⁹

As in historic Christianity's deification & perfection themes, the Freemasons' symbolism, the initiates were thought of as risen to an exalted state, of passing, or stepping away from darkness, into the light to attain perfection. They were undergoing stages of the soul's evolution & progression away from the passionate wild-beast stage to one which, while still sensuous and animal, is docile and disciplined for service, that like the eagle, is in upward-soaring spirituality. The deification garment types are there too, in that they were clothed in radiance, with light as with a garment. Clothed in white, as in purity, and the "perfecting process." Cleansing the thoughts & desires of the aspirant to make them "white within and without even as the modern candidate for the Craft is clothed in white." Thus, as in the Roman Church, & other branches of Christendom, so also in Freemasonry: "Each is right in its insistence, for in the system of each is enshrined the age-old doctrine of regeneration and divinization of the human soul, obscured in the one case by theological and other accretions foreign to the main purpose of religion, and unperceived in the other because its symbolism remains uninterpreted. To clear vision, Christian and Masonic doctrine are identical in intention though different in method."⁴⁸⁶⁰

2 EXTREMES:

DEIFICATION AGAINST DEMONIFICATION, EVIL DEMON-MAKERS FIGHTING AGAINST GOOD GOD-MAKERS, & ON GOING WAR BETWEEN GOOD & EVIL

The mystery religions of the world, including early to later Christian mysteries, the doctrine of the "two ways," right-hand-path, & left-hand-path. The two opposites, often illustrated in light or darkness. Historically illustrated in color garment symbolism, white garments, robes, blankets, flags, or black robes, black flags, black clothing items, etc. Also in oppositions in music, up-lifting types, in contrast to dark satanic types. Plus, ritualistic covenants to do good, moral rituals with good moral reminders, including symbols to remind those going through the rituals to live good, clean, moral lives. These in the worship of the Devil being reversed to their opposite extremes. The quests for self improvement through reaching goals to acquire better living conditions, acquire new inventions, gadgets, tools, software, & other things, that helps the human family overcome difficulties, solve problems & improves health. The on going quests to acquire somehow even superhuman powers, abilities, gifts, knowledge & how such things can be used for good, to up-lift, improve one's self. While seeking to also benefit the human family in its growth & progress in sciences, religion, education, etc. Or of which all could also be corrupted, abused, perverted, & thus used to

destroy others, or cause them harm, or even to demonize one self, & others. Thus, sometimes resulting in the ultimate fall, & destructions of ancient to modern civilizations through the misuse of good inventions thus weaponized. Plus, the rise of satanic secret combinations that infiltrate societies & their quests to enslave, harms, depopulate, gain power over others, & reigns as demon-type-'gods.' In contrast to those who seek to use their knowledge, inventions, religious beliefs, music, rituals, to advance towards moral perfection. All these, are just some of the things to study in understanding different themes of deification in opposition to demonification, or the two extremes themes throughout early to later Christian history, on up to modern times. Plus, their eventual turning to fables, & legendization of these themes in literature, fictional books, science fiction & horror movies, good & bad music. Plus, in comic books' villain bad guys against Super-human good guys, each who use their specialized powers & abilities, in the on going war of good against evil, & evil against good.

Origen, third century, presents the concept of deification as one extreme on the righteous choices side, & demonification on the wrong choices side extreme, in between these two extremes are different grades, & places for different types of either progressing or retrogressing towards one extreme or the other. For some are advancing towards, or "make progress and advance to higher degrees of perfection." While those who deprave themselves by their own wicked choices, are those who have "...sinned deeply and become daemons, others less and became angels; others still less and became archangels; and thus each in turn received the reward for his individual sin. But there remained some souls who had not sinned so greatly as to become daemons, nor on the other hand so very lightly as to become angels. God therefore made the present world and bound the soul to the body as punishment."⁴⁸⁶¹

Origen believed that people were created spiritually before physically. With free will, we can either choose to imitate God, or become complacent and thus limit our own progress. How we use that free will to our advantage, or disadvantage will determine our eternal rewards.⁴⁸⁶²

The two extremes, the two ways, deification in contrast to demonification, were part of ladder to heaven themes in early to later Christendom. Or as in other ladders, in earlier or later centuries, different rungs for ascending were symbolic of different positive Christ-like traits, while rungs heading down, descending, were symbolic of negative Satanic traits. Thus, the retrogression theme of demonification in contrast to progression towards deification, were still being retained in these later ladder perfection themes & illustrations in art, that also included the opposite themes, what might cause one to fall off the ladder, the Satanic Temptations that can retrogress those who give in to them, to fall & became like the Satan & his fallen angels. For not only is there pride, but other things are personified in the art works as negative traits that tempt those ascending towards perfection to fall for: Lust, greed, vanity, gluttony, adultery, fornication, the lure of city life, precious garments, military powers, worldly comforts, money, laziness, even the joy of gardening. These types of things were seen during the Middle Ages, as some of the distractions that can lure different ones away from the quest for perfection to fall towards demonification.⁴⁸⁶³

St Bernard, when writing about the stages of humility in ladder perfection themes, is not just interested in the means of arriving at the state of perfection, but in all the negative hindrances, distractions, & temptations that drew people away from reaching perfection. The 'curiositas, levitas jactantia, singularitas, and many other states of mind, that St. Benedict's Rule is silent on.'⁴⁸⁶⁴

CHRIST'S ORDER VRS SATAN'S ORDER,
DEMONIFICATION, IN OPPOSITION TO

DEIFICATION: Part of the doctrines of the "left hand path" in opposition to that of "the right hand path," is that on the left, those who take that road⁴⁸⁶⁵ will eventually experience the reversal of deification, and will become more and more like the devil, when they are blackened symbolic of being demonified.⁴⁸⁶⁶ This also shows up in the art works and writings of early to later Christendom. For some art works show how the fallen angels lost their bright nature & retrogressed towards darker colors,⁴⁸⁶⁷ symbolic of their fall from righteousness to wickedness. Plus, how they fell from purity to impurity and all other things in opposition against God. Thus, those who go down the left-hand path of the fallen angels, will retrogress into becoming like unto them.⁴⁸⁶⁸

As we shall see, this is one of the main purposes and points in the modern music produced by a web of secret societies attempting to gain control over the whole world. The reversal process is also what's turning rock music records backwards as revealed during the late 1960s on into the 1990s. For along with numerous anti-Christ messages, & invitations to the listener to join them. There is also the reversal of deification, in how some encouraged their listeners to become like unto the demons,⁴⁸⁶⁹ and encourage their listeners to develop satanic traits. The process by which one becomes more like the devil and his fallen angels, I have called demonification, because it is the reversal & on the opposite side of the scale in contrast to deification. It's in complete opposition, and is the reversal of the early Christians' doctrine of deification, where you become more like Christ.

"...Satanism was involved its essential ingredients being the worship of the Devil and the reversal of Christian values. A Satanist was one who renounced Christ and his Church, and blasphemously maltreated its sacred objects, symbols & ceremonies..."⁴⁸⁷⁰

"The rituals of ceremonial magic are not always healthy, as stories of Satanist sects, black sorcery and sadistic practices attest. Evidences of diabolism can be seen in the wrecking of Christian symbols, the desecration of cemeteries and occasional ritual murders..."⁴⁸⁷¹

They mock Christ, & his rituals and "think that the powers of evil can be invoked by the simple process of standing Christian morality and ritual upon its head..."⁴⁸⁷²

"Typically, all aspects of the ceremony were done in reverse, since Satan is the reverse of God. Crosses were held upside down & then trampled, pacts were written backwards, the initiates signed their names with their left hands & the Devil made his mark on the left side of the body..."⁴⁸⁷³

Medieval plays & comic theaters depicted different legendary aspects of what the Devil & demons were doing. Hell was a place where "all values are inverted: every praise is a curse, every song a cacophony..."⁴⁸⁷⁴ Thus, later Christians depicted this reversal process in their mystery plays which depicted hell as the place where, "all values are inverted..."⁴⁸⁷⁵

In devil-lore: "The Devil was believed to hold court and to celebrate witches' sabbaths, on which occasions homage was paid to him and the Christian sacraments were travestied with diabolical malice..."⁴⁸⁷⁶

Throughout the Middle Ages, heavy lids, & chained locks were placed over large baptismal fonts, & the consecrated water was changed sometimes weekly. It was feared that the hallowed water might be stolen for the purposes of witchcraft. Some Anglo-Saxons were said to use the water as an ingredient in their medicinal draughts and love potions, and for fumigations they burned herbs dipped in it. Also, the mockery and reversal process of taking something consider holy & consecrated to God & reversing it for evil purposes, is seen in how some believed the baptismal water was being sought after for the practice of black magic. Thus, baptismal water was

stolen so that a wax image would be baptized in the name of the man or woman who was to be destroyed by the melting or stabbing of the effigy doll. As a results, in 1220 at a council in Durham, Bishop Richard Marisco ordered that the font should be kept locked on account of sorcery. Edmund Rich, 1236, issued a similar order.⁴⁸⁷⁷

14th century, sculptures on the main entrance of the Cathedral at Bourges, France, shows the Last Judgment scenes. On the right-hand path, clothed souls are being judged & their deeds weighed on the scales. On the left-hand path, naked souls are being judged & thrust down to hell by demons.⁴⁸⁷⁸

1617, An English Protestant, Thomas Cooper, wrote how the witches would renounce God. They would infiltrate a house of God, take a solemn oath & covenant, and there, make open testimony of their subjection unto the Devil by renouncing their former covenants with the Lord.⁴⁸⁷⁹ However, some modern witches have claimed that these types of things are folklore.⁴⁸⁸⁰

The reversal process also shows up in so-called pacts⁴⁸⁸¹ with the devil, for the pact is said to be written from right to left, since the devils did most things in reverse, to show their opposition to Christianity. 16th–17th century reversal processes, thought to be done by those in league-with-devils, were parts of witch-hunting lore, but such superstitious beliefs also found their way into witch-hunting cases, & was used as "evidences" against those accused of being involved in witchcraft, or who were alleged to be possessed of satanic powers. Hence, pacts with the devil documents, if found in the papers of defendants, or perhaps documents as manufactured evidence produced by the corrupt prosecuting side, were said had to be read in a mirror, because they were "mirror writing," written backwards. One such case, where this type of witch hunting "evidence" might have been manufactured, is that of Urban Grandier. He was a priest, who was accused by the Ursuline nuns at Loudin in Western France, of having used Satanic powers on their minds. However, the Archbishops of Bordeaux noted the malicious hostility & hysterical bitterness that the nuns spewed forth in witnessing against the preacher, during his first trial. There were many contradictions in the witnesses' statements, & taking these things into consideration, the Archbishop dismissed the case. Upon further reports of M. De Laubordemont, a cousin of the prioress, while attending to French Government business in London, who'd heard what had happened, & reported to Cardinal Richelieu, his own colorful stories. Further inquisitorial tactics renewed & a second trial was done against Grandier, where Laubordemont was judge. He allowed & accepted the most ridiculous evidence to be used against Grandier. For devils' testimonies were accepted, as they were believed to have spoken through the mouths of the obsessed angered nuns. Two documents were produced which were purported to be the original pact of Grandier with Satan, one signed by him, the other said to have 6 devils' signatures & the authenticity was vouched for by Baalbarith, the Secretary of his Satanic Majesty, with a script written in "mirror writing," or written backwards.⁴⁸⁸² But who was being satanic? For, although Grandier wasn't the most moral priest, as many others of his time weren't also. Was he for real, guilty of these other charges of the use of satanic powers? Guilty to the point of being subjected to a satanic justice system of cruel torture & execution?

1634, the reversal process also shows in the way the Black (in opposition to White) Masses of the Catholic Church were defiantly said in reverse or backwards. Crosses were also inverted, and black vestments were worn in opposition to white robes which Christian priest wore.⁴⁸⁸³ Because of this reversal process,⁴⁸⁸⁴ it was believed in later Christendom, that the Devil & his followers "ride animals backward..."⁴⁸⁸⁵

Demonification is the Reversal of Deification: The reversal of Whitesunday, to Black Sabbath, the reversing of white baptismal robes to black hooded robes, worn by some devil-worshippers today.⁴⁸⁸⁶ The reversal of the early Christian white garment types, & reversing good symbolical meanings, to being clothed in black, the reversal of the good traits, to put on the black evil traits of the demons. This seems to be the whole point of modern Satanic rock & roll music.⁴⁸⁸⁷ The reversal of what the early Christians symbolically believed they were being clothed in. For while the early Christians would symbolically remove the spiritual clothing of pride, the demons were believed, like during the 16th century, to be clothing people who gave into their temptations, in the symbolical clothing of conceit. Thus, there's a demon of conceit, depicted in art, riding the tail end of a dress of a woman, dressed in conceit.⁴⁸⁸⁸ While the early Christians would take off other negative traits, like old filthy rags, symbolic of their former life of sins. In contrast, the demon of fads & fashions, tempted people to be lifted-up in their own minds as being better than others around them. The negative trait of pride, which caused the Devil to fall, if acquired by humans on earth, would also make them fall. Thus, they wouldn't be deified, they'd go towards deification's opposite extreme, for they'd be demonified. Thus, pride & conceit were sometimes symbolized by expensive clothing, for those who do put on such clothing might go beyond the sometimes dressing up for special occasions, into dressing up & giving into the temptations of starting to look haughtily down upon others. Especially those who might not be able to afford to buy or put on fancy expensive clothing, but might be dressed looking-poor & ragged. This was what the ancient lore & writings say happened to Lucifer, who was once clothed in brightness & glory, as were the other angels before their fall. Thus, they were stripped of their brightness that turned to darkness, when they gave into pride, & thus fell.⁴⁸⁸⁹ Thus, in different cultures, as in early to later Christianity, clothing often symbolized the levels of different classes of people. Their ranks of offices, ranks in educational degrees, different levels in mystery religions, if the young women were still virgins, if they weren't but had been marked with a scarlet letter A on their clothing, for example. There was also symbolical-white-clothing, or blankets for morality, & martyrs. Plus, in political & civil clothing symbolism, elite status, wealth, royalty, & position of upper class status. Plus, on down the clothing symbol levels to poor, beggars, criminals, heretics, & those considered out laws, out casts, or who were under going penance, or going through the penal-systems. Plus, clothing with different symbols on them, representing military-ranks, others as reminders to do good & keep-covenants sworn to in mystery religious settings, or military settings. Plus, failures to so do, stripping of rank insignias, accusations of heresies, etc.⁴⁸⁹⁰ The symbols & colors in clothing became part of later clerical & civic customs, lore & traditions. Some depictions of ladders to moral Christian perfection, have different ones on different levels of them, with each rung representing Christ like traits, humility, charity, etc. Plus, they show black demons attempting to get those on it, to fall off. Thus, falling by allowing themselves to be distracted by riches, & expensive clothing, & other satanic temptations depicted below. Thus, they fall to the sin & negative traits of the demons that will also blacken their souls, as pride did with the Devil & demons. In falling they've shamed themselves, as the demon of fads has the fallen clothed in 'the latest fad in clothes pilloried,' or in clothing which offenders were formerly imprisoned and exposed to public abuse.⁴⁸⁹¹ Somewhere in all these traditions, customs, & lore are fragments of the symbolical clothing representing dressing up for deification, like in the early Christian

mysteries. Or the stripping down of the deification clothing, for its reversal, to be clothed in black, or clothed in demonification, like in Satanic lore, & the reversal of Christian mysteries in the Black Mass, Black Sabbaths, & modern satanic rock music.⁴⁸⁹²

In some cases, witches some time perform their dances in a left to right or clockwise direction, believed by them to be considered essential in their magic for social or helpful kinds. However, on some occasions, when the witches reverse the process; this is not to be taken lightly because they believe that evil spirits' services must be paid for by some forfeiture or loss. Thus, white magic for good results, and black magic for bad, which is dangerous because of how many witches believe that black magic rebounds threefold upon the spellbinder.⁴⁸⁹³

To understand about later rock music lyrics and the occult propaganda indoctrination tactics. Plus, the world wide web of secret societies' push to spread satanic doctrines, immorality, drug addiction, and rebellion against Christ. We also need to understand the historical roots behind the path which they encourage in their music for people to go down. That path is the left-hand path at the "cross roads" or the "two ways."⁴⁸⁹⁴ During the 16th century, legendized accounts of Faust's pact with the devil made up magical lore & legend. Faust is said to have made this pact at the "cross roads."⁴⁸⁹⁵ In some cases, pacts with the devil were written backwards, or in reverse.⁴⁸⁹⁶ This idea of going to the crossroads to make a pact with the devil, shows up centuries later in the lyrics of blues, & rock & roll music.⁴⁸⁹⁷ In the art works of early to later Christendom, Christ holds up his right hand to bless those who are going up the right-hand path, while his left hand is down on those who go towards hell down the left-hand path.⁴⁸⁹⁸

The reversal process towards the left-hand path, also includes reversing commandments, this is done by the demon-inspired who fall for into doing completely the opposite of good, deluded by demonic revelations into thinking that the evil they do is for the greater good. Thou shalt not kill, is reversed to thou shalt. Throw in a lot of superstitions, & other dark blends of apostate craziness, & perverted cruelty, & what might the black cauldrons of wicked practices produce? Many dark acts even done in the name of "Christianity!" Cases in points: "The practice [of burying people alive, or entombing them inside buildings] is here regarded as Christian and it is apparent that there are instances in which Christian authorities were sufficiently ignorant to sanction it, for even the erection of churches was supposed to require the same cruel sacrifice; and there were cases in which, according to the special sanctity of the place, it was deemed necessary to bury a priest, because children or women were not regarded as sufficient."⁴⁸⁹⁹

Numerous other heavy metal and satanic rock groups have spewed forth their anti-Christ, anti-America, anti-God, pro-drug abuse, pro-wickedness themes upon the masses, to get their listeners & followers to go down left-hand path.

THE CROSS ROADS: What Satan offers are the temporary riches of this earth which he knows will be lost at the time of the person's death. Cain was tempted by Satan to get gain through conspiracy & murder. "The exchange of eternal life for worldly success is in fact the essence of the classic Pact with the Devil, in which the hero (Faust, Jabez Stone, even Jesus) is offered everything that the wealth of the earth can buy in return for subjection to Satan hereafter."⁴⁹⁰⁰

Satan is depicted at the left hand of God with the goats,-- symbolic of being the first apostates with all his followers who also became apostates against God. For they had forsaken their heavenly divine ranks to become guides down the left-hand path towards destruction & damnation. They are sinners against the heavens & have

helped to cause the human race to sin against the divine laws of God. They turn the things of God backwards and bring about the reversal of all holy things into darkness, and perverted evils.⁴⁹⁰¹

Part of the doctrines of the "left hand path" in opposition to that of "the right hand path", is that those on the left will eventually be demonified. Early to later Christian writings, scriptures, and art works show how the fallen angels lost their bright nature & retrogressed towards darker colors. This was a symbol of how they had fallen from righteousness & goodness into wickedness & opposition against God. Thus, those who go down the left-hand path of the fallen angels, will retrogress into becoming like unto them.⁴⁹⁰²

In France & French demon lore & fables, the fairies, Fée Esterelle, was one that was sacrificed to. In the Fadas the belief still lingers in the Provence & adjoining districts. On December 31 says Du Mege, the "Fées (Hadas) enters the dwelling of the worshipers. They bear good-luck in their right, ill-luck in their left-hand."⁴⁹⁰³

The left side in Jewish and Christian thought, in some cases, was symbolic of not being in a favorable position, upon being judged. This concept was illustrated in early to later Christian art works. For example, 6th c. mosaic shows Christ separating the sheep from the goats. The Devil is portrayed sitting on "Christ's left hand with the goats, while the good angel sits at the Lord's right hand with the sheep."⁴⁹⁰⁴

The symbolical association of goats with demons also shows up in later satanic rock music. Plus, after the record player was invented, the age old practice of turning back, inverting, & saying things backwards⁴⁹⁰⁵ began to show up in the rock music of the late 1960s—1990s. Deicide has what could be the sound of goats in the background of one of their satanic songs. The very name "Deicide" hints to murdering god, for the first part "dei" seems to be derived from deity (a god or goddess). The other portion "cide" means "killer of", thus, it seems that this group's name could mean what they also sing about, and that is the death of god; or being killers of god.⁴⁹⁰⁶

In Deicide's Legion, song BEHEAD THE PROPHET (NO LORD SHALL LIVE), some of the lyric satanically preach to deny the resurrection, and behead the nazarene son. In other words, they are singing about killing Christ. Furthermore, anti-Christ symbols are depicted on the cover of Legion, as is also a picture of the four members of this satanic rock music band. The group have satanic-anti-Christ symbols on them, such as the goat-heads, pentagram & inverted crosses. One member has a inverted cross symbol scar in his forehead.

1929, an art work show the devil with his left hand raised up while his right hand is down. This is a reversal of Last Judgement depictions that show Christ's right hand up while his left hand is down. Thus, this gesture in the "black Mass" may symbolically represent the left hand path.⁴⁹⁰⁷

In the 1971, Led Zeppelin, in their album 4, side 1, song #4: Stairway to Heaven, mentions the "two ways" or that there are "two paths". "Yes there are 2-paths you can go by, but in the long run, there's still time to change the road your on." This portion says, when the records is reversed: "Here's to my sweet Satan, the one little path towards Satan is there, whose power is Satan." In occult lore, traditions, & rituals—the left-side is symbolic, in some cases, of the "left hand path" that leads to Satan's realm. This concept also shows up in some of the modern rock music.

The Doors, who encourage you to Break On Through⁴⁹⁰⁸ to the other side, the left hand path.⁴⁹⁰⁹

Motley Crue invites their listeners to Take a walk on the wild side, by doing all kinds of evils, including "murder-rape." The cover of one of their album says that they backmasked messages in their songs. Their song:

"Shout at the Devil" has a portion when played backwards it says: "Backward mask where ever you are, oh, lost in error, Satan"⁴⁹¹⁰

Summer, 1985, Southern California, Richard Ramirez, who often dressed in black & was called the "Night Stalker", went on a murderous satanic inspired killing spree with the lyrics of AC/DC's "Night Prowler" pounding in his brain as he sneaked into peoples' homes to spray-paint satanic pentagrams on their walls, & slaughter the inhabitants there.⁴⁹¹¹ The ACDC band members were sad that Ramirez had perverted & misinterpreted their lyrics for evil purposes. Preachers kept pointing out the satanic references in their songs to vilified them & their band name.

In early Christian art works, the "right-hand path" goes up to the doors or gates of paradise, where Peter, or Christ, or an angel is there to clasp the hands of those who have made it there. The ultimate end of the "right hand path" is deification. On the other hand, the "left hand path" those descends down, and those who travel that path become more and more like the fallen angels until they are demonified. Thus, this opposite extreme is what I have called demonification.

Venom's album cover says that they demand the death of Christ, how they spit on the virgin Catholics worship, and sit at the Lord "Satan's left hand." This, of course, is a clear reference to how they have chosen to go down the left hand path.

Rock singer, Ozzy Osbourne says their music is a training tool for their young heavy metal music fans that "choose the left-hand path of Satanism."⁴⁹¹² Other degrading & negative satanic messages are found in some of the modern rock music which promotes the doctrines of the left hand path that leads to the realm of the fallen angels & the arch-demon.⁴⁹¹³

Today, some of the people who dabble in "Satanism wear inverted crosses, Black magic is called 'the Left-Hand Path'."⁴⁹¹⁴

"All these religious rites and representations--initiation, sacrifice, prayer, hymns, myth, scripture- are frequently burlesqued, done backwards or otherwise travestied, because magic has its own aims which are always somewhat illicit & often hostile to religion."⁴⁹¹⁵

Magic borrows from old religions, modern religions, dead religions, & from other sources, etc. It borrows everything, rituals, symbols, doctrines, prayers, methods, reversing them, & turning them backwards, it mocks God & Christ.

"All these religious rites and representations--initiation, sacrifice, prayer, hymns, myth, scripture-- are frequently burlesqued, done backwards or otherwise travestied, because magic has its own aims which are always somewhat illicit and often hostile to religion."⁴⁹¹⁶

Thus, modern Black Magic borrows from old religions, modern religions, dead religions, & from rituals, symbols, doctrines, prayers, methods, etc., & upon reversing them, & turning them backwards, it mocks God & Christ.⁴⁹¹⁷

In the late 19th century on into the 20th century, Edward Alexander Crowley [1875-1947] was one Occultist who set the standard for which later occultists would follow. He may have influenced different ones to learn how to speak backwards, this occult method may have been the basis for the later back-masking messages in some rock music. The Beatles liked & admired him enough to include his face among many others in their Sergeant Pepper's Lonely Hearts Club Band, album.⁴⁹¹⁸

In the late 19th century on into the 20th century, Edward Alexander Crowley, A.D., 1875-1947, was one Occultist who set the standard for which later occultist would follow, in that he may have influenced different ones to learn how to speak backwards. This occult practice is the basis for the later "backmasking" or reverse satanic,

and anti-Christ messages in late 1960s— 1990s rock music. The Beatles admired Crowley enough to include his face among many others on their Sergeant Pepper's Lonely Hearts Club Band, Album.⁴⁹¹⁹ With the inventions of record players, & other inventions. This age old practice of turning back, inverting, & saying things backwards began to show up in the rock music of the late 1960s—1990s. For example, the rock music group: Cheap Trick's album: Heaven Tonight, has the Lord's prayer backwards.⁴⁹²⁰ In the fables of the Slaves, Russia, the Vends believe in a demon type being to watch out for. For "...a Vend knows that when he converses with her [the demon] for an hour together about flax and the preparation of it, if he always contradicts her, or says the paternoster backwards without stopping, he is secure."⁴⁹²¹ Paternoster in the Roman Catholic Church, is the Lord's Prayer, especially in Latin pater noster 'our father', the first words of the Lord's Prayer. Thus, in this fable & in some rock music, the Lord's Prayer is said in reverse.

The occult guitarist rock musician Jimmy Page of Led Zeppelin, was a devout follower of the teachings of occultist Aleister Crowley. He bought & lived in Crowley's mansion known as the "Boleskine House". When the album cover to Stairway to Heaven is opened, you see an old man holding a lantern. He is said to be the Hermit in tarot cards, which represents wisdom from above, silent council, prudence, an encounter with one who will guide you to material or spiritual goals. Ozzy Osbourne paid tribute to Crowley in his album, Blizzard of Ozz, & in the song Mr. Crowley.⁴⁹²²

To continue their fight against Christ, in this realm, the fallen angels spread forth anti-Christ messages through human agents in the flesh. These message are found in some cases, in modern rock music. Subliminal messages were first used,⁴⁹²³ but then as the music degraded into the "heavy metal" & "death-metal." Types of satanic music which screeches anti-Christ, anti-life, satanic messages to all who hear. Subliminal messages, are messages that are hidden in the background sound effects of music. Such a method, has been used for good, in that some have healing tapes with positive messages. There is some debate over how such a thing can affect a person, being either for good or bad. Despite this, some have believed in it enough to also use subliminal messages for evil purposes.⁴⁹²⁴

The rock-music group: Areosmith's "Sweet Emotion" has a portion at the first of the song that seems to say: "Don't believe in the Christ". Backward message called "Backward Masking" or "Backmasking" are messages that based on old occult method of learning out to say something that can mean something forward & also something backward. Thus, when the record is played or turned backward, "backmasked" messages can be heard.⁴⁹²⁵

The Door's lead singer Jim Morrison's input became his out-put. The different fragments of the negative literature, which he read, showed up in the lyrics to the songs he wrote. He sang about barbaric murders, hinted to sexual acts, etc. He went through an occult marriage-rite which he didn't take too serious, while his partner involved did.⁴⁹²⁶

The song Stairway to Heaven was written as Robert Plant listened to Jimmy Page on the guitar in 1970. The lyrics reflect Robert Plant's readings ing of Spenser's Faerie Queen, Robert Graves' White Goddess, & every other Celtic heroine-- the Lady of the Lake, Morgan La Fay, Diana of the Fields Greene, Rhiannon the Nightmare, and The May Queen. "Robert had been poring through the works of the British antiquarian Lewis Spence." He later cited Spence's Magic Arts in Celtic Britain as one of the sources for the lyrics to Stairway to Heaven. The song seemed like "an invitation to abandon the new traditions and follow the old gods."⁴⁹²⁷

Led Zeppelin's Stairway to Heaven:
Forward: "The Piper's [or devil]⁴⁹²⁸ is] calling you to join him."

Backwards: "Accept the offer."

Led Zeppelin's 1971, album 4, side 1, song #4, Stairway to Heaven:

Forward: "Your stairway lies on the whisperen wind"

Backwards: "I sing because I live with Satan."

Forwards: "The Piper's calling you to join him."

Backwards: Accept the offer."

Forwards: "And it makes me wonder."

Backwards: "There's no escaping it."

Forwards: "Yes there are 2 paths you can go by, but in the long run, there's still time to change the road your on."

Backwards: "Here's to my sweet Satan, the one little path towards Satan is there who's power is Satan."

Forwards: "It's just a sprinkling for the May Queen."

Backwards: "He will give you 666."⁴⁹²⁹

Forwards: "For you know sometimes words have 2 meanings." In The Song Remains the Same, a video of their concert at Madison Square Garden in New York, 1973. While Robert Plant was singing Stairway to Heaven,⁴⁹³⁰ he made a gesture with his hand when he came to these words. Holding up two fingers he turned his hand back and forth, hinting perhaps that words can have two meanings forwards & backwards.⁴⁹³¹

April 1982, a committee in California assembled to confirm the charges made by religionist who charged that when Led Zeppelin's Stairway to Heaven, backwards. "Sure enough... some members said they could clearly hear the ominous, slurry bone-chilling words: "Here's to my sweet Satan."⁴⁹³²

Led Zeppelin's 4th album, side 2, song 1, Misty Mountain Hop:

Forwards: "Mountains were spirits go now, over the hills where the spirits fly."

Backwards: "Spirits are unbelievable,... It's spiritual."

F: "So I decided what I going to do now."

B: "We are sinners."

Led Zeppelin's album, Houses of the Holy, backwards: "Satan is really lord."⁴⁹³³ The band was alleged to have "indulged in everything from secret devil message", they said wasn't there.⁴⁹³⁴

Pat Benitar's Hell is for Children, backwards: "Christ is dead".

The Rolling Stones' Sympathy for the Devil, backwards: "Satan is the one"? or "Son it's a war"? Another portion backwards: "He is invincible".

The Rolling Stones, Painted Black, backwards "Help us, God Help us!" The fact that this is backwards suggest that it may be a prayer to their god, the devil.

E. L. O. It's Over, Album: Out of the Blue, backward portion: "Help assist us in the (anti-Christ?) kingdom."

AC/DC, Back in Black, (are they making reference to the black vestments worn in some satanic black masses? The early Christians were clothed in white garments, or robes after baptism. The traditions behind white garments in later Christendom, is called the White Sunday.⁴⁹³⁵ The reversal of this is the black robes or black clothing in Satanism during their black sundays. Perhaps the rock music group Black Sabbath named themselves after the Black satanic mass. In contrast, the early Christian Clement of Alexandria, third century, wrote that the early Christians, in their mysteries had "...put aside the old man, and stripped off the garment of wickedness, and put on the immortality of Christ..." The garment of wickedness could have been symbolized by a black garment, in contrast to white garments worn by early Christians, (TANF) 2: p.217).⁴⁹³⁶

Ozzy Osbourne's Suicide Solution, is charged with having inspired a youth to commit suicide.⁴⁹³⁷

Judas Priest's music is said to have inspired 2 youths in Sparks, Nevada to shoot themselves.⁴⁹³⁸

In Ozzy Osbourne's War Pigs, he sings about occult masses, like witches & black masses. He says their music is for training young heavy metal fans that choose to go down "the left-hand path of Satanism."⁴⁹³⁹ Other degrading & negative satanic messages are found in some of the modern rock music which promotes the doctrines of the left hand path which leads to the realm of the fallen angels & the arch-demon.⁴⁹⁴⁰ Thus, to continue their fight against Christ, in this realm, the fallen angels spread forth anti-Christ messages through human agents in the flesh.

Helstar's, Noseferatu, side 1, the first 2 songs: Rhapsody in Black, & Baptized in Blood, preaches satanic occult rituals. In Jay's Journal, an occult ritual: baptizing in blood, is described.⁴⁹⁴¹

Later Christian traditions place the burial for Adam's body underneath the cross that Christ died on. Thus, Adam's remains were baptized in blood, as the blood of Christ showered down in upon his remains under Golgotha.⁴⁹⁴² Early art works shows Satan rebaptizing young sorcerers. Another shows a Sorcerer exchanging the Gospels for a book of black magic.⁴⁹⁴³

Styx, (named after the legendary river that surrounds Satan's kingdom),⁴⁹⁴⁴ in on of their albums, they have a picture of the group standing on a black rocked river bed. In their song Snow Blind, a backwards portion says: "Satan move in our voices."

The Eagles' Hotel California hints to gathering in the master chambers to kill the beast by stabbing it with their knives. A backward portion says: "Oh yes, Satan... organized his own religion." In side the album cover, it shows a hotel; in the upper floor area is a person which some have suggest looks like Anton Szandor LaVey, the organizer of the "Church of Satan" during the 1960's. In a house painted black on California Street in San Francisco, California, LaVey held Satanic black masses and rituals in his church of Satan. The Eagles manager, Larry Salter, has admitted that members of the group had dealings with members of the satanic church.⁴⁹⁴⁵

Twisted Sister, album Stay Hungry, side 2, song #5, S.M.F. has portion forward that says: "Your walking wonder," backwards: "I know what power is!"

Prince's Purple Rain backwards mocks Christ's 2nd coming.

Quiet Riot's Metal Health, backwards: "Serve beast for money."

The Rolling Stones' Tattoo, backwards: "I love you, said the devil."

Venom uses pentagrams with the goat's head in it.⁴⁹⁴⁶ A portion of their Welcome to Hell has a backwards quote from Milton: "It's better to reign in hell than to serve in heaven."⁴⁹⁴⁷

Queen's Another one bites the dust, backwards: "Start to smoke marijuana."

Slayer did a publicity shot of band members leaning over the bloody body of a woman, with gore oozing out of their mouths. They also use satanic symbolism on the album covers, and their music is full of satanic themes.

King Diamond ignites a large crucifix, with satanic lyrics speaking of satanic rites, and themes. He credits different satanic-devil worshipers for helping him in the production of his music. As the whole point of Christian music is to sing praises to Christ & encourage good deeds, which eventually help people become more Christ like. In contrast, a lot of the rock music of the 1960s through to the present, encourages the opposite, & his in praise or sympathy for the devil, & encourages the listener to retrogress towards the demonic traits of demonification. To help preach these dark traits of demonification, a number of rock and roll groups, plus more arose, that don't hide their anti-Christ, Satanic messages anymore in their music, but scream them out, some of the names of these bands are: Judas Priest, Iron Maiden, Satan, Sex Pistols, Southern Death Cults,

Agnostic Front, Bad Religion, Alien Sex, Fiend, Battalion of Saints, Corpse Grinders, Criminal Youth, Christian Death, Castration Squad, Crucifix, Condemned to Death, Child Molesters, Crown of Thorns, D.O.A., The Damned, Dayglo Abortions, Flesheater, Fall of Christianity, Graven Image, Icons of Filth, Leather Nun, Millions of Dead Cops, Mob Vengeance, Slaughter Christ, Suicidal Tendencies, Shattered Faith, The Cult, Septic Death, Stillborn Christians, Satan's Cheerleaders, Sex Gang Children, Some Weird Sin, Skulls, Violent Children, Voodoo, Ratt, WASP, KISS, Deicide, Cannibal Corpse, & many others.⁴⁹⁴⁸ One satanic murderer said that Satan "spoke to me through the music."⁴⁹⁴⁹

If the occult has reversed the symbols, rituals, doctrines, morals, and mysteries of early to later Christianity. And if one of those doctrines which is reversed is deification, an early Christian doctrine ritualistically depicted in the early Christian mysteries, in which the Christian believed that they would eventually reach perfection and even godhood.⁴⁹⁵⁰ If this is reversed in Satanism, and other earlier secret societies, then, instead of becoming more like Christ, they believe that they will become more like Satan & the devils, or if they don't believe in their existence, at least some claim freedoms to "do what thou wilt," even if that means quests to develop negative traits. Thus, from early to later Christians' perspectives, such ones as these have been considered throughout history to be descending down into hell with the negative dark traits of that left-hand path, on Christ's left hand in Last Judgment scenes.⁴⁹⁵¹ Not surprising then should be how other symbols of deification, (different types of hand & wrist grasps), would be reversed in demonification.

Devil-Contracts, are also part of pre-existence themes-lore, in that they are the post-war in heaven, post-fall from heaven activities of the Devil & his fallen-angel-demons. But they are also part of the Devil's counterfeitings of deification lore in the demonification of those that follow his counterfeit mysteries & dark rituals, in opposition to, & the reversal of Christ's saving rituals. Continually at war with God, the Devil fights with God for the possession of the human family, by offering us counterfeit temporary forms of "happiness," in carnal-pleasures through drugs, illicit sex perversions out side of the traditional marriage contracts, & by tempting us with counterfeit deification abilities, powers & granted wishes. According to popular lore, sometimes acted out in theaters, plays, & movies, they show one of the Devil's methods of collecting souls, are through counterfeit mysteries, & blood contracts, counterfeiting the concepts & Christ-types of cross-wounding symbolism, through blood oath covenants & counterfeit hand clasping rituals. Because people often seek to get riches, power, counterfeit deification abilities, & fame, the fast way. Or wish for things they ought not to, by increasing their devilish abilities to satisfy their lusts for all the negative traits, in opposition & the reversal of the positive Christ-like traits. The Devil is willing to use his counterfeit dark priesthood powers to grant those wishes, & evil desires & temptations, but always with a high price to be paid! They have to sacrifice others, &, or promise their souls to be the Devil's, for time & eternity. Thus, inasmuch as the traditional early to later Christian hand & wrist clasps in marriages, are also contracts, that symbolized the bride & groom being joined together by God for life, & with the promise & symbol that their love can be eternal, & will continue to bring them together in the afterlife. The Devil has counterfeited this, & other Christ like contractual symbolism, according to traditions, art works & popular lore, in the Devil-Contracts' hand clasp, often said to be done left hand to left hand, but not always depicted in this way. But, when done with left hands, this is supposed to be symbolic of the left hand path towards demonification, the reversal of & counterfeit of

Christ's deification. The Devil-Contract might also include some dark occult rituals that are believed, in popular lore, to also void out even Christ's atonement upon the dark ritualistically contracted. After this, the contracted are said to experience, for a while, counterfeit deification abilities, obtain riches, powers, & other things wished for, but then ends up paying the ultimate price, when the Devil comes to collect their souls in the end.⁴⁹⁵²

Stories of pacts with the devil go back into ancient times, for example, the 5th century story of the pact is in story of Saint Basil. Another dates back to the 6th century in the story about Theophilus of Cilicia.⁴⁹⁵³ Theophilus performs an oath to be loyal to Lucifer, signs a contract to live wickedly, but later repents and calls upon the Virgin Mary for help. She descends into hell, snatches the contract and takes it back to Theophilus, who destroys it.⁴⁹⁵⁴ 1500, Erasmus of Rotterdam, published a letter in which he spoke of devil-contracts as an invention made by the witch-prosecutors; however, his satire had no effect; for, in the meantime, the fires that burned alleged witches were constantly going all over Europe during that time. 1563, Protestant physician, Johannes Weier, (born at Grave, 1515), in his six books, *De præstigiis Dæmonum et incantationibus ac Veneficiis*, though he still believed in the Devil and in magic, he rejected the possibility of witchcraft and compacts with the Devil.⁴⁹⁵⁵ Earlier, a 12th century artwork depicts Theophilus making a pact with the devil. Theophilus has "his hands between Satan's in the sign of feudal homage."⁴⁹⁵⁶ This is similar to the Christian rites of passage hand and wrist grips made during feudal homage oaths done by Nobles with Christian kings.⁴⁹⁵⁷ Therefore, even Satan has counterfeited this later retrogressed fragments of the earlier Christian mysteries. At any rate, the same types of feudal homage hand grasping, and the kiss of peace, which includes a hand clasp,⁴⁹⁵⁸ as it is seen in depictions of Christ's descent into hell.⁴⁹⁵⁹ Plus, the hand grips which were carried over into the wandering-Christ traditions, in which monks would greet, with a hand clasping kiss of peace,⁴⁹⁶⁰ wanderers, pilgrims, and others, whom they believed were Christ in different guises. These same types of hand & wrist grips, found so often in historic Christendom, must have also been counterfeited and blended into the traditional pacts with Satan.⁴⁹⁶¹

Whatever might be the case, it's interesting how that in a fictional series about English magic, the Harry Potter series, vol. 7, *Harry Potter and the Half-Blood Prince*, (by Joanne "Jo" Rowling, published in the UK, US & other English speaking countries on 16th July 2005, & later the movie by the same name, a 2009 British-American fantasy film directed by David Yates and distributed by Warner Bros. Pictures). In the movie, it shows a wrist grasp between Severus Snape making an Unbreakable Vow with Narcissa Malfoy, the wife of Lucius Malfoy. Their Bonder was Bellatrix Lestrange, Narcissa's sister and a Death Eater dressed in black. In Brittany's fables, white is often the color worn by priests, (while black is often associated with death, & thus a funerary color for mourning loved ones passed on).⁴⁹⁶² Severus thus vows to protect Draco Malfoy from harm and guide him whilst he attempted to perform the task the Dark Lord (Voldemort, also often dressed in black),⁴⁹⁶³ had asked him to do. That dark deed was to kill Albus Dumbledore, the head master of Hogwarts School of Witchcraft and Wizardry, shortened Hogwarts, a fictional British school of magic for students aged eleven to eighteen.⁴⁹⁶⁴ What might have inspired or been the source, if any, for J. K. Rowling's wrist clasping "Unbreakable Vow," in English versions of magic? Could she have done research & known of such things as the blood covenants in history?⁴⁹⁶⁵

Part of the symbolism of one becoming an apostate from God is to have the person depicted "falling away," or in some cases, falling off ladders to heaven, where the

ascender doesn't make it to the top to clasp the hand, or have their wrist or hand gripped by Christ, waiting at the top. Instead, dark colored demons, grasp at them, shoot arrows at them, or get them to be distracted to see the temptations, lusts, greed, & other negative distractions below the ladders to heaven, & upon taking their focus off of Christ, & not holding to the rungs, they let go, or allow themselves to be grasped & pulled off the ladder by said demons.⁴⁹⁶⁶ In other cases, Christ also draws (by hand & wrist clasping), souls to himself, to help keep them from falling, slipping, or tripping. Thus, the hand & wrist grasps are symbols of protection from the dark evil forces, as is depictions of souls in the palm or hand of God.⁴⁹⁶⁷ While in contrast, there is no protection, so it would seem, when Death comes to take the soul of all types of people, ages, Kings, Nobles, etc. So also in the early to later Christian concept of having demons, or the devil, even a personified death, as in "The Dance of Death," art works, that shows different types of hold, hand grips, wrist grips, with right & left hands, in some cases, grasping hold to cause to fall, or take the soul away. In some cases, Death is clothed in a white shroud.⁴⁹⁶⁸

In the rock & roll group, Blue Öyster Cult's song about not fearing death, or the Grim Reaper, often depicted as a skeleton in a black hooded robe, sometimes holding a reaper farm tool used to cut down wheat, etc. Thus: Don't Fear The Reaper, is a song by the American rock band from their 1976 album, *Agents of Fortune*. It was written and sung by the band's lead guitarist, Donald "Buck Dharma" Roeser and was produced by David Lucas, Murray Krugman, and Sandy Pearlman. During the song, as if Donald knew or seen the art works, they sing about not being afraid to take death's hand, or take hold of the Reaper's hand to thus fly off with the Reaper.⁴⁹⁶⁹

Matthew 24:5, 9-11, warns of counterfeit Christs, or "false Christs" that will deceive many. "Then shall many be offended" (24:10). The world offended is used to translate the Greek *skandalizō*, which means to "trip." In a religious context such as this, it means to "give up one's faith": "many will turn away from the faith" (NIV), or "many will fall from their faith" (REB). And "many false prophets shall rise, and shall deceive many" (24:11).... Acts 20:29-31. "Grievous wolves" will "enter in among" the Church, and they will not spare the flock (20:29). "Of your own selves" men will arise, teaching "perverse things" so they can "draw away disciples after them" (20:30), or "in order to get the disciples to break away and follow them" (REB).... 2 Peter 2:1-3. Thus they will "make merchandise of you" with false doctrine (2:3): "feigned words" (KJV)... "sheer fabrications" (REB).⁴⁹⁷⁰

To "trip," be "draw away," & to "break away," or turn from the right hand path to be thus grasped by counterfeit hand & wrist grips, is to apostatize away from the true mysteries of Christ, to the dark fallen counterfeit variable types of mysteries of Satan, as given in the secret societies, secret combinations & the occult. "Grievous wolves," in sheep's clothing, (Matthew 7:15-16; Romans 16:17-27. Acts 20:28-31), is still a symbol of counterfeiting, pretending to be someone, or to be something that one is not. Thus, also the counterfeit ropes, once white, blacked by sins to black robes. To fabricate means to make something up, perhaps to counterfeit of something. I wonder if part of the "fabric" part of the word "FABRICate, has historical roots in counterfeit garment themes? Thus, to have counterfeit teachers to put off, or take off clothing, to stand naked before those in the ritual who see, (but for lustful purposes). Unlike in early Christian mysteries, where supposedly, in some cases there were precautions made for them being naked, such as a veil to separate those of the opposite sex, who might see, & thus cause wandering eyes, & wandering distracting thoughts).⁴⁹⁷¹ If naked, would they then be clothed in ritualistic black counterfeit garments of the false mysteries

of Satan?⁴⁹⁷² For as the “mystery of iniquity” was already at work in the counterfeit mysteries of the pagans in Paul’s day, teaching counterfeit deification, (2 Thessalonians 2:1-12), so also in the mystery of iniquity alive in modern Satanism & the occultic secret societies.⁴⁹⁷³

As the early Christians had “secret teachings,” the mysteries, so also do Satan & his followers, in his & their counterfeits of those “secret teachings,” that reversed the good into evil. “Woe unto them that call evil good, and good evil; that put darkness for light, and light for darkness....” (Isaiah 5:20). In the occult lore, “the secret teachings,” & lists of their characteristics, have made their way into the magic traditions, some eventually to end up in English fairy tales as the contents of the magician’s “one big book bound in black calf and clasped with iron, and with iron corners.”⁴⁹⁷⁴ Color symbolism from the Middle Ages has black, for envy, as personified as “a black dog” a negative virtue, in deification themes of symbolism about those seeking to avoid that negative trait, & others, while they acquire the numerous positive virtues, in their quests for perfection.⁴⁹⁷⁵

As colors symbolism of white & black, used by both early to later Christians, & by those in the occult & the “dark arts,” faded off into legends, later traditions, fairy tales, & myths. Many hints to ritualistic garment color symbolism show up in the legitimization process that turns the symbolism further into some of the themes in later fables. “It may further be observed, that not unfrequently a change of religious faith has invested with dark and malignant attributes beings once the objects of love, confidence, and veneration.”⁴⁹⁷⁶ Aspects of the doctrines of deification & demonification, with white as a symbol for deification (white robes symbolizing the type of glorious resurrected body the deified body will clothe the deified spirit in). In contrast to the reversal of white to black, symbolic of demonification, (black robes sometimes associated with the dark arts, black magic, the occult & left hand path, where those who go down it become more & more like the devil & his demons, or develop the negative traits). Such aspects also shows up in the later fables, that includes the different traits the deified or demonified are believed to be able to do, such as fairies giving the gift of penetrating the thoughts of men, and of transporting himself and others from place to place with a wish. Raising, or removing castles, palaces, gardens, banquets, & such like abilities.⁴⁹⁷⁷ But also, the garment themes of spots, unspotted, purity, impurity, & other opposites. For example, amongst “false fairies,” such as a being as Belphebe, whose “whole creation did her shew Pure and unspotted from all loathly crime, That is ingenerate in fleshly slime, was born of a Fairie.”⁴⁹⁷⁸

Black & White Colors & Clothing in later Legendized Stories, Plays, Movies & The Use of Modern Color Symbolism: “The light of the body is the eye: therefore when thine eye is single, thy whole body also is full of light; but when thine eye is evil, thy body also is full of darkness. Take heed therefore that the light which is in thee be not darkness. If thy whole body therefore be full of light, having no part dark, the whole shall be full of light, as when the bright shining a candle doth give thee light.” (Luke 11:34-36). Matthew 6:23: “But if thine eye be evil, thy whole body shall be full of darkness. If therefore the light that is in thee be darkness, how great is that darkness!” Romans 1:21, “Because that, when they knew God, they glorified him not as God, neither were thankful; but became vain in their imaginations, and their foolish heart was darkened.” “Having the understanding darkened, being alienated from the life of God through the ignorance that is in them, because of the blindness of their heart.” Ephesians 4:18.

After 132, the Apocalypse of Peter, considered canonical in Clement of Alexandria’s thinking, mentioned

as being a New Testament book, in the Muratorian Fragment. Also, read in some of the churches of Palestine annually, according to Sozomenos, for it was read in preparation for the celebration of Easter about 440 A.D. However, others rejected it, & it was contested as canonical & non in different areas of Christendom, but received as canonical but not without protest in other areas. It was lost until about 1887, when a fragment written in Greek was found in Akhmim, Egypt, then a complete Ethiopic version in 1910. Thus, in the Apocalypse of Peter, Jesus is said to reveal to Peter some of the things going on in Heaven & Hell. Of interest here is how that in Heaven: “...The inhabitants of the space were clothed with the robes of radiant angels; and similar were their robes to their surroundings.... The glory of all who lived there was the same...” In contrast, Hell was opposite, for “...those who are punished there and the punishing angels had their robes dark; as the color of the air of the place is also dark.... [there were those] who had blasphemed the path of righteousness...” Other color symbolism & descriptions of darkness, garment themes & types are mentioned too, with “worms like dark clouds,” assailing different ones. Others are thrown into a dark place and were scourged by evil spirits. In another place, women & men in dirty rags were wallowing on them in torment. There were those who had polluted their own bodies.⁴⁹⁷⁹

A 10th century German nun, Hroswitha, a play writer, used color symbolism in the play, *The Conversion of Thais the Prostitute*. During which the hermit, Paphnutius, speaks of Thais, who dies and is resurrected, her body is said to “...join the snow white sheep in heaven.”⁴⁹⁸⁰

In later centuries, mystery plays, moral plays, and “Theatre” or Theater, kept alive some aspects of garment traditions. For example, the allegorical play, the *Order of Virtues*, late 1140s, by Hildegard, a distinguished German abbess. In the play, the “...protagonist, called the Soul, begins the play sewing her white garment of immortality, but casts the garment off when she encounters the Devil.”⁴⁹⁸¹ Later in the play the personified Virtues descend into the body of the church and “...enchain the Devil so that Charity can trample his head beneath her heel. Now physically grotesque and covered in painted wounds, the Soul mounts the steps, puts on a new costume called ‘the armour of light’, and ascends to Heaven.”⁴⁹⁸²

Black color animals were often associated with evil, death, & ghost hauntings. Europe has its haunted houses & battlefields, Rome had a haunted bridge – the Ponte Sisto, for crossing the Tiber not far from the Farnese Palace. On dark nights, it was said by those who loitered on the quay of the Lungotevere dei Vallati, that they’d seen a black coach, drawn by black horses, engulfed in “the flames of perdition.” It crossed the bridge, & inside riding was the ghost of Olimpia Maidalchini Pamphili, who in life had become rich off at the papacy’s expense. She was clutching 2 gold coffers, she’d taken from under the bed of the dying Pope Innocent X. Like the black hounds of hell, these were the black horses of hell.⁴⁹⁸³

In the movie, *Legend*, starring Tom Cruise, & Mia Sara, who plays the part of the beautiful innocent fair young Princess Lily. The movie has a number of cases of the use of color symbolisms, of references to pitch black heart goblins, up to no good, as they obey the commands of the Lord of Darkness, who shuns the light of day. Of innocents being shaded by the “sin” of reaching out and touching a white-colored unicorn, thus causing the winter season and darkness to start gaining power. There’s a part where Lily is in the dark chambers of the Dark Lord; she is dress in a white dress, but while dancing, a black colored dress figure joins her in the dance. As they dance, they blend as one, and Lily’s dress is changed from white to black, symbolic, I suppose, of her transformation from innocence, towards becoming more darkened by giving in

a little more, to the temptations presented to her. These consist of jewelry, of food, drink, and other things that are suppose to “change her,” to becoming a creature of the darkness. Cruise, playing Jack, gets a shield & sword & encounters in a swampy area, an ugly female water devil type creature that wants to eat Jack. Perhaps such things are based on water devils or fallen angels that are said to have fallen down into the lakes, rivers, streams, & perhaps even the swampy marshes.⁴⁹⁸⁴

In J. R. Tolkien's series, *The Lord of the Rings*, it's also the evil behavior of Smeagol, later called Gollum, that darkens his countenance. Having taken a magic ring by murder, he retrogressed down, liked to dress in black, lived in deep dark caves, as he is driven down into the deep dark places. Living in darkness for a long time, he is demonified by the magical ring that was forged & belonged to the Dark Lord, Sauron. The movie series depicts warned how “the Dark Lord on his dark throne in the Land of Mordor where the Shadows lie. One Ring to rule them all, One Ring to find them, One ring to bring them all and in the darkness bind them.” The writer of the series, John Ronald Reuel Tolkien, was a devout Roman Catholic and believed firmly in the truths of Christianity, and was influenced by & used earlier Christian symbols & types in his fictional series. Gandalf, a Maia, or minor god or angel, is first called “Gandalf the grey.” However, this powerful wizard becomes more powerful after a battle with a demon from the ancient world, Balrog. Like Michael the arch-angel, he battles a devil, who attempts to cross the treacherous Bridge of Khazad-dum, the demon Balrog & Gandalf fall into the deep places of the earth, the dark pit in Moria, & Gandalf kills the demon, but is almost killed himself. He has a near death experience, returns back to Eru (god). Then returns to his body, changed & then is later called “Gandalf the white.” His grey robes are changed to white bright & glorious robes like many heroes do in historic Christian writings. In the story, the elves and men of Gondor call Gandalf “Mithrandir” which means: the gray pilgrim. The symbolical color types of the changing of robe colors from gray to bright white are types of Christ. It's Gandalf's behavior, his acts of kindness, his willingness to protect his friends & act as a shield against evils, that reflects early to later Christian types: “In the person of Gandalf, Tolkien attempts to show his readers the power of Christ's sacrifice on the Cross, descent into darkness, resurrection, and glorification in his new body!”⁴⁹⁸⁵

J. R. R. Tolkien also uses a lot of color symbolism in his fantasy series, *The Lord of The Rings*, also light and darkness, symbolic of the contrasts between the two opposites, good and evil. As in the book, In the later movie series, *The Lord of the Rings*, 1st movie, *The Fellowship of the Ring*, it as though they are being forged, purified by a refiners' fire of trial, testing, hardships, battles with evil, and descents into the underworld type under the mountain descent into the deep mines, where evil creatures dwell. It's like Tolkien legendized the descent dramas of historic Christianity, and Greek mythologies' heroes descents into hades, and blended in Celtic magical mythologies too. We note an increase in power, of a wizard, Gandalf, after he, like Michael the arch angel, battles Satan, or Lucifer, and thrusts him out, after which Lucifer becomes a fallen angel. In the underworld of Christ's descent into hell, hades, limbo, purgatory, the Anastasis, The lands of the Dark Lord, in *The Return of the Kings*, wasn't a happy place to be in, there were all kinds of dangers, and awful creatures that they had to look out for. Thus, it's called “the darkened land.”⁴⁹⁸⁶

In historic Christianity, they ascend up out of the font, in some cases by a ritualistic helping hand clasp, just as hand and wrist clasping are often seen depicted in Christ's raising up Adam and others from the grave, pit,

underworld, hades, limbo, purgatory, the Anastasis, by different types of hand and wrist grasping. In baptism, the naked person is then clothed in a new garment, robe, or covering, often times white, symbolic of the soul being clothed in a protective garment, often seen in art works that show the souls' after life ascension into heaven, paradise, or in mid air ascents. The color of these blankets, clothing, robes, or coverings are often white. It may be that Tolkien was familiar with these historic Christian types of journeys of the soul and incorporated the symbolisms in his book series.⁴⁹⁸⁷

In the fables of the ancient religion of Scandinavia, & probably the whole of Gotho-German race, perhaps pre-existence themes with color symbolism seem to played a part in their fables about demons & good spirits. Those of good and elevated nature & are friendly towards people are called “White or Light Alfs or Spirits.” While the bad Dæmons, or Demons, especially the underground ones, were called Svartálfar, or “Black Spirits, or mischievous Trolls.” In other fables, are Ljosálfar or Light Alfs, & the Dökkálfar, or Dark Alfs that dwell below under the ground. They are unlike each other in actions & appearances, one being whiter than the sun, the ones blacker than pitch.⁴⁹⁸⁸

In Scandinavia, the peasantry traditions & fables tell of the Elves, The Alfur, distinguished by colors, White and Black. The white are the good Elves, that dwell in the air, dance on the grass, sit on the leaves of trees. The black ones, are evil elves, underground people, they frequently inflict sickness or injury on mankind.⁴⁹⁸⁹

In the Baltic, to the Isle of Rügen, The inhabitants of Rügen, believe in three kinds of Dwarfs, or underground people, the White, Brown & Black. The Black Spirits, the Dark Alfs, seek to torment & injure the human family, & are mischievous. Black Dwarfs wear black jackets and caps, and are ugly, with weeping eyes. In contrast, White Dwarfs are delicate, beautiful, and of an innocent & gentle disposition. In the fable, *The Wonderful Plough*, a farmer was master of a black one, that are the blacksmiths & armorers. The farmer saw a bright insect, going backwards & forwards on the cross, as if in pain, wanting to get away. Next morning he saw it again, suspicious about it, he thought: “Would this be one of the black enchanters? For certain, all is not right with the insect; it runs about just like one that had an evil conscience, as one that would, yet cannot go away.” He'd heard from his father & old folks, how that the underground people, should they happen to touch anything holy, they are held fast & cannot quit the spot. Thus, they are careful to avoid touching such holy things. The farmer grabs the insect to find that he had, by the top of the head, a little ugly black chap, 6 inches long, screeching & kicking furiously. The little black ones, this species is said to be the most malicious and obstinate of all the underground race. The farmer took the black one & put him in a black iron pot, kept him there until he swore an oath to make the farmer “an iron plough,” thus the black one swore, the farmer let him go & the next morning it was there in his yard.⁴⁹⁹⁰ This fable's pre-existence themes in legendized form, might be understood in light of later Christian art works that show fallen angels as insect type creatures.⁴⁹⁹¹

In another series, it's the evil behavior that darkens the countenance of the fictional character, Tom Riddle, who used black magic to murder for revenge & gain. He eventually become changed by the dark arts, liked to dress in black, & became known as the Dark Lord Voldemort, in the *Harry Potter* series, by J. K. Rowling. Voldemort's “Death Eaters” like to dress in black too, thus dark, light, & color symbolism used, which doesn't have anything to do with actual skin colors.

Like in J. K. Rowling's *Harry Potter* series, where color symbolism, light & darkness types run throughout the whole series. Teachers who use the dark arts, dressed

in black robes. References to “the dark Lord,” to the forbidden black arts. Plus, even different ones’ comments about the movie series as getting progressively darker, with even lighting effects, that make the scenes darker. There are even those who talk about how dark the movie series is getting towards the final battle between white defensive magic & murderous black magic. There’s also the issue amongst the “pure bloods,” who are magical people with both parents who practice magic. Then “half-bloods,” only one parent who does; & mud-bloods, a magical person who has no parents that practice magic. In 15th century Spain, La Celestina, told in an earthly, comic style, that portrays “the impossible love affair between an Old Christian of pure blood and a conversa whose blood is polluted by her Jewish ancestry.”⁴⁹⁹² These types of anti-Jewish ideologies filtered down into Germany, before, during and after the two great world wars.

Color symbolism was passed down in Whitesunday vrs Black Sabbath, etc. Christians are clothed in white, symbolic of purity, Satanists wear black hooded robes, symbolic of the dark arts of black magic. So those color symbolism still are in use down to modern times.

Old black & white cow boys & Indians movies used color symbolism too, white hats for good guys, black hat for bad. Its ancient color symbolism passed down to our time.⁴⁹⁹³

DEIFICATION LORE FADES OFF INTO RELIC MAGIC: In their progress towards Christian perfection, the stories about them performing cures, gathering about them different animals, as if able to talk their language, or slaying dragons, healing the sick, miraculous modes of travel, plus many other miracles performed, are part of the deification lore that was passed down in later Christian legends.⁴⁹⁹⁴

Thus, in later centuries, deification themes seem to have passed over into the legends of what the early to later Christian saints could do. The “divine favors” of being able to work miracles, even after their deaths, through the relics that were associated with them, or their body remains, such as a bone, a tooth, hair, etc. Or something they were said to have worn, or possessed, a fragment of their clothing, etc. These relics, real or not, actual or manufactured, became parts of the different systems of relic magic & their holders’ claims to the wonders associated with them. The stories, & lore, that grew from possessing different relics, were sometimes used by the clergy or rich Lords, or Political religious leaders of the Middle Ages on into the Reformation, to make money off of the pilgrimages to see & touch such “powerful” relics.⁴⁹⁹⁵ “In an age of faith tales of miracles abounded, and they were solemnly recounted from the pulpit and by the fireside. Eagerness to see wonders brought the wonders to life— bleeding statues, miraculous cures, resurrections, reversals of nature’s laws. Men were not the only beneficiaries of the saints’ intercessions.” Animals were too. When the devil sent a frightening storm, a bishop, performing mass, could point at the relic, an arm of St. Simeon, so that the storm was unable to do damage to unfinished holy places being built, so the stories go.⁴⁹⁹⁶ Thus, it became very popular amongst those who could afford it, to established large collections of different types of relics. Deification themes thus faded off into & became part of the “divine” powers in relic-lore that grew out of the different claims as to the “divine powers” attributed to relics of the saints. Also, of the merits & patronage powers of protection, cures, & other wonders pooled together to thus be tapped into from the collective goodness & merits of the saints. For it was believed that the patron saints could be called upon for help with different types of problems, issues & for numerous reasons. In so doing, their specialties, their powers, gifts, & merits could thus be used, so it was believed, to help Christian Kings, Queens, Lords,

Knights, the Clergy, on down to the common folks, to overcome many difficult circumstances, & offer protection by diverting possible tragedies.⁴⁹⁹⁷

“The Archbishop of Cologne pillaged the relics of the Magi (!) From fallen Milan in 1162, and the crusaders looted Constantinople’s relics in 1204. James of Vitry hung a finger of Mary of Oignies encased in silver on his necklace, giving it to Pope Gregory IX ‘to carry against the vice of swearing by which he was atrociously tempted’.... Nor were contemporaries shocked when Countess Theodor, Thomas Aquinas’s sister, ‘asked for the right hand of the said holy body [Thomas’s] from the Abbot of Fossanuova. Although fourteen years in the earth, he was unable to pull it easily off the body, and had to cut it off with a knife, and it gave off a wonderfully sweet odour to those venerating it.’”⁴⁹⁹⁸ So this story claims!

As saint-cults grew (based on, & surrounding the saints’ specialized gifts, merits & abilities), claims to miraculous events began to spread, as such stories were circulated to give credibility to the relics. During the Middle Ages, on into the Spanish Inquisition era & the Reformation period such things were sanctioned “magic” or “miracles.” So long as they were state-church & clerically approved rituals, the practitioners were on safer grounds in contrast to that which was alleged, & claimed to be counterfeited “miraculous” feats, as done by witches & those alleged to worshiped the Devil.⁴⁹⁹⁹ During those eras, a number of things alleged against a person, could mean being subjected to torture & forced-confessions, to then be burned at the stake for such alleged crimes against Christ & “his” church.⁵⁰⁰⁰

Before, during, & after the 16th century, different versions of what types of rituals, prayers, ceremonies, & other things used to tap into the divine powers of the Godhead, or the deified saints’ powers, became on going issues. What was acceptable amongst the superstitious peasants, the common folk, & what was acceptable with canon laws & clerical ceremonies, became somewhat foggy & unclear for the peasants in different areas of Christendom, who didn’t know, care, or always follow the particular clerical opinions in their areas. Especially when it came to their superstitious use of folk remedies, & folk “magic,” to attempt to get the desired results in dealing with the difficulties, problems, challenges of their times & places.⁵⁰⁰¹ Because the common peasants were blending in folk magic in with already paganized blends of the Catholic church’s versions of acceptable canonical ceremonies & festivities. The unacceptable-versions & blends were vilified as heretical or witch craft, & thus, it was believed by many of the clergy that it must be cleansed out from amongst the peasantry, even by brutal methods, in some areas of Christendom. In the thinking of the clergy, the peasants’ methods of cashing in on the merits of deified saints’ deification powers, wasn’t the acceptable way to go about doing it. For it was outside the church’s control, & therefore such superstitious methods could be tainted with demonic counterfeits, so the clergymen could claim. A healing without the use of proper relics, for example, could be vilified as having been done by demonic powers, rather than by divine powers. Besides, there was money to be made off of the use of relics, indulgence sales, & fees for ceremonies, & it was a business that many who got a certain split in the percentages established, (in the monopoly of divine powers),⁵⁰⁰² that they didn’t want to see diminished, by unsanctioned “miracles,” or other unauthorized withdrawing from the banks of deified saintly merits. Which deposits of good work-merits of saints, the saints throughout history & the martyrs, had built up by their faithfulness, & acquired gifts of deification powers, in having advanced towards deification, & moral Christian perfection.⁵⁰⁰³ Thus, many in the clergy wanted to maintain

control over other uses of unauthorized “powers” claimed to be from divine sources, because some in the clergy, & others were alleged to be manufacturing thousands of fragments of alleged relics, most of which all couldn’t possibly be from those deified saints’ body remains that they alleged they came from. Thus, such use of peasants’ folk magic & other superstitious home remedies, natural cures, & herbal uses gathered from the forests, their farms, or that was imported from other countries. Such things as these had to be countered, & combated, for in the minds of an ever growing Inquisition of thought-policing investigators & their brutal “justice” system, they could invent their own “evidences” & make up their own verdicts as to what was of God, & what was born of witchcraft, & thus vilified as being of the Devil.⁵⁰⁰⁴ But, the closer that the blends came to what was blended with the churches’ versions of the deification powers, the safer the practitioners were, provided that someone, motivated by whatever reasons, didn’t turn them into the Inquisitors & vilified their blend with negative descriptions & alleged witness statements that the practitioners were practicing witchcraft. Thus, the outlawed blends were what the church tried to get rid of through brutal & satanic ethic cleansing tactics of forced confessions through the most cruel torturing devices that they could devise, all done in the holy name of Christ. For in the clerics’ views, that which they called witchcraft, was “illegal witchcraft,” because they said so, & thus subjecting the accused to all manners of wicked torturing devices to get forced confessions of heresies & the use of witchcraft.⁵⁰⁰⁵ This thought policing was being done by those who all the while practiced their own superstitious versions of what others might consider as magical.⁵⁰⁰⁶ Promises of success in life, promises of salvation, of miracles to accomplish desired outcomes, often fell under the close watchful, & even spying eyes, of the Inquisition that was out inquiring, investigating, thought policing, & interpreting case by case strange happenings or claims. Interpreting & giving out case by case verdicts as to what were the acceptable use of alleged powers that seem to be unusual indications of deification powers alleged to be at work. But also, of what was not God’s powers, but those of demons, their post-fall from heaven activities, (again legendized faded pre-existence themes).⁵⁰⁰⁷ Thus, there were their interpretations, & verdicts, of what would be the church’s saintly advancing towards deification, with all the merits, powers, & alleged miracles that followed the faithful. Often-times, such claims to “miracles,” had to be done under the Church’s control & their institutionalized acceptable sacramental ways, & acceptable ways of performing rites, or doing established methods of canonical ceremonies to bring about those “miracles.”⁵⁰⁰⁸ Otherwise, anything outside of their control was suspected of being done by the demons & the Devil, who often would try to trick & take credit for Church “miracles,” or counterfeit them in order to draw carefully at first, then drag violently, believing souls to their doom!⁵⁰⁰⁹ Such things eventually became the stuff of folklore stories, later legends, fables, & demonology lore that grew in popularity, as deification powers were said & believed to be imitated by demons.⁵⁰¹⁰ This counterfeiting of deification powers, exasperated the Saints who were doing the same types of things for good, with their own deification powers, gifts, & divine abilities, as given to them by God. Plus, of which they had worked hard to acquire through their faithfulness, good works, & step by step, or rung by rung climbs up the ladders towards Christian moral perfection, where each Christ-like-trait worked on, & developed in their own lives, had empowered them with more deification powers.⁵⁰¹¹ Thus, in dogmatic theory, not always in practice, even in the monasteries, with the monks working on purification of themselves, through penances, & the

quests for moral perfection, which sometimes didn’t always happen because of human weaknesses. But despite their good intentions, corruption & other issues that entered in, clouded their efforts at times, & thus darkened their attempts to progress towards deification powers. Then, again, under theocracies of the Middle Ages, & later ones that developed at times, the acceptable forms of magic, in the thinking of the Inquisition & the Catholic church, were such things as Relic magic, & the stories of miracles surrounding them.⁵⁰¹² Such things were not considered as “witchcraft,” or “black magic,” because they were under the deification powers of the saints, who had been deified, like the Virgin Mary, & other saints, each with their special powers, gifts & merits to be tapped into upon performing the right types of prayers, rituals, & communions with the patron saints, so it’s believed. Or other communications with them to get their help with different problems, needs, & work through different types of difficult situations.⁵⁰¹³ But such things, to an outsider or non-Christian, might seem magical. But to declare such things as magical & heretical could get the unbeliever, (during the Middle Ages, on into the thought policing witch hunting era as), into literal hot water, or some other torturing device for being “guilty” of heresy, or blasphemy. Thus, in the clerics,’ nobles,’ royalties,’ & peasants’ eyes & ways of thinking was the acceptable “legal-magic” available for help. The acceptable ways to get access to the divine-powers, of deity & the deified, was through the “divine” sacraments, pilgrimages, sprinkling of holy water, mass-readings, indulgences, holy relics & other rites, though blended with many pagan elements by that time. Such ways were believed would accomplish the desire results: Saving souls out of purgatory, saving souls from spending more time there. Plus, healings, purifications, preparations for afterlife deification, assuring protections against evils, bad weather, plagues, protection against demonic forces at work, obtaining more & better crops, more customers, protection in travel, & so forth. There developed ever growing lists of patron saints, with festival days, or days on the calender in honor of them and their deification qualities and their saintly accomplishments, or ways they defeated or confronted the legions of demons scattered throughout the world. Or how they even overcame the Devil, himself, all of which made them qualify as being canonized as saints. Plus, instructions on how to get access to their merits, their divine powers, or specialties that one might need to get access to in the communion with them. They had passed by the angels & were becoming more & more perfected & deified, & thus, as ‘gods’ or ‘goddesses,’ ranked under the Godhead, they could be called upon in prayers to them for help. Thus, as deification themes became more legendized, these are the types of Christian moral perfection themes that arose over time.⁵⁰¹⁴

So while some were being hunted & prosecuted as witches for practicing illegal “magic,” being accused of witchcraft or heresies, others used the acceptable “magic” of the times, by collecting relics, & the 16th century was a time of great collections reported. The Inquisition left this type of church sponsored “magic” alone, besides, like the sale of indulgences, relics were a money making business collected from those who went on pilgrimages, & paid to be near to benefit from the deification powers, such as cures, etc., that was believed radiated out from the different relics.⁵⁰¹⁵ The established church’s “magic” developed “...the notion of witchcraft by a discrimination between its own miracles and those of other people who are unbelievers. How similar the notions of legitimate and illegitimate miracles are, may be learned from the writings of Agrippa of Nettesheim (1486–1535),... who proclaimed that the perfection of philosophy could be attained by magic, which in distinction to black magic... he called

“natural” or “celestial” magic, and which, he assumed, leads to a perfect union with God.”⁵⁰¹⁶

Agrippa’s book *De Occulta Philosophia*, written in 1510, published in 1531, presented his beliefs that the possibility of creating hatred & love by spells, or discovering thieves, confounding armies, changing weather patterns to make it thunder & rain, & these types of things were said to be accomplished by magic through a mystical communion with God. But for some reason: “In spite of the resemblance which Agrippa unconsciously had discovered between witchcraft and miracles, he remained unmolested, for his views were at the time commonly accepted.”⁵⁰¹⁷ But these were the same types of things that the common person would like to be able to do through the deified saints. It was a rivalry between the quests for abilities that different ones sought by going down opposite paths, towards deification, or towards demonification.

During these much later centuries, the deification concepts of love, kindness, charity, & other positive Christ like traits that the good monks & others were trying to develop, despite human weaknesses, that we all have. Unfortunately, such things & themes became almost lost in the back ground, & overshadowed by the tragic demonic actions of corrupt clergy & Inquisition thought police torture systems, clothed in the name of “Christianity.” For was Christ like behavior Christian? Or did Devil like behavior of the Inquisition make them “Christian”? If devilish means to force Christianize unbelievers into accepting “Christianity,” was the acceptable thing to do, for it was the “Christian” thing to do. Were the Devil & his demons then just as “Christian” in their behavior, doing the same types of tortures in hell fire, that art works depicted them doing to souls being demonified? It must have been scary & confusing for the peasantry & nonbelievers back then to encounter such contradictions in behavior & in being subjected to such harsh theocracies. As the dark nights of the apostasy, by the later centuries, had blended deification themes in with demonification practices, not much was left of the pure Christianity that was taught by Christ & his apostles: “All in all, we find that a religion of magic involves a belief in witchcraft. Where sacraments are employed as exorcisms, every attempt to exercising extraordinary powers is regarded not as impossible but as a lack of loyalty. Hence heresy and witchcraft are always declared to be closely allied, for witch craft is nothing but the performance of miracles without the licence of an established Church, which claims to have a monopoly in supernaturalism.”⁵⁰¹⁸

During the Middle Ages on towards the witch hunting days of the Inquisition & Reformation, the deification themes were still there, but were sometimes over shadowed by popular lore, superstitions, & suspected quests in lore, accusations, & verdicts of witchcraft from those “fighting” against those alleged to be seeking demonification on the left-hand path. Thus, demonification themes, the reversal of deification, was part of the gossip & folk-lore of the times. In demon-lore the powers, super-human abilities, & other counterfeit benefits of siding with the Dark Lord & devils was tempting enough for many to venture forth down the dark left-hand path. But there were always terrible prices to pay for those that did fall for the temptations of what was believed to be offered by the devil & legions of fallen-angels, demonified as dark-devils. Thus, if one couldn’t stay on the right-hand path towards the good powers acquired for the benefits of others & one’s self, by the following the examples of Christ & the holy righteous saints, & advance like them towards gaining the same types of powers in the ascent towards Christian moral perfection.⁵⁰¹⁹ Then one could risk getting the same types of powers, & abilities, so it was believed, by going down the left-hand path in making pacts with the Devil, or

becoming involved in illegal witchcraft, & hopes that the Inquisition wouldn’t find out. Thus, some, in attempting to make contracts with the devil, it was believed, that they’d sold their souls for such powers as becoming bullet proof, especially when gun powder & guns were invented, like in the case with Soldiers who entered into pacts. Or methods of predicting the future. While others tried to become rich through magic. But the devils’ powers also could do a lot of harm, & according to devil-lore, they could cause blindness, people to be lame, kill with a mere glance, etc. These, plus many more, were the types of things lore says that many sought after.⁵⁰²⁰

In magical devil-lore, the reversal & rival of deification powers, (or those powers, abilities from the miracle-producing spiritual gifts, & righteous use of powers & superhuman abilities, as used by the saints, good angels, true prophets, & apostles, plus those in moments of faith filled prayers, that protects, benefits others, & in some cases helps overcome different challenges). These different super-human abilities recorded in scriptures, history & legends, also have their rival counterparts, rival miraculous counterfeited substitutes for deification powers & abilities, except done by different means & powers. Rival powers, believed to have been done by demonic backed demonification powers through magical means. Often done to benefit the lusts & evil desires of the one(s) using such rival powers & abilities.⁵⁰²¹ Thus, like the accounts & later legends about what the early to later Christian saints could do; in magical devil-lore, different magicians, witches, sorcerers, & those who practice the dark arts of black magic & the occult, have their own magical lore, for example, its alleged, & perhaps in vilification polemics, charged that even some popes are said to have made pacts with the Devil. For example, Pope Sylvester II, who was born in Aquitaine, France, about 950, was later fabled as being able to fly! Known earlier in life as Gerbert, he had entered the cloister, when a boy, & was educated in a Benedictine monastery. Departing from perhaps truer accounts, magical lore paints him with the ambitions for greater knowledge, which is not bad in & of itself, but lore charged that he was also seeking the dark kind of magical knowledge, that inspired him to fly through the air to Spain. There he studied astrology and magic among the Saracens,⁵⁰²² (the Middle Ages Christians’ name for a dark skin race, the Arabian-Muslims). By those later centuries, as color symbolism had turned literal in associating dark-skinned races, with the black skinned demons in art, writings, & lore. So also were the Saracens-black skinned Arabian-Muslims vilified as devils! Whom, of course used magical powers, the dark arts, like other devils used. Thus, according to lore, who better to learn the dark arts from than those “evil” Saracens? Some examples of polemical vilification views of them are in the 8th c., polemical work by John of Damascus, who criticized them as followers of a false prophet & “forerunners[s] to the Antichrist.”⁵⁰²³ Another example of vilification is a 1307 image from Paris, showing French knights encountering Muslims, who are depicted as dark skin devils, with horns on their heads.⁵⁰²⁴ Gerbert allegedly stole a magic-book from the Saracens & flew back to France, where he is said to have set up his own school, acquired great fame, & even had the King as one of his disciples. He became bishop of Rheims, & had a magnificent cloak, & an organ constructed, & upon increasing the treasury of Emperor Octavian, in a subterranean vault at Rome. Gerbert was elevated to be the Pope Sylvester II, in 999. Strange stories about a magical head that answered his questions, & predictions of his death were fabled. Other fabled sources get into color symbolism, & lore about the devil taking on the shape of a black dog, which was said to accompany the Pope. But the truth about this Pope is not so dramatic, he was said to have acquired a lot of good old knowledge of the time

through diligent studies in different areas of scholastic opportunities given him, & with influential men of his time. But, over time, perhaps he was vilified in magical-demon-lore, because he was bold enough, when as a teacher and prelate in France, to strenuously oppose the pretensions of unworthy Italian pontiffs. In later becoming a Pope, & in having denounced some of his unworthy predecessors as “monsters of more than human iniquity,” and as “Antichrist, sitting in the temple of God and playing the part of God.” He could have thus been vilified as having studied magic which lore said he flew around with. But then, again, back to a truer account, even though he’d denounced the unworthy abuse of deification powers of prior Italian popes, when it was his turn, as a Pope, he had his own vigorous papal-policy, & behaved as a thoroughly authoritarian reformist, castigating simony and misconduct among the clergy & even forcing King Robert of France to get rid of his wife. He also spent a lot of time expanding the church in Eastern Europe.⁵⁰²⁵

1749–1832, Johann Wolfgang von Goethe, Romantic poet, authored of Faust, presents a blend of preexistence themes with deification. For Goethe, a preexistence was the life of the past, while deification would become the life of the future, the progress towards divinations. The exalted ancestral realms (Gefilden hoher Ahnen), connote a distant past that anticipates future glory, for there was a shadowy, pre-mortal existence that is behind us, and theosis is the eventual destiny awaiting us subsequent to our return to glory there. As to that past, only dim recollections of some foregone state, or former states or circumstances through which we’ve passed is dimly recalled. The reason for this loss of memory, is because that past is too insignificant and mean, for much of it to have been, in the eyes of Nature, worthy to be remembered again. To his contemporary the poet Christoph Martin Wieland, that if he seen him a thousand years in the future, hinting to him being deified by then, he said that he would witness how he quickened and cheered every thing that approached him by his beautiful light. Further on he continues the deification theme, how that “We can admit no other destination for monads, than, as blessed co-operating Powers, to share eternally in the immortal joy of gods. The work of creation is intrusted to them.” Goethe, citing Diderot’s provocative version of theosis: “If there is not a God, yet, there will be one.”⁵⁰²⁶

Terry L. Givens notes in his study on the preexistence: “Although preexistence is not an essential prerequisite to the doctrine of theosis, we have seen the connection repeatedly. Human origins in a realm of purer spirit, earlier associations with divinity.... [Thus] theosis frequently follows from a doctrine of pre-mortal existence.” A spiral, or return to glory, bringing the soul back to the point of origin.⁵⁰²⁷

19th century, by these later centuries, when the apostasy had taken its toll, especially in some areas of aged Christendom, there still were many later Christians doing the best they could with what light & knowledge they had, doing good to others, living as Christ like a life as they could. While others, because of the blend of paganized Christian concepts, & Christianize-paganism processes had gone on for centuries, there was also a blending of dark satanic practices too. One of these was the satanic practice that was regarded as “Christian” & even backed by Christian authorities, sanctioned as being a required rite, for erecting churches. If the reports are true, which is doubtful, during the 19th century, innocent children were sacrificed when buried in the repair work of dikes, in other cases, a priest had to be buried under the erecting of churches. It is alleged that the Strassburg cathedral required the sacrifice of 2 humans lives, thus 2 brothers lie buried in its foundation.⁵⁰²⁸ “As recently as the 19th Century, it was a custom in Europe to endow a building with good fortune by incorporating bread (the

staff of life) and [white] salt (symbol of purity) in the foundation.... [While] in Scandinavia, [century?] – in church as well as house construction – that ghosts of the sacrificed animals were given a special name: kirkevarer, or “church wares” or “church inhabitants.” The animal chosen might be the first one that wandered near the building site; more often, it was a lamb, and it was buried beneath the altar.”⁵⁰²⁹

In later centuries, a blend of pagan-Christian versions of saint-cult-magic gave way to different “magical” practices where the miraculous feats of the Catholic & Eastern Orthodox saints & their powers, were believed by different saint-cults to help bring about different variations of desired effects in superstitious practices & white magic types of potions & spells for good desired effects, not for black magic evils, for some of the spells were anti-black magic types.⁵⁰³⁰

In time, as lore turned into more superstitious practices,⁵⁰³¹ the blends of pagan & other cultures’ “magical” practices, plus saints’ specialized powers, resulted in the rise of different more saint-cults. Ones that used the saint-magical-lore to create their own formulas, magical spells, & potions for different desired effects believed to come about with the help of the “magical powers” of different saints. Such as in Santa Muerte, the cult of “holy death,” though opposed by the Catholic church, it arose as a female folk saint, venerated primarily in Mexico and the Southwestern United States. A personification of death, she is associated with healing, protection, and safe delivery to the afterlife by her devotees.⁵⁰³² As deification themes faded off into such claims to saintly powers, different rituals developed with the hopes of bringing about different desired effects in the lives of the practitioners: To send away bad friendships from our partners. Rituals against Black Magic. Ones done to send away a lover. Another ritual to get a partner to help you economically. One done for protection against gossip. To resolve legal problems. Others to increase sales in businesses, for protection, love, to persuade, etc.⁵⁰³³

1900, Dr. Paul Carus, 1852–1919, on demonification themes in contrast to deification themes, he, as did other writers & observers of that time, noted, at a time when Sciences were helping with coming up with new inventions, which if righteous ethically used properly, could help, & were helping with great improvements in physical life. Plus, how that they seemed to be helping in the progressing towards more truth, & better ways of spiritual life. This, as also noted by other writers, is in contrast to the abuse of sciences’ productions of inventions, that often get negatively weaponized, & thus cause a lot of harm to the human family.⁵⁰³⁴ In being amongst those who lived during the ever increasing emergences of scientific truths & new inventions, he wrote these observations, but only after writing first, as did others, about the difficulties of the era in European history that thought policing witch-persecutions & heretic hunting days had caused, in terrorizing & demoralizing Europe, & that spread to the American 13 colonies, 1600s, & religious freedoms suppressed under theocracies, & the lack of the spiritual gifts, before the USA’s constitution. Which was debated out, reasoned out, & divinely inspired to be written into foundational law, that at least started to help towards more toleration & better attitudes towards how each religionists ought to treat & respect each other over, despite many differences. But, although the constitution didn’t completely rid America of harsh polemics & thought policing groups of people that mobbed others, or persecuted their rival religions that gained powers in different areas. It at least offered some foundational settings for religious freedoms to be worked out more, over time.⁵⁰³⁵ With these things in mind, Carus wrote: “...Protestantism is not as yet the last word spoken in the religious development of mankind. We must look to

higher aims and more positive issues, and a new reformation of the Church will obtain them only on the condition of its again recognising the importance of objectivity.... Mankind will not return to the dogmatic system of hierarchical institutions, which would only bind again the consciences of men by man-made authority. But the fact must be recognised that truth is not a mere subjective conception; it must be seen that truth is a statement of facts, and, accordingly, that it contains an objective element... [that] is the essential part of truth.... In the old period of objectives, the ultimate authority was lodged in great men, prophets, reformers, and priests, whose spirit, after it had been adapted to the needs of the powerful, was embodied in Church institutions. The new objectivism discards all human authority; it rests ultimately upon science, which is an appeal to facts. Truth is no longer what the Church teaches, or what some infallible man may deem wise to proclaim; nor is it what appears to me as true, or to you as true; but it is that which according to methodical critique has been proved to be objectively true, i.e., so proved that everybody who investigates it will find it to be so.... Objective truth, demonstrable by evidence and capable of revision, or, in a word, Science, is the highest, the most reliable and the most valuable revelation of God. God reveals himself in the facts of life, among which we include our afflictions and personal experiences; God speaks in our conscience, which is, as it were, the moral instinct, the result of all our inherited and acquired experiences, and this is the reason why the voice of conscience makes itself heard in our souls with that automatic force which is characteristic of all deep-seated subconscious reactions. God also appears in our sentiments, our ideal aspirations, our devotions, our hopes and our yearnings. All these various manifestations are important and must not be lost sight of; but above them all is the objectivity of truth which speaks through science.... The faith of every man [& woman] should be the trust in truth, not in fairy tales that must be taken for granted, but in the truth,—the truth which is its main outlines is simple enough to be comprehensible to all,—the truth that this world of ours is a cosmic harmony in which no wrong can be done without producing evil effects all around."⁵⁰³⁶

As much later legendized versions of deification themes go, as the Catholic saints were believed to becoming deified, & as the powers that they acquired as they advanced towards deification, their powers, abilities, & legends about them, began to be mixed in with later superstitious folk magic beliefs in later centuries of the Dark Ages, the later Middle Ages. For the different Catholic saints & other saints in the Eastern Orthodox, were sometimes called upon to advert disasters, to heal the sick, to protect travelers, infants, & families. In much later extreme cases, the saints were even called upon to harm others, & this was thought to be a good thing amongst pious believers amongst the superstitious peasantry. For as lore blended with superstitious beliefs & legendized deification themes, the saint took on a mixture of traits & qualities. Delivering not only protection, but divine justice on those that had angered them. The concepts of them bringing evil for evil done, entered into the more superstitious use of evoking their powers for magical incantations. "On these lines the transition from Christian ethic to heathen magic was only too easy. The Church could not be held responsible, unless we are to blame her carelessness regarding the adulteration of the pure doctrine in the minds of the ignorant."⁵⁰³⁷ For example, Saint Anthony was believed to have fiery powers, & thus we read about different oaths that almost attributed to the saint, the part of an evil fire-demon: "Que Saint Antonie me arde (May Saint Anthony burn me!), Saint Antonie arde le tripot, Saint Antonie arde la monture ('Saint Anthony burn the brothel! Saint

Anthony burn the beast!)"⁵⁰³⁸ Such types of things found their ways into folk magic & later spell incantations of those involved in beliefs in Voo Doo type blends of Catholic saints' powers to do all kinds of harm to people, & Santeria, that uses many of the Catholic saints for their incantations. As does also the darker side of Palo Mayombe.

Robert Gaguin, *De validorum per Franciam mendicantium varia astucia*, describes beggars in these terms: 'One falls on the ground expectorating [spitting] malodorous spittle and attributes his condition to Saint John. Others are covered with ulcers through the fault of Saint Fiacre, the hermit. You, O Damian, prevent them from making water, Saint Anthony burns their joints, Saint Pius makes them lame and paralysed.'⁵⁰³⁹ In one of his Colloquies, Erasmus makes fun of these superstitious beliefs & notes the product that the apostasy had made. He reasons & asks if the saints in heaven are more malevolent than they were on earth. 'Yes,' answers the other, for 'in the glory of Paradise the saints do not choose to be insulted. Who was sweeter than Saint Cornelius, more compassionate than Saint Anthony, more patient than Saint John the Baptist, during their lives? And now what horrible maladies they send if they are not properly honoured!'⁵⁰⁴⁰

During the Middle Ages: "The deficiencies in human resources were supplied by the power of the saints. They were great power-houses in the fight against evil; they filled the gaps left in the structure of human justice.... The saints were indeed very businesslike; there was nothing mild or uncertain about the justice which they dispensed; they looked after their own."⁵⁰⁴¹ Publications & stories about the powers of the saints, the 'miracles' attributed to them, became popular amongst the clergy & common folks, such as the Miracles of the Virgin, 12th century. Deification themes still retained to a certain extent, are seen in the devotion & veneration that was being shown the saints believed to be deified. Their powers, now legendary, were often associated with their physical remains, the relics, through which their spiritual powers were communicated to the physical world. For examples, it was believed that the presence of St. Remigicus had a powerful effect on the council of Rheims in 1049. While the monks of St. Benedict at Fleury used the body of their patron saint to defend their property, & even wrecked vengeance on the disturbers of their rights. In earlier centuries, it was believed that the powers of the saints were strongest at the location of where they'd died. But in time, during the 8th & 9th century, the eagerness of the people to have more easier access to their powers developed into the later trades in fragments of relics. For a share in the sacred remains broke down the prejudices against uprooting the saints from their original resting places & led to the scattering of the saints' dismembered bodies throughout Europe. Thus, from the 9th – the 11th century, every great church amassed a large collection of relics. This dispersal of the saints' remains, or alleged fragments, was also believed spread their powers to about every corner of Christendom. Stories of 'miracles' started to fill the different branches of literature in Christendom, in the centuries that followed. Those stories tell of their powers to heal, to repair injustices, to injure, to protect, to help travelers reach their destinations, plus many other things.⁵⁰⁴²

We might see how beliefs about these saints' "powers" could, in superstitious minds, become something that the common folks might want to try to tap into, to help them with their problems, or counter an enemy, or get crops to grow, or whatever, during the Middle Ages & later, on down to our time. But why weren't they then considered to be the same types of things as witchcraft? Why wouldn't they then have been hunted down like heretics & witches were, should the common folks, or

Catholic clerics, use the believed deified saints' powers to their advantages, as they believed possible, for not only problem solving, for good, but also for obviously ill intentions, in many other cases? Thus, was this one of those sanctioned use of "divine" powers? Was this where official permission or approved use could have been granted by the Catholic church, or at least to a certain extent? Or at least in the isolated smaller areas, where Catholic beliefs had blended in with local folk magic beliefs? Could this at least have been sanctioned by local preachers, because they were "powers" from the saints, as relics were also seemingly approved "magic"? Rabelais notes that the lower class preachers were, themselves, representing how Saint Sebastian was the author of the plague, & Saint Eutropius, as author of dropsy, & these types of things are being passed down to congregations. So how were they being interpreted, & used in the beliefs in their own world views? Especially when we factor in what fragments of deification themes that were still surviving through the Middle Ages to that time, 14th–15th centuries, France & the Netherlands. As it was, the saints were believed to have been deified as gods & goddesses, earlier, & down to that time, & this was used to justify saint worship, & saint veneration, even though earlier Christian Fathers, like Origen, had discouraged it.⁵⁰⁴³

"Effusions of piety went out ardently towards those glorious beings, without a thought being given to the limits fixed by the Church. In the popular imagination the saints were living and were as gods."⁵⁰⁴⁴ So, with relics bringing in money to the church, in many areas, like with Indulgences too, was there a commerce in art works, & images of the saints, & angels, which the church benefitted from? Just as there were in alleged pieces & bits of relics of the saints' bodies, clothing strips, etc, or that claimed to be, which the church used to also collect money from? Like in the cases with pilgrimages to their relic shrines, that often cost money to see?⁵⁰⁴⁵ If so, was this why the Inquisition didn't seem too concerned or interested in going after those who practiced saint-magic? But in fact, sanctioned, or at least tolerated it, if they didn't even practice it themselves?⁵⁰⁴⁶ So long as the Inquisition didn't interpret what the common folks & priests did with what seemed to have been approved saint-magic, & so long as it didn't rival the acceptable "miracles," (magic), of the Catholic church. So long also that others didn't accuse ones' use of the saints' deification powers, & "divine" abilities as witch craft, it seems that many got away with the use of saint-magic, under the monopoly held by the church, that licensed relics & saint magic, not called "magical" but miraculous.⁵⁰⁴⁷ Thus, there seems to have been a trade in not only relics, but arts works of saints' & angels' images too, that taps into deification themes, though in legendized forms. But of themes that were derived from the protective powers of saints & angels, because of them having become heirs to glory & deification powers & abilities, that were given from the Godhead to the faithful, to help them in the on going war against the devil & his fallen angels.⁵⁰⁴⁸ So images of saints & angels, & the trades that must have been going on in many areas of later Christendom, were looked upon by some with caution. Earlier, during the Byzantine period, art works, called icons, & images became illegal, considered as idols, by many, like during 8th century Iconoclast controversy.⁵⁰⁴⁹ The common folks were cautioned to look upon the art works as teaching tools, especially if they could read. They were symbolic representations only, though some thought otherwise, but they were visible reminders to believers that they weren't alone in dealing with the challenges of life, they could call upon the saints, & angels for help, & taps into what powers & abilities of deification that they were believed they held. Some

cautioned different ones not to take the use of images too far & make idols out of them. During the 14th–15th centuries France & the Netherlands, for example, Eustache Deschamps, a superficial poet, cautioned & warned: "Ne faictes pas les dieux d'argent," – "Do not make gods of silver," – "D'or, de fust, de pierre ou d'arain," – "Of gold, of wood, of stone or of bronze," – "Qui font ydoler la gent . . ." – "That lead people to idolatry . . ." – "Font croire à maint peuple incertain," – "[& there by] "Make many ignorant people believe" – "Que ce soient dieu pour certain," – "That these [images of saints] are God for certain..." – "...Telz simulacres n'aourons..." – "Let us not adore such counterfeits..."⁵⁰⁵⁰

In deification themes, the counterfeits of deification powers in black magic & perversions of scientific knowledge & inventions, is seen in another cases in point of the blendings of African practices with Roman Catholic saints' deification powers & thus them being worshiped, & called upon for aid in Santeria.⁵⁰⁵¹ Then ones like, Palo Mayombe an Afro-Caribbean religion similar to Santeria. Retrogressing away from white magic to black magic, some of the blends of "saint-magic" with black magic, have created & perverted the earlier saintly deification into more like demonification. (This is where the demons counterfeit the deification powers of Christ & the saints, with promises of their own powers sold for a price to their followers to rival the deification-powers of the church. For though they offer powers, & supernatural abilities, they can't deliver on the real good ones, but only can bring about the dark evil forms of powers used for the bringing to pass evil things, guised as good).⁵⁰⁵² For instead of using animal parts and bones, like in Santeria, in Palo Mayombe it is alleged that they required human body parts and in some cases human sacrifice to bring about the hopes of desired effects & powers used for evil purposes, rather than for good. At least this is what is reported, in 1989, that the murderous cult members believed their dark rituals & gross bizarre brews in cauldrons would do in protecting them from the police, thinking that in drinking the brews it made them invisible & bullet proof. Such is reported was the thinking of such one as a careless drug runner named Serafin Hernandez Garcia, who ran a police road block, & was arrested. He & other cult members of Adolfo de Jesus Constanzo's Palo Mayombe cult, in Mexico, at the Rancho Santa Elena, a property owned by the Hernandez family, were alleged to be involved in these types of counterfeit quests for supernatural powers.⁵⁰⁵³

As the churches' diverse forms of deification were further legendized, & almost forgotten, tainted versions of them could have found their ways into science fiction, & scientific versions, & in some cases even anti-Christian versions.⁵⁰⁵⁴ Some of which found their way into Germany, England & the Americas, in perverted forms of self-deification in racial eugenics attempts to make a super human race, at the expense & elimination of "sub-human" or the "un-healthy" populations that these promoters of such philosophies said needed to be exterminated! During the 19th c., many northern European Protestants saw themselves as elite Aryan, Anglo-Saxon, the heirs of the freedom-loving Germanic tribes, the best of the best, the pure Aryan strain. In 1855–56, Count Gobineau's *The Inequality of the Human Races*, saw history as racial, & that the white species was doomed to lose its divinity through racial mixing. "Before Aryans mixed with any other races, they were as gods. When they had limited contacts, it produced an era of heroes.... Aryans as the near gods now irreversibly dying off convincing and terrifying." This, was due, he argued, because the Aryans were mixing & had "muddied" their race by inter-breeding with inferior races.⁵⁰⁵⁵ Thus, to what extent were deification themes of later Christendom preserved, or tainted by such racial ideologies? Another of these was the late 19th century German philosopher, Friedrich Wilhelm

Nietzsche, who was the son of a Lutheran pastor in the German village of Röcken bei Lützen. What versions of deification had survived through Lutheran teachings, which could have influenced Nietzsche's own warped version of deification, is uncertain, at least to this author at this time. For it seems that the ancient mystery schools, & Gnostic versions of anti-matter, were what could have been some of the sources for what was to become his own version of self-deification. Whatever might be the case: "Nietzsche asserts that eugenical regimentation should be implemented with no regard for "rank, descent, or intellect", and he insists that there is an "unhealthy" population that "must at all costs be eliminated".⁵⁰⁵⁶

Eugenics was a concept adhered to during 1910s–1930s, by such thinkers as Margaret Sanger, (In 1921, Sanger founded the American Birth Control League, which later became the Planned Parenthood Federation of America, & promoted negative eugenics, population control of "lesser" races).⁵⁰⁵⁷ Others, such as Marie Stopes, Herbert George Wells, (author of *The Time Machine*, & in 1940, *The New World Order*),⁵⁰⁵⁸ Others were Woodrow Wilson, Theodore Roosevelt, Madison Grant, Emile Zola, George Bernard Shaw, John Maynard Keynes, John Harvey Kellogg, Linus Pauling and Sidney Webb. Aldous Huxley's best-selling novel *'Brave New World'*, about a future society based on eugenics, was published in 1932. During the 1920s, there were also shows, organized by advocates of eugenics, where men and women appeared on stage in swimsuits in eugenic competitions. But only Nordic Aryans were allowed to enter, so as to be evaluated for their physical and mental qualities. There were also the Völkisch philosophers, who took these perverted forms of deification to the further extreme by proposing a program to systematically genetically enhance the Nordic Aryans themselves through a program of eugenics, & thus to create a super race.⁵⁰⁵⁹

At any rate, Nietzsche's version of deification & his influence on Adolf Hitler's perverted form of deification, went in a different direction than historic Christendom's quest to develop Christ-like traits in Christian moral perfection & god makings. For Hitler's version though "spiritual," was more physical in body strength, health & their mental indoctrination of his followers to breed a race of super humans advancing towards godhood. Hitler's perverted version of deification was also influenced by occult-forms & counterfeit forms of deification. Ones that he later pushed upon Germany through his Nazi propaganda, & that was bent on enslaving, smashing & exterminating the "lesser" & "sub-human" races considered to be tainting the Aryan race lineages, through mixed breeding & marriages. When the Nazis came to power, they outlawed breeding and marriages with the "lesser" races, like the Jew.⁵⁰⁶⁰ This was done, so as to reduce the mixtures causing the Aryan's advancements towards deification, to be corrupted & tainted, with impure blood. Thus, in two Nuremberg Laws were unanimously passed by the Reichstag on 15 September 1935 to try to prevent mixed marriages, & to also attempt to maintain the purity of the Aryan-races' deification process. Thus, the Jews & other mixtures of the races, it was believed & was propagandized, was the reasons for the decline in Aryan deification, & their hopes for a super-human race. Another influence on Hitler's perverted form of deification was Lanz von Liebenfels (July 19, 1874 – April 22, 1954). He was a Austrian occultist, former Cistercian monk & founder of the Ariosophy movement. Lanz was a friend of student of Guido von List, helped found the "Guido-von-List-Gesellschaft" (Guido von List society) in 1905, and in 1907 he founded the "Ordo novi templi" Order of the New Templars. Lanz's publications in a magazine series 'Ostara, Briefbücherei der Blonden und

Mannesrechtler' from 1905 till 1930, greatly influenced Hitler's racial world views. Lanz also called for the extermination of the "lesser" races that threatened the Aryan-white race. It may be that color symbolism, where white was associated with purity & black or the darker colors, with evil: When such symbolism had later been perverted to be literal racial skin colors,⁵⁰⁶¹ such views may have influenced later monks, like Lanz, who looked upon the darker races as sub-human. Whatever might be the case, Lanz's writings influenced & helped shape Hitler's racial world views. Thus, in Hitler's deification: "Man is becoming God - that is the simple fact. Man is God in the making". In his coming kingdom of deified humanity, the Führer envisioned a system where the "god-man" justifiably ruled the "mass of lower humanity".⁵⁰⁶²

DEIFICATION LEGENDIZED IN SCIENCE FICTION STORIES, MOVIES & COMIC BOOKS

The further legendization of deification seems to have also developed in the areas of the logical progression of the human family through the sciences, inventions, gadgets, & other abilities. If the human family in the present day was to ever invent a time machine & could transport the modern inventions back to primitive times, where the common folks saw the wonders of such inventions. Perhaps those time-travelers might be looked upon as gods, or perhaps demons, depending on the superstitious world views of the people encountering such travelers.

We also see legendized versions of deification in conflict with demonification in the comic book series. Where humans acquire all kinds of abilities to either do more good with them, or abuse such things for evil purposes. How such characters either resist the use for evil, or can't help themselves, and try to gain more powers by abusing their abilities to try to gain more. Thus, the battles between good and evil, with evil sometimes changing for good, or the good sometimes being seduced, or exposed to something from the bad guys, that changes them, or influences them to do evil. The more powers they gain, the more god like they start to become, so long as they use such things for good, rather than retrogress down towards demonification.

In the science fiction series, *Star Trek*, the legendized versions of deification enter into science fiction, but logical predictions about where the human family might be able to progress to, over time, and through advancements in the sciences and moral ethics. However, it also shows, in fictional forms, the temptations that come with different beings in the universe advancing, or gaining different levels of advancements. How some might give into the temptations to mess with lower advanced beings by playing god-games with them. One such case is in the *Star Trek* episode: "Tapestry" originally released on February 15, 1993. It's the 15th episode of the sixth season of the televised *Star Trek: The Next Generation*. Set in the 24th century, the star ship *Enterprise* crew members encounter a powerful being named "Q" played by John de Lancie. Playing "god" Q allows a supposedly deceased Captain Jean-Luc Picard, played by Patrick Stewart, to re-visit a pivotal event in his youth where he is stabbed in the heart. Playing "god" had them use white colors, traditional colors for divine settings. Even in *Evan Almighty*, (2007), has black actor playing God, Morgan Freeman, dress in white. While in *Cross Roads*, (1986), the devil is played by a black man, dress in a black suit. So ancient color symbolism of deification & demonification, have been passed down to our times. The Q Continuum, as encountered by Picard, were beings that had god-like powers, but of which they misused & amused themselves

with messing with “lower” beings, like the human race, they encountered. So this would be an example of the abuse of powers that often shows up in the comic book series too.

In the Star Trek episode, “Who Watches the Watchers” fourth episode of the third season of the television series Star Trek: The Next Generation, the 52nd episode overall, first broadcast on October 16, 1989. Captain Picard encounters the Mintakan people, a proto-Vulcan race near a Bronze Age level of cultural development, not advanced enough to understand, or be entrusted & able to use 24th century technology. These less advanced people got a peak at such advancements when the crew of the star ship Enterprise had accidentally exposed them to such things when their holographic rockface disappeared, exposing the outpost to Liko, a Mintakan, who thought he was seeing the workings of a god. As it turns out, an image of Picard, & his name was voiced amongst the Mintakans who mistook Picard as “their god.” Liko had started to convinced other Mintakans that “the Picard” must be a divine being. So Picard, not wanting to have new religions, and theocracies to develop on the planet, & not wanting to be worshiped as a god, makes it a point to show his normal human aspects by allowing himself to be shot by their primitive weapons. See the blood from the arrow, was one of the convincing proofs that showed them that Picard was not a god, should not be worshiped as such, for Picard said he didn’t deserve to be worshiped.⁵⁰⁶³

It’s a case in point has to how the less advanced might react when seeing things way beyond their levels of understanding & advancements. Another movie case in point is, *The Gods Must Be Crazy*, a 1980 film about a traveling Bushman who encounters modern civilization. The less advanced on earth, people of the Kalahari, live in the desert away from the wonders & advancements of modern civilization. When a bottle falls out of the sky, perhaps from a plane, somehow not breaking, the less advanced wonder about what it is, & what “the gods” must be doing in sending it down to them.⁵⁰⁶⁴

The other side of this aspect of deification-lore is logically & historically, what does happen to civilizations when they not only stop advancing, but start to regress, leaving the ruins of their cities to be discovered by later generations, who then attempt to figure out what happened. This is part of the two ways, the two extremes, that is expounded upon in early Christian writings, art works, modern near death experiences, Heavy Metal Rock music in contrast to up-lifting music in praise to God. Howard Storm learned of these two extremes, & Origen & Clement of Alexandria expound on this too.⁵⁰⁶⁵ Again, the basic concepts are that the human family could, depending on good choices, advance towards the one extreme, becoming gods or goddesses. Or could, depending on bad choices, regress down towards becoming like the devil & the demons, demonification. These are the logically noted cycles in the rise & fall of different ancient civilizations. That such concepts would show up in movies is not surprising. A case in point is *Battlefield Earth* (also referred to as *Battlefield Earth: A Saga of the Year 3000*). It’s a 2000 American science fiction action film based upon the first half of L. Ron Hubbard’s 1982 novel of the same name. Directed by Roger Christian and starring John Travolta, Barry Pepper, and Forest Whitaker, the film depicts an Earth that has been under the rule of the aliens who have enslaved what is left of some of the human race. Its setting is a thousand years after the human family had lost a war with the aliens. A thousand years later from 2000 to 3000, the human family had regressed back to stone age type savages. Had forgotten how to read, had lost its knowledge of advanced inventions. Had split up into human-tribe like societies, hunting with primitive

weapons, when not far from their cave dwellings were the ruins of their forefathers’ cities. Illiterate, the stories about what happened to them were passed down in oral traditions about “demons” & “the gods.” One day, a young warrior, seeking answers, rides out on his own and encounters the feared “demons,” & “the gods,” of legends, by coming across the remains of, what to him, would be some of the old ruins of his forefathers, which is nothing more than the ancient remains of creatures made of plastic in an old miniature golf course. Encountering other humans, who claim to have seen “gods” in the skies, they go into the ruins of the cities, streets lined with abandoned rusted out cars & other things. As it turns out, “the gods” (or aliens), capture them to become their slaves to mine for gold. The “gods,” thinking that they can increase their profits, took the humans to an advanced “teaching” machine, & as the humans progress in knowledge, they progress out of their primitive level & regain their former knowledge as to whom their forefathers were, when they were more “civilized.”⁵⁰⁶⁶

As if science can perfect the human family, different movies play out this concept in different ways, asking the questions, can the human family create the perfect machine? Or can machines perfect the human family? The obvious answer is, No! Machines can’t make gods out of humans in and by themselves. However, there are some movies that explore the attempts to do just that. Inventions are thus only complimentary aids to our progressions to higher sciences & better inventions, if used to up-lift & help others with. Or they can be our down fall, could cause us to regress, if we abuse such things to blow each other up with, like with nuclear weapons, or even global killer weapons, like in the comical science fiction books & movie series, *Cosmic Agents*.⁵⁰⁶⁷ In the original series, Star Trek, episode: “The Changeling,” season two, first broadcast on September 29, 1967, and repeated May 17, 1968. Captain James T. Kirk & the star ship USS Enterprise’s crew find out about how all life in the star system has been destroyed and Malur, a world with a recorded population of 4 billion, is now devoid of life, including the Federation science team that was down on the planet. The ship soon encounters the cause of all the destruction & loss of life, a meter-long probe that called itself Nomad. The probe mistakes Kirk for being its creator, & it was found out to have been launched from Earth during the early 21st Century; its mission was to explore the galaxy, just like the Enterprise. Nomad’s mission directive might have been corrupted over time, for it stated that its mission is to “find and sterilize imperfection”. Since Nomad’s definition of imperfect includes all living things, it travels from world to world, killing everything and everyone. Kirk decides to play along with Nomad’s mistake, and tells Nomad not to “sterilize” anything further, which for now, it obeys. But to save the ship & crew, Kirk traps Nomad in a logic loop, point out its mistake about Kirk being its creator, when it was someone else. The machine starts to malfunction, when Kirk tells it to fulfill its own directive & eliminate the imperfection in itself.⁵⁰⁶⁸

The advancements towards “perfection” through machines theme is again brought up in another later Star Trek series episode, *Star Trek: First Contact*, 1996, released by Paramount Pictures, eighth feature film in the Star Trek film franchise. It’s also the second film in the series *Star Trek: The Next Generation*. Brent Jay Spiner plays the part of android, Lieutenant Commander Data, who is on a quest to become more human, in that machines are not supposed to have feelings, emotions & other human qualities. However, in Data’s case, technology of the 24th century has advanced to the point where “emotion chips” help Data experience human feelings, pain, pleasure, etc. When the earth & Star Fleet encounter & battle the cybernetic Borg, a seemingly conscienceless

ever advancing collective, consisting of a combination of machines, with biological components. A collective of different worlds' races of aliens, who have been going around the galaxy forcing inhabited worlds to be assimilated into their collective, & adding the conquered worlds' technologies & races to their own, by blending machines & biologicals. Captain John Luke Picard & his crew put up the best fight that they can to resist being assimilated. During the battle, Data is captured by the Borg & is tempted with furthering his quest to become more human by having a portion of flesh wired into his android machine body. The Borg Queen is portrayed by Alice Krige, who mocked Data's quest to become more human. She said that they had been & thought like him, but had advanced beyond such things, using the synthetic & biological together to advance to perfection. The Borg Queen responding to Data's quest, says: "Human. We use to be like them, flawed, weak, organic. But we evolved to include the synthetic. Now we use both to attain perfection. Your goal should be the same as ours." Data response: "Believing oneself to be perfect, is often the sign of a delusional mind." Queen: "Small words from a small being, trying to attack what he doesn't understand."⁵⁰⁶⁹ In this case, the machine-biological combination used to attempt perfection, in this case hints to evolution, especially in the Queen's words: "But we evolved..." Hence, to what degree Christian perfection theme were included here is very minimal, if any. But instead, "evolving" towards perfection, the logical outcome of the evolution theory of Darwinism, the theory of the evolution of species by natural selection, advanced by the English natural historian Charles Darwin (1809–82). This seems to be more like the inspiration to this perfection theme, than historic Christendom's version.

In The Outer Limits series, episode, "The Sixth Finger," a black & white television show, first aired on 14 October 1963, during the first season, it is another case in point that taps into evolution's logic deification outcome, & not so much historic Christendom's versions of deification. A scientist develops the means to advance the evolution of a man by 20,000 years. The process then continues beyond his control. The man who is evolving starts to think himself above & beyond other humans, less evolved. It's a classic example of deification in evolution themes, gone astray & wild. If the logical outcome of deification in evolution is to be accepted as possible, if the human family is to continue to evolve, then what will the human family become in a million or so years? That's the logical theme of this episode. If so, then according to this form of deification lore, the temptations to use one's advancements for evil, rather than for good, are what we see here. Can different ones who thus advance resist abusing their newly acquired abilities & powers for selfish agendas? Or advancing too fast, too soon going to create havoc in the universe? The Scientist thus advances his test subject to 1 million years of evolution, and the evolved finds himself equipped with superior intelligence and powers of thought that are capable of great destruction such as telekinesis. Gwyllm, the one evolving, seeks vengeance on the mining town he loathes. However, before he act on his thoughts, Gwyllm holds back. He has evolved beyond concepts such as love, hate, and the desire for power. Resisting the temptations to abuse his new powers, he instead intends to turn himself into a vortex of pure intellect with the help of his girlfriend, Cathy Evans (Jill Haworth). This fictional deification process changes the physical appearance of the subject, so that he has a big head & creepy sixth finger. The closing narrative says: "An experiment too soon, too swift. And yet may we not still hope to discover a method by which within one generation, the whole human race could be rendered intelligent, beyond hatred, or revenge, or the

desire for power? Is that not, after all, the ultimate goal of evolution?"⁵⁰⁷⁰

The logical end to ultimate evolving into "god" like beings, with the help of science, inventions & machines, with no mention of Christ's way to perfection, also shows up in other movies too. In the classic science fiction movie, 2001: A Space Odyssey, 1968, produced and directed by Stanley Kubrick. The screenplay, written by Kubrick and Arthur C. Clarke, was partially inspired by Clarke's short story "The Sentinel". Clarke concurrently wrote the novel 2001: A Space Odyssey, published soon after the film was released. In it, the logical futuristic advancement of the human race is depicted. In that in evolution, believed by many to be the origins of the human race, if it is continuing to cause further advancements of the human species, it will eventually cause the human race to advance far beyond where we are now. Thus, it depicted the evolution process from the level of primitive monkeys, at the dawn of time, to the far distance future from then, to humans becoming gods. But this is only done with the help of other advanced beings in the universe that had started the process through some large slab of unknown material left by them on earth. One of these slabs is also buried under the moon's surface. After the human family had evolved & progressed to where they could space travel to the moon, the slab is discovered, it sends out a signal to another mysterious black monolith that affects human evolution even further, by changing an astronaut into a "star child," with god-like powers.⁵⁰⁷¹

Atheists that I've heard, that still use the Darwin's Evolution theory as "fact" & the way things got started, often can be inconsistently illogically ironic (eye-ronic). For many Atheists don't believe anything that they can't touch, taste, hear, & see with their own eye-balls, which is why I've made a play on the word ironic to (eye-ronic). And yet, there are many eye witness statements of thousands, who testify that they've seen the resurrected Christ, but according to Atheists, these eye witnesses are to be rejected. As with also those who have been eye witnesses, that there is life after life. And yet, we all are supposed to believe, by a double standard used by Atheists, that millions of years ago, some slimy slug, some how evolved into eventually becoming a creature with legs to crawl out of some ancient ocean, to evolve further into a running monkey, with such complicated physical aspects as eyes to see! And all this we are to believe without eye witnesses! Thus, the doubled-standard, of believing something that we can't touch, taste, hear & see with our own eye balls. But the evolution theory without eye witnesses is supposed to eventually form creatures with eyes! And the chances of there being a divine creator, to start a creation process, or create life forms, by whatever divine process, powers, & means. Such notions are, according to Atheists, are to be rejected. But, the chances of evolution without a creator, creating such complicated biological components as eyes, hearts & a brain is about as good of a chance in trillions, that a tornado, after going through a trillion or more different car junk yards, sucking up the car parts, jumbling them up in the air, then letting them fall, will eventually have them fall in such a way as to create a Ferrari, or any other expensive car. But the chances of a slug of mud could eventually evolve into the human family with brains, is about like the tornado example. A creator needs to be involved in the whole process. If the human family can now clone different animals & humans, why couldn't there have been a divine creator, or divine parents to get this whole seeded world going?

Atheists, and those who blame Christianity & other religions for the evils in the world, don't realize, or perhaps not want to accept, is that they are creating more evil themselves, & encouraging the same types of evils they hate in hypocritical religionists that don't live their

moral codes & ethical teachings. When prayer was taken out of schools, outlawed, when the 10 commandments & any mention of God was removed or discouraged. When references to Christ's birth was discouraged & only Santa Claus songs & stories allowed later. Such Atheistic moves only caused & helped to create the very things that they claimed criminal in Christianity & other God believers. For without constant morals being taught, it encouraged immorality. For unless people, Atheists, Agnostics like to be mistreated, killed, beat up, robbed, mugged, & have all kinds of criminal things done to them. Then, they at least should tolerate and let people live & teach the moral principles that they complain that they don't live. Then again, are they, the Atheists & Agnostics living them too? Living the very moral codes, ethical concepts, & helping to solve the problems they claim that religions cause? Are they feeding the poor? Are they not robbing, killing, harming & doing all the other negative things that they complain the religionists are doing or not doing? We've seen what has happened, when not living the basic moral codes & concepts can cause in societies. When these problems start to grow and cause havoc on societies, many people want to run to the governments for solutions. But, the answers to these age old problems are not bigger and better police forces, bigger and better government agencies, programs & for them to try to legislate morality, with endless laws that become some complex & with endless pages in endless volumes of law. Because that hasn't ever worked, for look what has happened throughout history when governments, police forces & armies have gotten too big! They start to take away more freedoms in the name of security & policing everyone, often times selectively, while allowing others to continue on with creating havoc on others. For they've found that they more endless laws that the masses don't know about, the more fines, fees & taxes can be taken from the masses in order to make the claims of needing more funds to "solve" the problems, when they are letting them grow more, in some cases, so that they can again ask for more taxes, & find, require fees in the name of "solving" again, the problems. Thus, the Judicial systems get more money off of peoples' stupid choices or from them breaking the endless laws that they don't know about, & ignorance of the law is no excuse. So what's the real solution? What solves these problems before they get started? Keeping the basic commandments of God does! Living the basic moral codes & common sense ethics, does! These are the positives traits that the early to later Christians knew, deifies the human family. Where as the negative traits cause many problems in societies & demonizes the human family! So let us promote the 10 commandments & other positive traits & really live them. For in so doing, it will give the complainers less reasons to complain about. Plus, it certainly will make for a more peaceful, better, kinder world too! When Atheists & Agnostics bring up examples of different religious groups in history that mistreated others, like the Indians, or the Crusades, the Inquisition, they often don't like to mention the Atheistic murders by the millions of Communist Atheists who suppressed & persecuted religions in Russia, Asia & other places around the world. But all these examples are just examples of people not living good moral codes & common sense ethics & of not living the commandments of God. So also is every evil that's been done in the name of Christ. So also the thought policing that has gone on during the 13 Colonies in America's history. Or the miss treatment alleged to have been done to Atheists' founders of American Atheists. Those who had legislated trying to make people pray, then mistreating them because they didn't, because they said they were Atheists, should have lived the Christ like teachings & their prayers, rather than have used Satan's plan of force on the Atheists. But so also should tolerance

have been give to religions, though they be rivals of each other, all throughout history. The sufferings & mistreatment was because they all weren't living those basic moral codes & positive traits. When the Atheists were being mistreated for not believing & taking part in school prayers, would they had rather that the religionists had live what they should have lived? Kindness, tolerance, charity, love, forgiveness, & other Christ like traits? If the religionists had, history might have been different. So also would it have been, had the Atheists been more tolerant, & realized that if they would let religionists remind themselves constantly, even if in schools, of what they should be doing, & how they should be living, the 10 commandments, & Christ's teachings, there wouldn't be as many of those Christians & other believers, thus going around hurting, killing, robbing, & harming Atheists & others! If we can commit to each living kinder, more charitable & better lives, this world would & could advance to higher levels of deification, rather than sink towards demonification. For how many plane loads of Atheists & their aids & supplies are going to help disaster areas? How many from the Christendom? Or other religions that have positive moral codes? It's one thing to hear Atheists complain about the problems, blame God for not solving everyone, & thus ask why, if there's a God. Why he doesn't make life as comfortable & problem-free as possible? But then, in having rejected God & refusing to live his commandments, to thus become part of the whole consequences of the sum of all our choices, & thus causes more of the same problems by refusing to live his commandments & teachings! All of which were given to us, by a loving Divine Parents, to help solve a lot of the problems before they get started. The same could be asked of Christendom & all other religionists. Are we all living charitable & more loving concepts & the commandments? How many plane loads to help disaster areas to we send? On a smaller scale, do we help the poor, or ignore them? What are we doing? What are we not doing that we should? And, what are we doing that we know we shouldn't? In Christmas Carol, the ghosts of the once rich, having not been able to take their riches with them, when they died, have to stick around & see the sufferings of the poor that they could have helped. But, now being spirits, they can't help them, they went up to them, hovered over them and mourned knowing that they had failed the test of mortal life, they had not used the wealth to freely help others in need with. When the poor die, its also too late to help, for spirits & resurrected beings changed, glorified & deified, no longer need food to survive, or warm clothing to stay warm, or a place to stay. Having been spirits before life, they didn't need such physical things either. For this moral life is the final exam, the final test, for our spirits live eternally, and will not need such things as we need here. So lets all get busy and help each other out of love & true charity.

THE GREAT TEST WITH DIFFERENT REWARDS: In this section on deification in contrast to demonification, we have pre-existence themes also that help extend the horizons of the much bigger plans of our Divine Parents for our spirits. Having been spirits before this life, & now being spirits having physical experiences, as our spirit is now clothed in a body. We will return to being a spirit again when we die, or when our spirit is unclothed of the physical body. Then, like in garment lore, & early Christian garment types, our spirit will be clothed again in a glorious resurrected body, but according to different glories we been tested to receive, according to the different types of rewards along the whole scales of deification down through the levels to the lower rewards, (1 Cor. 15). In the Wisdom of Solomon, concerning this physical body now, & the conditions of mortal life, "a perishable body weighs down the soul, and this earthly tent burdens the thoughtful mind." And, as to those souls

of the just, “their hope is full of immortality. Having been disciplined a little, they will receive great good, because God tested them and found them worthy of himself; like gold in the furnace he tried them” (Wisdom 9:15, 3:5-7).

1970, the progress towards deification is illustrated in the story, Jonathan Livingston Seagull, by Richard Bach. It's the story about a seagull bird that goes beyond the simplest facts of flight by practicing & pushing himself even further to overcome other difficult challenges. He sought to increase in his abilities to become faster, though losing control as he experimented with the boundaries others wanted to place him behind, as they tried to get him to be just like other birds, fighting for scraps of food. After increasing his speed, but crashing, he started to doubt himself, & give up on advancing, but then changed his mind. Breaking all the limitations placed on him, he flew at night, though told he wasn't built for night flight, & learned to fly faster through different methods he thought of trying. He flew higher & faster & kept advancing towards becoming better & better. He learned how that: “We can lift ourselves out of ignorance, we can find ourselves as creatures of excellence and intelligence and skill. We can be free! We can learn to fly!”⁵⁰⁷² Jonathan seagull, having flew at hundreds of mile per hour through the breakfast gathering, was shamed & charged with endangering other fellow seagulls, & the council sentenced him public shunning by closing their ears & turning their backs to him. He tried to explain his quest to go beyond being ordinary, to improve & advanced, but the council wouldn't hear it. Disobeying traditional rules to be ordinary, he pressed forwards, learning to dive deeper after rare & tasty fish. He learned to sleep, while in flight. Learned to navigate through fog, & rise above it into the clear skies. He learned to ride the wind, & then one time, he came across to angelic type seagulls, that were “pure as starlight, and the flow from them was gentle and friendly...” & they could match his skills, & abilities, so he asked who they were. They told him that they were from his flock & that they had come to take him higher, to take him home. They told him that he could do better, that one school was over & he was ready to advance to a higher level. They ascended & he noticed that his own body was glowing as bright as his guides. His feathers, & new body glowed-brilliant-white now, & he found his skills improving & that he was now in a place with like-minded seagulls who were also seeking to improve themselves & “reach out and touch perfection in that which they most love to do, and that was to fly.” Hinting to reincarnation, the other birds & said it took them a lot longer than it took Jonathan to reach that level, having lived a thousand lives, then another hundred before they even learned that there was such a thing as perfection. Jonathan continued to learn from them, & from one Chiang, about “perfect speed,” how that “Perfect speed, my son, is being there.” Travel at the speed of thought. But also, this next level made it so that: “You can go to any place and to any time that you wish to go.” He said he had been to “everywhere and everywhen” that he could think of. This was another level in advancing towards perfection. With his teacher, he eventually learned, & they went to another planet. He then learned time travel, & progress further towards a better understanding of the meaning of kindness & love. His teacher, though also advancing too, kept telling him to work on love, he eventually also glowed so brightly that the other birds could hardly look upon him. Had the deification process turned Chiang into a seagull-god?⁵⁰⁷³

QUESTS FOR MORE MORAL & ETHICAL
LIVING TO SOLVE WORLD PROBLEMS, RATHER
THAN HAVE GOVERNMENTS TRY TO
LEGISLATE GOOD BEHAVIOR

The thought policing of earlier centuries has been passed down to modern times. When things go bad in societies, many think that bigger & better equipped government & police forces will be able to solve the problems. However, the bigger & better these civil authorities, the more chances of those authorities in taking on the negative aspects of the reversal of deification, that of demonification. We have seen how the negative traits begin to surface when mortals, gaining powers over others, often will elevate themselves to untouchable elite status, as if they were near divine, but in a negative way. After being elevated to power, history often shows that many will then will start abusing their powers for evil purposes. They also find out, & often fall to the temptations of the physical comforts, earthly pleasures, status, & elevations to celebrity that often goes with popularity, royalty, & pride themselves in their untouchable near divinity status. The negative traits often start to multiply, as they continue to look upon those they gain riches from, as the peasantry. They legislate away freedoms, & abuse their subjects with fines, fees, & all kinds of burdens. Especially state mandated state run religions that force their ethics & versions of “morality” on everyone, as noted earlier in this study. Force is the Devil's plan, freedom is Christ's plan. Laws that enforce religious dogmas by force, turns many away from religions, & makes many into Atheists, which also doesn't solve the basic problems of societies also, when correct beliefs in God & his commandments are taken out of the sum of all our choices equations.

“The facts of witch-prosecution with its kindred superstitions are an object lesson. How mistaken are those who believe that religion has nothing to do with ethics, and that a religious conviction exercises no influence upon a man's conduct! There are ethicists, professors of ethics, and ethical preachers, who imagine that ethics may be taught without teaching religion, and that the morality of the people can be improved without an interference with the convictions as to the nature of the world and the import of life. But a wrong world-conception will beget a wrong morality; a false religion will unfailingly produce bad and injurious ethics; and the grossest errors will, if they have their way, find expression in the grossest abominations of misguided conduct. A radical cure in the other hand must go to the root of the evil. It is not sufficient to remove the symptoms of the disease, you must replace false religion by true religion.... It would not do to say with our agnostic friends that religion is concerned with matters unknowable; and that therefore we must leave it alone! ... We must investigate the religious problem and replace the old errors with their dualistic superstitions by sound and scientifically correct views. At the bottom of all the terrors of the Inquisition and witch-prosecution lies a serious endeavor to do what is right; and this power can be utilised as well for the progress and elevation of mankind as for the suppression of reason and sound judgement.... Religion is the strongest motive power in the world; nothing therefore is more injurious than false religious convictions, and nothing more desirable than truth.”⁵⁰⁷⁴

CLOSING APPEAL, FOR US ALL TO DO
BETTER, TO MAKE THE WORLD BETTER!

Another reason why everyone should keep the commandments! But because this sounds too preachy I doubt you'll ever hear some politician ever talk about this most simple solution to the world's problems! In short: Keeping the commandments would solve many problems before they get started & would starve the monstrous Giant! The ever growing, ever hungry, ever blood sucking & corrupt Giant Government Industrial Complex monster! Think about it! If everyone kept the commandments, what excuse would corrupt politicians have to promise harsher

laws to punish criminals, to over regulate us on everything, to require endless fees, licenses, permits, & endless paper work. For, there wouldn't be any killers, thieves, etc., etc., & no one to arrest! But isn't this what they say they want everybody to do anyways? Even Atheists? For unless they enjoy being murdered, enjoy people taking things from them, beating them up, harming them & their families, then they should at least hope that people would behave, & not do such things. So do they actually want us to keep the commandments, even though they are tearing them down? Plus, have forbidden them in schools, & public places? Or do they hope we all don't so they can have excuses to claim they need more taxes so as to solve the problems that arise as crimes increase? As it is now, as it has been for a long time now. Not keeping the commandments now gives corrupt politicians, the judicial industrial complex, the prison industrial complex, & the police-state industrial complex their business! For not keeping the commandments feeds them, the monster, with fines, fees, taxes, & assets, money & properties seized! If all kept the commandments there would be no need for endless legislation & endless laws about every types of manners that different categories of crimes have been listed on the ever growing law books. Laws, regulations, & sub-sections that always have punishments attached, & that seem to benefit the monster, such as some type of fine amounts, or community service hours, or mandated behavior classes that cost money too. It's ironic that the same people that kicked prayers, the 10 commandments, & God out of public schools, (except for cursing in God's name, that's protected by "free speech", but prayer isn't). Are the same ones that complain to government to become bigger & "better!" For as not having constant reminders about keeping the commandments have been banned, taken down, stricken from public views, the result is obvious, people misbehave & seeks for their next victims they can take advantage of for their own lusts, greed, & selfish agendas. But, when the waves of crime starts to hit home, & effects to comforts & lives of those who complained & got God, prayer & the commandments out of public view. As the crimes increase, & gang violence increases, & other problems, the same ones that got God out, rush to the government to do something about the problems. The Government, knowing that if there are more crimes, problems, & one crisis after another, that they can use these things to demand more taxes to make bigger & better police forces, harsher laws & punishments (fine\$), bigger, & better armies, bigger & better prisons, etc. Plus, they can prolong the problems, the wars, the crisis, in the name of "solving" them, so they can demand more taxes to "solve" the problems. Thus, the vicious cycle of the monster eating up taxes, fines, & assets seized continues! Plus, as it poops out what it ate up before, & needs to feast again & again, as it grows ever larger. It then growls to increase the debt ceiling, but hardly ever to lower the tax spending, & wastes the taxes that comes out of its back side. Thus, if everyone kept the commandments, we could say to the corrupt politicians, judges, armed forces & police, you all can go home, we don't need to feed you anymore! We've finally figured out that you're not going to be able to legislate behavior, deter crimes, & make people behave. We, ourselves are going to do that. Are you? Are you going to stop being corrupt, stop lying, being greedy, & stop breaking your campaign promises? For we don't need more gun control because we now have self control! We don't need bigger & better this or that, because we all have chosen to live better & more righteous lives. We don't need to go to endless wars because the soldiers on both side refuse to fight, refuse to give up their lives & limbs, (in the name of some false rally call, or in the name of freedom, when it turns out it was for some other Globalists' wicked agendas!) The

soldiers were told they were defending freedom, but soon found out they were sent in to protect pot & poppy fields! Or take over oil lands, or that the Military Industrial Complex was fueling, arming & supplying both side, so that their fellow American troops, like themselves, were being harmed & killed by American weapon corporations' inventions, left behind to fall into the enemies' hands, or were obtained through some weapons deals, or protected shipping routs, which the troops were forbidden to bomb. If we all kept the commandments, we'd be able to say to the corrupt politicians that we don't need you to pass anymore of your 1000s of paged bills that no one hardly reads anyway, but of which helps the corporations & lobbyists that got them into power. You're all fired & can go home, we've finally figured it out that if we keep the commandments, you won't have to try to legislate our behavior, because that has never worked! In fact, we the people are going to go through all of the legislation & strip out all the constitution destroying pages, subsections, & mandates, so we can restore the constitution that you corrupt politicians & secret societies have made to hang by a thread! Thus, its time to starve the monster before it gets even bigger than what it is now! For by all of us keeping the commandments, this rewarding concept would soon be realized as peace, love, kindness, charity & other positive traits increases, while all the negative traits, with all the problems that go with them, decreases! This is the real solution that we hardly ever hear about, because many people don't want to be preached at, they'd rather continue on down the road towards a third world war! Or Armageddon!

A RESTORATION OF THE GOSPEL & CHURCH HOPED FOR, PROPHESED, & SOUGHT

"Repent ye therefore, and be converted, that your sins may be blotted out, when the times of refreshing shall come from the presence of the Lord; and he shall send Jesus Christ, which was before preached unto you: Whome the heaven must receive until the times of restitution of all things, which God hath spoken by the mouth of his holy prophets since the world began." (Acts 3:19-21). The Greek word translated in this passage as "restitution" [apokatastaseōs] can also be rendered as "restoration."⁵⁰⁷⁵

John prophesied also of an angel that would come, before the hour of God's apocalyptic judgment, in the last days, to warn the people to repent, & that it would be an "everlasting gospel," (Rev. 4:1, 14:6-7, 16:16).

Early Christian apologist, Justin Martyr, A.D. 110-165, used the predictions of Sibyl, in his address to the Greeks, when he wrote that Jesus Christ, "...being the Word of God, inseparable from Him [God] in power, having assumed man, who had been made in the image and likeness of God, restored to us the knowledge of the religion of our ancient forefathers, which the men who lived after them abandoned through the bewitching council of the envious devil, and turned to the worship of those who were no gods."⁵⁰⁷⁶

Another example is: One of the pupils of Clement of Alexandria, was Origen of Alexandria, [AD 185-230-254]. He wrote 8 books during the 3rd century A.D., in response to Celsus, thus, they are now entitled: Origen Against Celsus. Celsus wrote "On The True Doctrine" against the early Christians about 170-180 A.D. Celsus must have been aware that some of the early Christians believed in a restoration, or times of "refreshing." However, upon noting this belief, he rejects the idea, for he wrote how, "...God does not need to amend His work afresh." Origen responded by writing that God, not being neglectful, performed, at different times, numerous corrective labors in order to care for the whole world, & the people on it.⁵⁰⁷⁷

Origen: "...It is, then, always in order to repair what has become faulty that God desires to amend His work

afresh. For although, in the creation of the world, all things had been arranged by Him in the most beautiful & stable manner, He nevertheless needed to exercise some healing power upon those who were labouring under the disease of wickedness, & upon a whole world, which was polluted as it were thereby. But nothing has been neglected by God, or will be neglected by Him; for He does at each particular juncture what it becomes Him to do in a perverted & changed world. And as a husbandman performs different acts of husbandry upon the soil & its productions, according to the varying seasons of the year, so God administers entire ages of time, as if they were, so to speak, so many individual years, performing during each one of them what is requisite with a reasonable regard to the care of the world; & this, as it is truly understood by God alone, so also is it accomplished by Him."⁵⁰⁷⁸

1466-1536, Desiderius Erasmus, a respected monk, noted how convoluted the doctrine of the church had become by his time, & attributes it to the man-made process to try to resolve disputes: "If a decision must be made, I would like to see it done reverently, not arrogantly, and based on Holy Scripture, not on some trifling reasons fabricated by men. But nowadays there is no end to the quibbling questions.... Every day decree after decree, is issued, one begetting another. In short, things have gotten so bad that the chief point in any affair will not depend on Christ's command, but on the definitions of the scholastics and the power of the bishops, no matter what their qualifications may be. Everything is now so entangled with these questions and decrees that we dare not even hope to call the world back to true Christianity."⁵⁰⁷⁹

During the 1700s into 1800s, many Deists, convinced by reason and experience, thus rejected as unreasonable, the trinity, & other left over distortions they saw in Christendom, by their times. Plus, how that the Reformers didn't fix the messes that they also noted, but added more to the confusion, & absurdities. Most Deists, however, argued that God governed the world with unalterable, natural laws & never interfered with the affairs of men, & couldn't be persuaded by human prayers, that God didn't answer. Other Deists, like Benjamin Franklin, were staunch advocates of prayer. While others argued that God could be dictated by prayers to try to get God to do men's bidding or requests. However, some Deists, like the many Seekers, thought it was time for God to bring about a restoration of the truths & message of Christ that had been corrupted & mutilated over the centuries. However, others Deists argued that God didn't need to repair his works, for some Deists compared God with a skilled watchmaker, who created a perfect watch which operated eternally & didn't need winding or adjusting. "Those who conclude that the Creator tampers or interferes with the affairs of men, deists sometimes argued, must imagine that God organized an imperfect world that he must periodically make adjustments or repairs in his creation."⁵⁰⁸⁰ While others, like Thomas Jefferson, thought that God could & should bring about repairs by restoring what had become corrupted.

Thomas Jefferson, (1700s— early 1800s), also noted how far Christendom had fallen into a state of apostasy, & looked forward to a time when God would bring about a restoration, thus about 1820 he wrote: "I hold the precepts of Jesus, as delivered by himself, to be the most pure, benevolent, and sublime which have ever been preached to man. I adhere to the principles of the first age; and consider all subsequent innovations as corruptions of this religion, having no foundation in what came from him.... If the freedom of religion, guaranteed to us by law in theory, can ever rise in practice under the overbearing inquisition of public opinion, truth will prevail over fanaticism, and the genuine doctrine of Jesus, so long perverted by his pseudo-priests, will again be restored to

their original purity. This reformation will advanced with the other improvements of the human mind, but too late for me to witness it."⁵⁰⁸¹

Thomas Jefferson also wrote: "The religion-builders have so distorted and deformed the doctrines of Jesus, so muffled them in mysticisms, fancies and falsehoods, have caricatured them into forms so monstrous and inconceivable as to shock reasonable thinkers.... Happy in the prospect of a restoration of primitive Christianity, I must leave to younger athletes to encounter and lop off the false branches which have been engrafted into it by the mythologists of the middle & modern age."⁵⁰⁸²

Did the elderly Benjamin Franklin, shortly before his death, also expect some type of restoration to happen "soon"? Or did he suspect that he would learn the truth to the answer about Jesus Christ's divinity, or none divinity, from Deity? Or, if not, then from whomever, easier, when in the afterlife, after he died? More so, than while in the confusing settings of trying to figure out such questions amongst the conflicting & contradicting religious environments of his time! Whatever might be the cases, he is reported to have said: "Tho' it is a question [concerning the divinity, or not, of Jesus] I do not dogmatize upon," Franklin admitted, "having never studied it, and think it needless to busy myself with it now, when I expect soon an opportunity of knowing the truth with less trouble."⁵⁰⁸³

Franklin, upon noting that Christendom was in a state of corruption, that what had come from Jesus, had been later corrupted. He declared, in response to the English deists of his time, that he thought the system of morals and the religion of Jesus "as he left them to us, the best the world ever saw or is likely to see." However, that Jesus Christ's religious views had received "various corrupting changes," & like Jefferson, Franklin perhaps also didn't believe Jesus was the Son of God, but instead was a great moral teacher. For Franklin expressed his doubts as to the divinity of Christ, as did Jefferson, who extracted from the scriptures, the moral teachings of Jesus, but omitted the narratives about miracles, his birth, & resurrection. For Jefferson, the moral system of Jesus was "the most benevolent and sublime probably that has ever been taught," but he didn't accept all of the teachings of Jesus, thinking that Jesus had died before he developed a complete system of morals. Jefferson, like Franklin, had suspected that various corrupting changes had mutilated the teachings, which was now the reasons why the doctrines of Jesus also contained problems, contradictions, absurdity, & much untruth. Such things had thus made it impossible for such contradictions to have proceeded from the same being, Christ, who had given such sublime moral teachings. Thus, Jefferson, as does seemingly Franklin too, attributed these contradictions, etc., to various corrupting changes along the way, so that by their generation, when the message had been delivered centuries later to them, it had been mutilated, misstated, and often was in an unintelligible form, like the trinity dogma, for example. Thus, Jefferson separated the teachings of Jesus into that which he classified as the gold & the dross, "restoring to Jesus the former and leaving the latter to what he called the "stupidity of some, and roguery of others of his disciples. Of this band of dupes and imposters," which, surprisingly includes Paul the Apostle as the "great Coryphaeus," and first corruptor of the doctrine of Jesus." But also must have included the priests of Jefferson's time, whom he said continued the spreading the nonsense about the trinity, for in a letter to John Adam, Jefferson wrote: "Three are one and one is three; and yet the one is not three, and the three are not one.... This constitutes the craft, the power and profit of the priests. Sweep away their gossamer [or filmy substance consisting of cobwebs spun by small spiders] fabric of factious religion, and they would catch no more flies."⁵⁰⁸⁴ Jefferson noted one of the

factors of the corruption of the doctrine of Jesus as coming from Greek philosophy, the Platonic influences.

In a letter to John Adams, Jefferson wrote: "There Platonising successors indeed, in after times, in order to legitimate the corruptions which they had incorporated into the doctrines of Jesus, found it necessary to disavow the primitive Christians, who had taken their principles from the mouth of Jesus himself, of his Apostles, and the Father contemporary with them. They excommunicated the followers as heretics. . . . We must leave therefore to others, younger and more learned than we are, to prepare this euthanasia for Platonic Christianity, and its restoration to the primitive simplicity of its founder."⁵⁰⁸⁵

Harry Emerson Fosdick, 1878-1969, Baptist minister, lamented & noted how: "A religious reformation is afoot, and at heart is the endeavor to recover from our modern life the religion of Jesus as against the vast, intricate, largely inadequate and often positively false religion about Jesus. Christianity today has largely left the religion which he preached, taught and lived, and has substituted another kind of religion altogether. If Jesus should come back to earth now, hear the mythologies built up around him, see the creedalism, the denominationalism, sacramentalism, carried on in his name, he would certainly say, "If this is Christianity, I am not a Christian."⁵⁰⁸⁶

Edwin Hatch detected the down fall of the Church in what happened in the early Christian church, how that over time it traded the certainty of divine revelation for philosophies & the rhetoric of man: "Its [the Church's] progress is arrested now, because many of its preachers live in an unreal world.... But if Christianity is to be again the power that it was in its earliest ages, it must renounce its costly purchase... The hope of Christianity is... that the sophistical element in Christian preaching will melt, as a transient mist, before the preaching of the prophets of the ages to come, who, like the prophets of the ages that are long gone by, will speak only "as the Spirit gives them utterance."⁵⁰⁸⁷ Hatch seems to hope for a restoration of spiritual gifts that would produce a new line of living true prophets, speaking by the Spirit, as they did of old, in order to cut through all mist that still clouds Christendom!

END NOTES: REMEMBER THAT SOME INTERNET LINKS SOME TIMES GET CHANGED BY THE OWNERS OF SITES & THUS CREATE DEAD LINKS BY THE TIME BOOKS ARE PUBLISHED IN PRINTED & OTHER FORMS.

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(Colossians 2:12; Romans 6:2-6; Basil, *De Baptismo*; Chrysostom, Hom. xxv, In Joannem; Hom. xl, In Epist. ad Rom.; Adam, *Baptism For The Dead*, pp. 9-10, & 48-9, etc.) Perhaps as time went by this type may have become part of the "Extreme Unction" which was given to a person who was sick, etc., and who was believed to be near death. Even though baptism had been the ritualistic type of death, burial and resurrection; the extreme unction was often given to those who were believed to be facing, not the ritualistic type of death, but the real thing. Consequently, the dying person would be anointed on the eyes, mouth, nose, ears, hands and feet. (See: David Ayerst & A.S.T., Fisher, CR Basil Blackwell, *Records of Christianity*, (New York: Harper & Row, Inc., & Barnes & Noble Books, 1977), vol. II, (Christendom), p. 225. The Ante-Nicene Fathers, 2: p.462, Clement of Alexandria, *The Stromata, or Miscellanies*, book 5, chapter 11. Dr. Huge W. 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- 40- Françoise Robin, *Docteur ès lettres, La Cour d' Anjou-Provence, La vie artistique sous le règne de René*, (Picard Editeur, 1985), fig. 124. Ibidem fol. 182: *Mariage d'Emilie et de Palamon*. Shows the religious leader grasping the wrist of the couple to bring their right hands together to make the clasp. See also: Margaret M. Manion & Vera F. Vines, *Medieval and Renaissance Illuminated Manuscript*, In *Australian Collections*, (London and New York: Thames and Hudson, Melbourne, 1984), pp. 144 & 173, plate 36, *Marriage of Joseph and Mary*, No. 70, f.7r. The bishop depicted with them is grasping their right wrists to bring their hands together. In this case, the artist shows the moments before they grip each others' right hands. Other examples, show them clasping. *Romanesque Bible Illumination*, (Ithaca, New York: Cornell University Press, 1982 CR by Office du Livre, SA, Fribourg, Switzerland), p. 90, fig. 56. *Wedding of Joseph: Millstatt Genesis* (Klagenfurt, Kärntner Landesarchiv, Cod. VI. 19, fol. 60v. The bride's right hand rest in the right hand of the groom. George Frederick Kunz, Ph.D., Sc.D., A.M., *Rings For The Finger, FROM THE EARLIEST KNOWN TIMES TO THE PRESENT, WITH FULL DESCRIPTIONS OF THE ORIGIN, EARLY MAKING, MATERIALS, THE ARCHÆOLOGY, HISTORY, FOR AFFECTION, FOR LOVE, FOR ENGAGEMENT, FOR WEDDING, COMMEMORATIVE, MOURNING, ETC.* (New York, New York: Dover Publications, Inc., 1973, originally published in East Washington Square, Philadelphia, Pennsylvania: J. B. Lippincott Company, 1917). Guido Gregoriotti, *Jewelry Through The Ages*, (New York: American Heritage, CR Arnoldo Mondadori, 1969), p. 198. Late 16th century right-hand clasping rings, consisting of two separate rings that clasp together.
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- 43- Deification in Greek Patristic Thought: The Cappadocian Fathers' Strategic Adaptation of a Tradition, J.A. McGuckin. Georgios I. Mantzaridis, *The Deification of Man*, St. Vladimir's Seminary Press, 1984. Allelhin, A. M. *Participation in God: A Forgotten Strand in Anglican Tradition* (Wilton, Conn.: Morehouse-Barlow, 1988). Balas, D. L. *Metousia Thou: Man's Participation in God's Perfection according to St. Gregory of Nyssa* (Rome Pontificum Institutum S. Anselmi, 1966). Mantzaridis, Georgios I. *The Deification of Man: St. Gregory Palamas and the Orthodox Tradition*, translated by Laidain Sherrard (Crestwood, N.Y.: St. Valdimirs Seminary Press, 1984). Wesche, Kenneth Paul, "Eastern Orthodox Spirituality: Union with God in Theosis," *Theology Today* (Princeton, NJ) 56 (1999). Wilson-Kastner, Patricia, "A Note on the Iconoclastic Controversy: Greek and Latin disagreements about Matter and Deification," *Andrews University Seminary Studies* 18 (1980). *Western Civilizations, (Their History and Their Culture)*, by Edward McNall Burns, Robert E. Lerner, & Standish Meacham, Pub. W.W. Norton & Co., N.Y., & Lon., 1st ed., 1941, 10th edition 1984, Vol.1, p.219; & 222-23. *The March Of The Cross*, by Leonard W. Cowie, 1962, (First Pub. in Great Britain by Weidenfeld & Nicolson LTD. 1962), & first pub. in the USA by McGraw-Hill Book Co., Inc., N.Y., Toronto, & Lon., 1962, p.33-4; *Christian Monasticism*, by David Knowles, 1969, reprinted 1972 & 1977, Pub. World Un., Library, McGraw-Hill Co., N.Y., Toronto, p.10. *The Early Church by W.H.C. Frend*, Pub. J.B. Lippincott Co., Phil., & N.Y., 1966, p.202-3, *Athanasius (Life 2); The Holy Rule (Notes on St. Benedict's Legislation for Monks)*, by Dom Hubert Van Zeller, Pub. by Sheed & Ward, N.Y., 1958, p.370. *The Oxford Illustrated History of Christianity*, edited by John McManners, pub. Oxford Un. Press, Oxford N.Y., 1990, p.51, 67, 69, 80, & 135-6. *Deification: The Content of Athanasian Soteriology*, by Keith Edward Norman, 1980 thesis. *The Ancient Civilizations of Byzantium*, by Antione Bon, 1972, p.114. *The Christian World*, edited by Geoffrey Barraclough, Pub. by Harry N. Abrams, Inc., N.Y., 1981, p.100-1, & 164-5; *Russian Illuminated Manuscripts*, by Olga Popova, translated by Lenina Sorokina, 1984, Aurora Art Pub., Leningrad, 1st pub. in the USA by Thames & Hudson, fig. 42. *Jesus as Mother (Studies in the Spirituality of the High Middle Ages)*, by Caroline Walker Bynum, Un., of Calif., Press, Berkeley L.A., Lon., 1982, see the illustration facing title page, from the "Ladder of Virtues," from *Hortus Deliciarum* (destroyed manuscript formerly in Strasbourg), hand copy of C.M. Engelhardt. *Sunstone Mag.*, Winter 1975, article by Keith Norman, entitled: *Divinization: The Forgotten Teaching of Early Christianity*. Sunday evening, April 5th, 1992, KTKK (K-TALK) radio, 630 AM, in Utah. Martin Tanner (as Host), Van Hale (Guest) [PMD]s, & James White, Calvinistic Christian, *Our Christian Heritage*, (Church History and the Episcopal Church), by Powel Mills Dawley, Pub. by Morehouse-Barlow Co., N.Y., 1959, 3rd ed., 1960, p.51-2, & 56). N&PNF 4:lxv, lxxvii, p.65, 159, 329-30, 374, 386, 389, 405-7, 411, 412-15, 477, 572, 576, 578-9, *Incarnation of the Word*, 54:3, see also note 5; *Defense Of The Nicene Definition*, chap. III:14; *Four Discourses Against The Arians*, Discourse I:11, 38-39, II:47, 70; chap.XXII:74; Dis. III:22-23, 25-7, 33, 34, 39; *De Synodis Councils of Arimimum and Seleucia*, 3:51; xxvii; *Letters of Athanasius*, LX. *Ad Adelphium*, 4; & *Letters* 59:6, 60:4, 61:2). Jennifer O'Reilly, October 1972, *Studies in the Iconography of the Virtues and Vices in the Middle Ages*, A Garland Series, *Outstanding Thesis in The Fine Arts from British Universities*, (New York and London: Garland Publishing, Inc., 1988). John Rupert Martin, *The Illustrations of the Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Roland H. Bainton *In The Renaissance, Six Essays*, (New York: Harper Torchbooks, The Academy Library, Harper & Row Publishers, CR 1953, The Metropolitan Museum of Art, and 1962, Erwin Panofsky), Essay IV: *Man, God, And The Church in the Age of the Renaissance*, by Bainton, pp. 77—96, Calvin's point of view mentioned on p. 96. Walter Hilton, *The Ladder of Perfection*, (London, England; New York, New York: Penguin Books, 1988; translated by Leo Sherley-Price, with Introduction by Clifton Wolters, 1957, first published by Penguin in 1957).

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<https://archive.org/stream/historyamericab02roogoog/page/n268/mode/2up> - Christ appearing to peasants in Russia, Mikhail Nesterov, 1896. https://en.wikipedia.org/wiki/Mikhail_Nesterov - In Russian traditions & lore, Christ & his apostles visits to Russia are what could have been the inspiration for several paintings by Mikhail Nesterov. His 'The Way to Christ,' dated 1908—11, shows him grasping the hands of those who bowed down before him, as he is visiting people in Russia. Another version of his 1896 work, dated 1901-5, is entitled: Holy Russia. In Russian folk belief, St. Nicholas acquires the status of apostle by "accompanying Christ on his pilgrimage through Russia in some of the many legends on this subject." (Linda J. Ivanits, Russian Folk Beliefs, (Armonk, New York: London England: M. E. Sharpe, Inc., 1989), p. 25, note 35, p. 211 & 235, Afanas'ev, A. N. Narodnye russkie skazki I legendy, 2 volumes, (Berlin: Ladyzhnikov, 1922), p. 464. "We have already seen how he [St. Nicholas] is attended by various companions, including Christ Himself" (Miles, Christmas Customs and Traditions, p. 229-30). One Russian Legends begins, "This happened long ago when Christ was wandering about the earth with his twelve apostles." It also says that they were walking about as ordinary people, for it was impossible to know their identity. They came to a certain village and asked a rich peasant for a place to stay during the night. (Ivanits, p. 25). Herbert Spencer Robinson, and Knox Wilson, Myths And Legends of All Nations, (New York, New York: Bantam Books, 1950, and Doubleday, 1950), 233—34. The German version of Santa Claus, the Christkindl (German for Christ-child), thus the wandering Christ, as the later Santa Claus, is seen in: The Strand Magazine, January 1891, and even calls her "Santa Claus." <https://babel.hathitrust.org/cgi/pt?id=njp.32101076380599;view=1up;seq=10> -

56- Thomas William Doane, Bible Myths, And Their Parallels In Other Religions, (New York: The Truth Seeker Company, 1882 and 1910). <https://archive.org/details/biblemythsandthe00doanuoft> (1882), <https://archive.org/details/biblemythstheirp1910doan> (1910 edition).

57- The Ante-Nicene Fathers, volume one, page 289, Justin Martyr, Hortatory to the Greeks, chapter 37. <https://archive.org/stream/cuaantenicenefat01robe#page/n299/mode/2up> A. S. Garretson, Primitive Christianity And Early Criticism, (Boston: Sherman, French & Co. 1912). <https://archive.org/details/primitivechristi01garr-p.103-6>. The Ante-Nicene Fathers, volume one, (1895), <https://archive.org/details/cuaantenicenefat01robe-hhttps://archive.org/details/in.ernet.dli.2015.152507> - <https://archive.org/stream/in.ernet.dli.2015.152507/2015.152507.Primitive-Christianity-And-Early-Criticisms-A-Work-Of-Negation#page/n119/mode/2up>

58- The Ante-Nicene Fathers, volume 4, page 528, Origen Against Celsus, book IV, chapter LXIX. <https://archive.org/stream/antenicenefather04robeuoft#page/528/mode/2up> - <https://archive.org/details/AnteNiceneChristianLibraryV23> - ANF 4 (1885) - <https://archive.org/details/antenicenefather04robeuoft>

59- The Ante-Nicene Fathers, vol.4, p.528, book 4, chapter lxi, Origen Against Celsus.

60- The Ante-Nicene Fathers, volume 4: page 609, book 6 chapters lxxviii-lxxix, Origen Against Celsus; <https://archive.org/stream/antenicenefather04robeuoft#page/608/mode/2up> The Ante-Nicene Fathers, 3: p. 157-8; chap. vii, Tertullian, An Answer to the Jews. (1885 reprinted May 1989). Links might, but might not still work: <https://archive.org/details/antenicenefather03robeuoft> - <https://archive.org/stream/antenicenefather03robeuoft#page/156/mode/2up> - Another source says that a certain Historian cites Tertullian as saying that the doctrine of Christ had been heard in all nations of the earth, for "the same voice and doctrine had been heard by the inhabitants of many more strange countries and islands unknown to us, and which, he says, we could not enumerate, yet in which is known the name of Christ, who has come and reigns, before whom the gates of all cities have opened and none remained closed, before whom all iron chains have been broken and steel locks have been unbarred. "Does not Tertullian," Solorzano says, "indicate, as it were, with his finger the distant regions of which we have no knowledge?" -of America?" Tertullian also used the words of scripture to help him express this belief, for he cites from Psalm 18:5 & Rom. 10:18 (P. D. Roo, History of America Before Columbus, (According to Documents & Approved Authors), by P. De Roo, Pub. by Philadelphia & Lon. J. B. Lippincott Co. 1900, Vol.1; p. 205-9).

61- <https://archive.org/details/antenicenefather04robe> - The Ante-Nicene Fathers, vol. 4, Origen Against Celsus, book 6 chapter lxxviii-lxxix, Origen Against Celsus. Clarification comments on doctrinal themes added in brackets, [], also emphasis added here. <https://archive.org/stream/biblemythstheirp1910doan#page/210/mode/2up> -

62- <https://archive.org/stream/biblemythstheirp1910doan#page/210/mode/2up> - Thomas Williams Doane, (1852—1885), Bible Myths and Their Parallels in Other Religions, Being a Comparison of the Old and New Testament Myths and Miracles with Those of Heathen Nations of Antiquity, Considering also Their Origin and Meaning, (New York: The Truth Seeker, Co., 1910), <https://archive.org/details/biblemythstheirp1910doan> - NY: Commonwealth co. 1882, <https://archive.org/details/biblemythsandthe00doanuoft> - NY: Truth Seeker, 1882, https://archive.org/details/biblemythstheirp00doan_0 - 1971 reprint: <https://archive.org/details/biblemythsandth00doangoog> - 1882 <https://archive.org/details/biblemythstheirp00doan>

63- Donald Bloesch, "Soteriological Problem of Evil," in The Religious Educator, 2:29.

64- Anna D. Kartsonis, Anastasis, The Making of An Image, (Princeton, New Jersey: Princeton University Press, 1986). Google Image: <http://drivetimelivearchivespromosources.blogspot.com/> - Scroll down to article: Passover, Easter & Garment Types of Deification in the Resurrection (Easter Sunday, 4-8-2012), by Darell Thorpe. See also rough draft documentary: <https://www.youtube.com/playlist?list=PLF77C8E735D3F732D> -

65- Alice K. Turner, 1993, The History of Hell, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Anna D. Kartsonis, Anastasis, The Making of An Image, (Princeton, New Jersey: Princeton University Press, 1986). Darell Thorpe, Upon them Hath The Light Shined, (Links might or might not still work): https://www.amazon.com/Upon-Them-Hath-Light-Shined-ebook/dp/B005QY5NZM/ref=sr_1_26?ie=UTF8&qid=1486879569&sr=8-26&keywords=Darell+Thorpe - Huge Nibley, Dr. (Series: The Collected Works of Huge Nibley, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), vol. 4: Mormonism and Early Christianity, (1987). Nibley, Baptism for the Dead in Ancient Time, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). <http://drivetimelivearchivespromosources.blogspot.com/> - scroll down to article: Passover, Easter & Garment Types of Deification in the Resurrection (Easter Sunday, 4-8-2012), by Darell Thorpe. Also: <http://restoredapologetics.blogspot.com/2010/02/11.html> - scroll down to art works on different things, including Christ's descent into hell, hades, limbo, purgatory. You Tube: Christ's Descent into Hell - And Baptism as a Type of Descent - <https://www.youtube.com/watch?v=cVXVJ5uJFM&index=11&list=PLF77C8E735D3F732D> - Part 2: <https://www.youtube.com/watch?v=1w8tCE8fals&index=12&list=PLF77C8E735D3F732D>

66- Ante-Nicene Fathers, 1:181, Justin Martyr, 1st Apology, chap. 54. Note the use of the belief that other prophets were preaching of Christ in "all nations." Origen, 185-230-254, used this concept too, in response to the early anti-Christian, 2nd cent., Celsus, (ANF, 4:609, book 6, chapters lxxviii—lxxix, Origen Against Celsus; A. S. Garretson, *Primitive Christianity and Early Criticisms*, (Boston: Sherman, French Company, 1912), 90-91. ANF 3:157-58, Tertullian, *An Answer to the Jews*).

67- Borrowing, theft, adulteration. We have dwelled on the confrontation of comparative chronology since it seems to have weighed heavily on the Christian's evaluation of the features they shared with classical paganism. From the moment they thought that, by virtue of their connection to the Jewish people, they preceded Greek history, they were able to consider resemblances to their adversaries only as cases of plagiarism committed against them by the latter. The direction of influence seemed beyond all doubt; as Justin unambiguously puts it, "It is not we who think like the others, but all of them who imitate us in what they say" (First Apology 60.10). Tertullian would recall the determining role played by chronology: "That which first existed is necessarily the origin of what followed. And this is why you have things in common with us or things that resemble ours"; so it is, he continues, that our Wisdom (sophia) gave you philosophy, and our prophecy your poetic divination." (Apologeticus 19.1.5*-6*). This slide from posteriority to dependence, in Judaism as well as in Christianity, has been studied by K. Thraede. ("Erfinder," part 2, in *Reallexikon für Antike und Christentum* (1962), cols. 1242-61). Tertullian, *Apologeticus* 47.11-14. *Ad Autolycum* 1.14; 2:37, translated by Robert M. Grant, Oxford 1970. *Stromateis* 2.1.1.1. Justin Martyr, First Apology 54.1-4, 54.5-10, 55.1; *Dialogue With Trypho*, 67.1-2; 69.1-5; 70.1-3, 5; 78.5-6. Yves Bonnefoy, *Mythologies*, (A Restructured Translation of *Dictionnaire des mythologies et des religions des sociétés traditionnelles et du monde antique*) Prepared under the Direction of Wendy Doniger, (Chicago & London: The University of Chicago Press, 1991), 2:659-662, article *Christian Judgments on the Analogies Between Christianity and Pagan Mythology*, J. P./d.w. Early anti-Christian, 2nd cent., Celsus "...criticizes the books of the Bible. Using an elementary comparative method, he traces Biblical tales to pagan legends, to Platonic theses, or beliefs derived from the Oriental cults of Mithra & Osiris." (Stan-Michel Pellistrandi, *Early Christian Civilization*, The Catacombs, The Dura-Europos Excavations, *The Excavations At Saint Peter's In Rome*, French title: *La Civilisation chrétienne primitive*, (Geneva: Ferni Publishers, 1978; Editions Ferni), 179-199). Celsus says that the story of the flood was borrowed, and circumcision came from the Egyptians who practiced the rite with magical results. He claimed that the system & doctrines in early Christianity, were derived from Judaism, thus both are also barbaric in their origin. He also used the polemical writings of the early Jews against the early Christians, & points out that the Jews claimed that the Christians were apostates from the Jewish religions, borrowing from them in order to make this new religion. He used parallels & different methods in attempting to discredit Christ. He compared the miracles wrought by Jesus, with similar miracles & magical tricks done by sorcery & wicked men. Thus charging Christ with sorcery. Origen of course responded these charges & rejected his claims. Celsus is quoted by Origen as claiming that other things were borrowed to make up the Christian religion. For example He said that the different stories in the Scriptures were borrowed from pre-scripture myths, legends etc. Early Christian mysteries, or temple ordinances, Celsus likens to those who in the Bacchic mysteries introduce phantoms & objects of terror. Celsus also used parallels between the Christians & the Persian mysteries of the Mithras, & charges that the Christians had borrowed from them, & others. Other early anti-Christian writers must have noticed the parallels between the early Christians and the Mithra cult. In the Mithra cult, baptism, anointing, handclaps & other similar things are comparable to the early Christians are well known now. Even some of the early Christian Fathers noted the parallels & responded that satan had set up, in pre- & post Christian times, counterfeits, in order to attempt to discredit the divine pattern that had been revealed to the founders of early Christianity, & which had been passed on to the later Christians. Thus we have different ones like Clement, Hippolytus, Origen, the Apostle Paul, Tertullian, Justin Martyr, & later Eusebius, Cyril of Jerusalem, & others defending the Christian rites, symbols, doctrines & mysteries, as being divine. While the others were the counterfeits of satan, & that's why they were similar to the early Christians, in some ways. This is the basic response that the different early writers would give. They also charged that the pagan cults, & off-shoot branches of apostate early Christians had blended the occult with the divine to make some perverted counterfeits. The pagans charged the early Christians with having borrowed from them. Thus the early anti-Christians took advantage of the rival polemical writings, rumors, & charges to make their cases against the early Christians as a whole, as have later anti-Christian writers, like T. W. Doane. Robert Louis Wilken, *The Christians As The Romans Saw Them*, (Yale University Press: New Haven and London, 1984), 99. *Early Christian Civilization*, by Stan-Michel Pellistrandi, 1978, p.180-199. R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine*, (A Discourse Against the early Christians), (Oxford: Oxford University Press, 1987), 55-6. Ante-Nicene Fathers, 4:516-17, Origen Against Celsus, book 4, chap. xli-xlii. ANF 4:405, bk.1 chap.22, & p.564, bk.5, chap. lvii, p.397 bk.1 chap.2, p.431 bk.2 chap.4 & p.557 bk.5 chap.33, p.450-1 bk.2 chap.xlix, p.477 bk.3 chap.33, p.501 bk.4 chap.x, p.583 bk.6 chap.22 & p.584 c.24 & p.622 bk.7 c.28. *Forerunners & Rivals of Christianity*, Legge, Vol. 1, p. 171-202, Vol.2, p.203-276, etc. Daniel To Paul, Ed. by Gaalyahu Cornfeld, 1962, Part 2, p.203-4. *The Birth of the Christian Religion & The Origins of The New Testament*, by Alfred Firmin Loisy, Un. bk. 1962, p.206-9, etc. *Monumental Christianity*, Lundy, 1882, p.26-7, & 68-70, etc. 1 Cor.2:6-16; 2 Thess.2:1-17; 1 John 2:18-29; 3:1-3. Jude 4-6; Acts 8:9-24; *Clementine Recognitions*, on Simon. (F&ROC), Legge, Vol.1, p.172-202. And: *The Mythic Image*, by Joseph Campbell, Princeton Un, 1974, quotes Hippolytus, *Elenchos* 5.17.1-2 & 8, etc. see p.298-9, ft.nt.15 on p.298 of Campbell's book, & p.507, etc. Lundy, *Monumental Christianity*, 66, quoting Tertullian. Doane, *Bible Myths*, p.124-5, & 129. 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- 79- Tertullian, *Apolo.* c. 24; Scapulam, c. 2. Clement, *Strom.* iv. 7 ff. Origen, *Contra Celsum*, v. 3i. Justin Martyr, *Apol.* I, 46; 77, 10, 13. Tertullian, *Apolog.* c. 17; compare De, *Testimoiio Animce*, passim. B. F. Westcott, *Canon of N. T.* p. 95 ff. (1st eel.); Dorner, *Person Christi*, i. 178 note; E.W. Benson in *Diet*, of *Clir. Biog.* n. 162 ff. J. M. Cotterill, in *Church Quarterly Jtcv.* April, 1877, and in *Peregrinus Proteus*, contends that the whole Epistle is a forgery of H. Stephens. A Euseb. E. iv. compare Jerome, *Cataloyns*, c. 19 f. Origen, c. *Celsum*, iv. 52, p. 1JO, Spencer; Citron. Paseli. p. 477. Dindorf. Enacbius E. iv. 27. LI), v. 17. Euseb. H. E. iv. 26. The Syriac text of a speech of Melito is given by Cureton, *Spicilegium Syriacum*. Octavius, c. 39. Celaitin, viii. 68; p. 4 2, J. Sp. The Church of Our Fathers, (Philadelphia: The Westminster Press, 1941 & 1950), 14-37. Mildred Corell Luckhardt, *The Church Through the Ages, A Primer of Church History*, (New York: Association Press, 1951), 16-29. Samuel Cheetham, *History of the Christian Church During the First Six Centuries*, see sections on The Early Struggles of the Church, (Libra-box recordings), chapter 3, parts 1-3, etc. James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 123-6. W.H.C. Frend, *Martyrdom & Persecution In The Early Church*, (New York: Anchor Books Doubleday & Company, 1967), 124-5. Will Durant, *The Story of Civilization*, NY: Simon & Schuster, 1940s-1950s, 11 vols, (1944), 3: Caesar & Christ, *A History of Roman Civilization & of Christianity from their beginnings to AD 325*, p. 606-07, 611-13, 646-52.
- 80- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 22-23, 408, note 32: The Ante-Nicene Fathers, 2:129, emphasis added. Also Tertullian (140-230) & Justin Martyr (110-165), also made similar defenses & comments, *The Ante-Nicene Fathers*, 1:163-64, 3:19.
- 81- F.W. Walbank, *The Hellenistic World*, (Cambridge, Massachusetts: Harvard University Press, Revised Edition, 1981, 1986, 1992). <https://en.wikipedia.org/wiki/Infanticide> Philo (150). The Special Laws. Cambridge: Harvard University Press. III, XX.117, Volume VII, pp. 118, 551, 549. Exposure of a female child. Oxyrhynchus, Egypt, 1 B.C. (Oxyrhynchus papyrus 744. G)". Stoa.org. Retrieved 2013-07-18. Naphtali, Lewis, ed. (1985). "Papyrus Oxyrhynchus 744". *Life in Egypt Under Roman Rule*. Oxford: Oxford University Press. p. 54. John Crossan, *The Essential Jesus: Original Sayings and Earliest Images*, p. 151 (Castle, 1994, 1998). Greg Woolf (2007). *Ancient civilizations: The illustrated guide to belief, mythology, and art*, Barnes & Noble. p. 388. "Child-Exposure in the Roman Empire," by W. V. Harris. *The Journal of Roman Studies*, Vol. 84. (1994). "Did the Ancients Care When Their Children Died?," by Mark Golden *Greece & Rome* 1988. "The Exposure of Infants in Roman Law and Practice," by Max Radin *The Classical Journal*, Vol. 20, No. 6. (Mar., 1925). Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, From Pagan Rome to Byzantium, p. 9-14, 52, 55, 462. Around the time Christianity was taking hold, attitudes towards this method of destroying unwanted life were changing. The poor believed they had to get rid of their unwanted children because they couldn't afford them, but they had not been allowed to sell them formally, so instead, they were leaving them to die or to be used to economic advantage by other families. The first Christian emperor, Constantine, in A.D. 313, authorized the sale of the infants. As horrible & wicked as this was, the other alternative was death by exposure, or slavery: Perhaps it was reasoned by Constantine that the sale of infants at least offered some hope, especially since in Roman society some slaves could hope to buy their freedom. Even with legal permission to sell one's offspring, exposure didn't end overnight, but by about 374, it had been legally forbidden. "The Exposure of Infants in Roman Law and Practice," by Max Radin, *The Classical Journal*, Vol. 20, No. 6. (Mar., 1925). Disclaimer: Links might, but might not also still be working, by the time of this reading. But with all internet links, they sometimes are taken down, moved, or changed. <http://ancienthistory.about.com/od/familyanddailylife/qt/072707exposure.htm> - Will Durant, *The Story of Civilization*, (NY: Simon & Schuster, 1940s), 11 vols, vol. 3, (1944, 1972), Caesar & Christ, p.363-4, n.* p. 676, 691, note 10: G. Gatteschi, *Restauri della Roma Imperiale*, Rome, 1924, 64.
- 82- Celsus: "...The more reckless encourage the children to rebel. They tell the children that they remain silent in the presence of the parents & schoolteachers only because they do not want to have anything to do with men as corrupt as these pagans, who, did they know what the children had been hearing, would likely punish them for hearing it. These Christians also tell the children that they should leave their fathers & teachers & follow the women & their little chums to the wooddresser's shop, or the cobbler's or to the washerwoman's shop, so that they might learn how to be perfect. And by this logic they have persuaded many to join them." (Emphasis added, see: R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine*, (A Discourse Against the early Christians), (Oxford: Oxford University Press, 1987), 73-4.
- 83- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, (SLC, Ut: Deseret Book, 2006), 209, 440-41, n. 342. *The Apostolic Fathers*, 124-25.
- 84- Robert L. Wilken, *The Christians As The Romans Saw Them*, New Haven & Lon.: Yale Un. Press, 1984, 17-22, 94-99 & 159. *Aufstieg und Niedergang der römischen Welt*, ed. by H. Temporini & W. Haase. (Berlin: 1980), vol. 23.2, p. 1054-1118; Stephen Benko, *Pagan Rome & The Early Christians*, (Indiana Un. Press, 1984), 54-78. A.S. Garretson, *Primitive Christianity & Early Criticisms*, Boston: Sherman, French & Co., 1912, 10-11, 58-60, 71-73; R. Joseph Hoffmann, *Celsus On The True Doctrine*, Oxford Un. Press, 1987, 17-22. Stan-Michel Pellistrandi, *The Early Christian Civilization*, (Forni, Geneva: 1978, California, USA: Paradise Found Books, English edition), p. 180-199; ANF, 4:585 & 591, Origen Against Celsus. MINUCIUS FELIX. The Octavius, is a supposed argument between the heathen Caecilius & the Christian Octavius, chap. 9.
- 85- Acts 6:1-8. *Fathers of the Church*, Trans. F.A. Wright Prof. of Classics in the Un. of Lon. (Lon.: George Routledge & Sons 1928, p.41, Tertullian: "...We are governed by approved elders, who obtain their office not by purchase, but by the testimony of their fellows: for nothing that is God's is obtainable by money. Even if we have a kind of treasury, this is not filled up by fees paid as the purchase money of religion. Each of us contributes a small sum once a month or when he pleases, & only if he is both willing & able. Not one is forced; contributions are voluntary, & are regarded as pious investments. The money is not disbursed uselessly on banquets or drinking bouts or eating-houses, but on the feeding & burying of the poor, on boys & girls without means or parents, on old servants & shipwrecked persons, & on any who are in the mines & penal settlements & prisons, provided it be for the sake of God's religion, they thus becoming pensioners of their own confession of faith." Will Durant, *The Story of Civilization*, NY: Simon & Schuster, 1940s, 11 vols, 3: Caesar & Christ, 596-98: "Abortion and infanticide, which were decimating pagan society, were forbidden to Christians as the equivalents of murder; in many instances Christians rescued exposed infants, baptized them, and brought them up with the aid of the community fund." Page 598, notes 16 & 17, 676, p. 700, for chap. 28: Tertullian, *Apol.* ix. 8. Edward Gibbon, *Decline and Fall of the Roman Empire*, (Everyman Library), 6 vols., 1:480.
- 86- S. Cheetham, *A History of the Christian Church During the First Six Centuries*, Lon., NY: Macmillan & Co., Limited, 1905, 34-57, c.3, *The Early Struggles of the Church*. Tertullian, *Apol.* c. 40. Will Durant, *The Story of Civilization*, (NY: Simon & Schuster, 1944, 1972), 3: Caesar & Christ, *A History of Roman Civilization & of Christianity from their beginnings to A.D. 325*, 596-98, 646-647, 701. ANF, 4: Tertullian *Apology* XI. I. Minucius Felix, Octavius, ix, 5. Robert L. Wilken, *The Christians As The Romans Saw Them*, (Yale Un. Press; New Haven

& Lon., 1984). Stephen Benko, *Pagan Rome & The Early Christians*, (Indiana Un. Press, 1984). Acts 6:1-8. Fathers of the Church, Trans. F.A. Wright Prof. of Classics in the Un. of Lon. (Lon.: George Routledge & Sons 1928, p.41, Tertullian, feeding the poor etc. Documentaries: Ancient Civilizations, (USA: Questar Entertainment, DVD Slim Pack, CR MMIV), Disc 1, Rome & Pompeii, Bonus Program, Faith Unconquered: The Roman Persecution of Early Christians, hosted by Joe Campanella, Producer Edward Lopatin, writer Joyce Marcarelli. Joe Campanella: During the 1st century, the early Christians were accused of all kinds of terrible things. They rejected any veneration to Roman deities, including the 'divine' Emperors, & this was inexcusable to the Romans, that believed their deities controlled the weather, kept off natural disasters, etc. Thus, the early Christians' lack of respect, was believed to be the cause for any calamities that happened. See also: Robert Louis Wilken, *The Christians As The Romans Saw Them*, (Yale University Press; New Haven and London, 1984).

87- Mildred Corell Luckhardt, *The Church Through the Ages, A Primer of Church History*, NY: Association Press 1951, 19-29. Acts 5:27-41. Samuel Cheetham, *History of the Christian Church During the First 6 Centuries*, section: The Early Struggles of the Church, Libra-box recordings, c.3, parts 1-3. Fox's Book of Martyrs.

88- 1 Pet. 3:7-17, Matt. 11:18-19, 22:15-22, 26:21, Acts 2:1-22, Mark 14:57-58, Luke 11:53-54, 12:48-53, 19:22, 20:20, Mark 14:53-65, John 2:18-22, 6:6-41, 10:31-42, Acts 4:1-30, 5:12-39, 6:9-15. Stephen Benko, *Pagan Rome And The Early Christians*, (Indiana: Indiana University Press, 1984). Robert Louis Wilken, *The Christians As The Romans Saw Them*, (Yale University Press; New Haven and London, 1984). A. S. Garretson, *Primitive Christianity And Early Criticism*, (Boston: Sherman, French & Company, 1912). Will Durant, *The Story of Civilization*, (New York: Simon & Schuster, 1940s-1950s), 11 vols, 3 (1944): Caesar & Christ, A History of Roman Civilization & of Christianity from their beginnings to A.D. 325, p.647 see also ft. nt. 8 on p.647 & p.701 for Chap.30. "8. Friedlander, III, 186. "In some, if not many cases, with early Christian marriages, they were not to be entered into with a none-Christian, for "...with a non-Christian [it] was forbidden. Christian slaves were accused of introducing discord into the family by converting their master's children or wives; [thus] Christianity was charged with breaking up the home." See also: ANF, 4:486-7, etc. Origen Against Celsus, bk.3 chaps. Iv-lviii. Alfred Firmin Loisy, *The Birth of the Christian Religion & The Origins of the New Testament*, Un. books, 1962, 210-211. Stan-Michel Pellistrandi, *The Early Christian Civilization*, (Forni, Geneva: 1978, Calif.: Paradise Found Books, Eng. ed., 180-199. Stephen Benko, *Pagan Rome & The Early Christians*, Indiana Un. Press, 1984, p.84 n.18. Ad uxorem 2.4, E.T., ANF 4.34. Benko, p.84 & n.18 on p.99-100, n. Paedagogus 3.11, ANF 2.291. Benko, p.85, & n.20 p.100, p.54-78, & p.85. Tertullian, *De virginibus velandis* 11.7.

89- R. Joseph Hoffmann, *Celsus On The True Doctrine*, (Oxford: Oxford Un. Press, 1987), 65-6, & The Ante-Nicene Fathers, Vol.4, p.448, Origen Against Celsus, book 2, chapter xlv. Will Durant, *The Story of Civilization*, (NY: Simon & Schuster, 1944, 1972), 3: Caesar & Christ, A History of Roman Civilization & of Christianity from their beginnings to A.D. 325, p. 566-68, 596-98, 646-52. A.S. Garretson, *Primitive Christianity and Early Criticism*, (Boston: Sherman, French & Company, 1912). Link might still work, but might also be taken down by the time of this reading. <https://archive.org/details/primitivechristi01garr> -

90- Rom. 1:16-32, chap.2, 10:9-21, 13:8-14, 1 Cor. 6:9-20, 7:2-5, Gal. 3:19-29, 4:1-18, chap. 5, 6:2-10, Eph. 2:2-21, 4:11-32, 5:1-18, 6:11-18, Phil.4:6-8, Col.3:4-25. R. Joseph Hoffmann, *Celsus On The True Doctrine, A Discourse Against the early Christians*, Oxford Un. Press, 1987, 14-16. Jude 3-8, Daniel C. Peterson, Dr. & Stephen David Ricks, Professor, *Offenders For A Word {How Anti-Mormons Play Word Games to Attack the Latter-day Saints}*, SLC, Utah: Aspen Books, 1992, 22-3, n. 69, & p.28-41, 32-41, 125-6, 139-49. ANF, 1:5, 7-9, 11, 13-15, 18, 29, 33, 35, 55, 61, 63, 70, 74, 88-9, 93, 234-5, etc. Vol. 2, p. 49, 235, 243-4, 289-90, 292-5, 310, 339-41, 348, 350, 354-61, 363-71, 374-77, 410-12, 417-22, 426-41, 446, 448, 506, 519, 524, 538. 1 Tim.3:17; Heb.4:11, 17, 5:8-9, 1 Pet.1:10, 17; 2 Pet.1:5; 1 John 3:18, 22, James 1:12, 22-7, 2:26, 4:17-18; Rev.2:7, 11, 3:4-5, 7:14, 22:14, Job 34:11; Isa.1:17; John 14:15; Phil.2:12; John 12:50; Acts 5:32; 10:35, 14:22; 1 Cor.6:9, 2 Thess.1:4-9, Luke 9:23-6, 21:12-15. ANF, 5:151, Hippolytus. Matt.5:19-28, 7:21-24, & 25-7, 19:16-22, c.25.

91- Celsus indicates that he knew about early Christian pre-existence themes, & he mocks them. See: R. Joseph Hoffmann, *Celsus On The True Doctrine*, (Oxford: Oxford Un. Press, 1987), 105. ANF, 4:427-8, 543-4, 566-7, 607. Stan-Michel Pellistrandi, *The Early Christian Civilization*, (Forni, Geneva: 1978, Calif.: Paradise Found Books, Eng. ed., 180-199.

92- Will Durant, *The Story of Civilization*, (NY: Simon & Schuster, 1944, 1972), 3: Caesar & Christ, p. 596-99, 606-7, 646-47, Matt.28:18-20. Pet.3:7-10. Robert Louis Wilken, *The Christians As The Romans Saw Them*, (Yale University Press; New Haven and London, 1984), 162-3, 180-81. John P. Lundy, *Monumental Christianity, Or the art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882), 73-74. Internet Archives, (1976), links may, but may not also still work.: <https://archive.org/details/MonumentalChristianity> - <https://archive.org/details/monumentalchris00lundgoog> ANF, 4:419-20, 448, p. 476, bk.3, c. 29, p. 549, bk 5 c. 14. R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine*, (A Discourse Against the early Christians), (Oxford: Oxford University Press, 1987), 41, 65, 86-100. Hugu Nibley, *The World And The Prophets*, 1987, p.18-19. Nibley, *Mormonism & Early Christianity*, note 107, Origen Against Celsus II, 43, in *Patrologiae Cursus Completus. Series Graeca*, 11:864-65. About A.D. 200-210, the early anti-Christian Caecilius encounters the early Christians, Octavius & Minucius Felix. They discussed, God's province's & His abilities to reign in the lands beyond the sea. The early anti-Christian must have heard of the stories about Christ's wanderings about the earth, for he called the Christians' God a wanderer. ANF, 4:169-98, The Octavius of Minucius Felix. Caecilius, A.D. 210, like a number of ancient critics, must have heard about some of the Christological issues of the times, about how the early Christians couldn't make up their minds about if God had a body or didn't, but was "everywhere present." This controversy clashed against other beliefs, such as Christ's world wide trek themes, wandering about in different guises. These may have been known in their development stages, as they would become part of later Christian wandering Christ lore. But of which stories, if known by critics, also conflicted with Christological issues, such as the early Christian beliefs that Christ, at least, (unlike the Father), did have a body. That he was wandering about the world, in & out of different places. Whatever might be the case with early anti-Christian Caecilius, he is translated as having complained: "...But the Christians, moreover, what wonders, what monstrosities do they feign! — that he who is their God, whom they can neither show nor behold, inquires diligently into the character of all, the acts of all, and, in fine, into their words and secret thoughts; that he runs about everywhere, and is everywhere present: they make him out to be troublesome, restless, even shamelessly inquisitive, since he is present at everything that is done, wanders in and out in all places, although, being occupied with the whole, he cannot give attention to particulars, nor can he be sufficient for the whole while he is busied with particulars. What! because they threaten conflagration [fire] to the whole world, and to the universe itself, with all its stars, are they meditating its destruction?..." ANF, 4:178, The Octavius of Minucius Felix, chap. X, note 5: "[These very accusations, reduced back to Christian language, show that much of the Creed was, in fact, known to the heathen at this period.]" For example, the 2nd cent., Apologist, defending Christianity against the early anti-Christian charge of "atheism," claimed that they weren't atheists, but that they, (at least in his Christological views, perhaps shared by many others of his time),

believe in One who is unbegotten, eternal, unseen, impassible, incomprehensible and uncontained; comprehended by mind & reason only, etc. Others like Apologist, Justin Martyr, 100-165, Theophilus, 2nd c., bishop of Antioch, were also spreading the anti-body God ideologies influenced by Greek philosophy, blended in to taint the earlier anthropomorphic (body-God), doctrine that they protested against was not to be considered as being literal. Thus, critics upon hearing about these controversies, (plus, also hearing about other beliefs that had Christ in a body at times. But also perhaps guised in different shapes & manifestations, during his world wide treks, or wanderings from place to place), commented & poked fun of them in their attacks on Christianity in general. See also: Joseph Fielding McConkie, Sons & Daughters of God, (SLC, Utah: Bookcraft, 1994), 75-79, 218, n. 15-17, p. 243; Edwin Hatch, The Influence of Greek Ideas on Christianity, 1890, (Gloucester, Mass.: Peter Smith, reprint 1970), p. 253-54. Richard R. Hopkins, How Greek Philosophy Corrupted the Christian Concept of God, (USA, Utah: Cedar Fort Inc., 2009).

93- The Ante-Nicene Fathers, vol. 4, MINUCIUS FELIX. The Octavius, which is here translated, is a supposed argument between the heathen Caecilius & the Christian Octavius, chap. 9.

94- S. Cheetham, A History of the Christian Church During the First Six Centuries, (London, New York: Macmillan and Company Limited, 1905), 34-57, chapter 3, parts 1-3, etc. Especially p. 36.

95- Tad R. Callister, The Inevitable Apostasy, & the Promised Restoration, SLC, Utah: Deseret Book 2006, 249-50, 447. R. Joseph Hoffmann, (translator) Celsus On The True Doctrine, (A Discourse Against the early Christians) , (Oxford: Oxford University Press, 1987).

96- Samuel Cheetham, History of the Christian Church During the First Six Centuries, see sections on The Early Struggles of the Church, (Libra-box recordings), chapter 3, parts 1-3, etc. Darell Thorpe, How the early Christians Responded to the Early Anti-Christians, talk given at The Grand Pilgrimage, meeting in the Murray Library, Murray Utah, 10-17-1992.

97- Alfred Firmin Loisy, La Naissance du Christianisme Les Origines du Nouveau Testament, (The Birth of the Christian Religion and the Origins of the New Testament), trans. from the French by L.P. Jacks, 191-93. Henry Bettenson, The Early Christian Fathers, Eng.: Oxford Un. Press, 1956, 3-4. Brigham Henry Roberts, Outlines of Ecclesiastical History, A Text Book, (SLC, Utah: Deseret Book Co., 1979, Classics in Mormon Literature), 122, n.1. W.H.C. Frend, Martyrdom & Persecution In The Early Church, NY: Anchor Books Doubleday, 1967, 9, 124-29 & foot notes on p.453. Stan-Michel Pellistrandi, The Early Christian Civilization, (Forni, Geneva: 1978, Calif., USA: Paradise Found Books, Eng. ed.), 180-200. Philippe Aries & Georges Duby, General Editeurs, Trans., Arthur Goldhammer, A History of Private Life, From Pagan to Byzantium, (Cambridge, Massachusetts, Lon., Eng.: The Belknap Press of Harvard Un. Press, 1987), vol. I, From Pagan Rome to Byzantium, 9-14, 51-55, 163-65, 183-206, 253-285, 297-311. Reay Tannahill, Sex in History, USA: Scarborough House/Pub., 1992, orig. pub. in hardcover by Stein & Day-Pub. 1980, 84-161. Patricia Ranft, Women & Spiritual Equality in Christian Tradition, NY: St. Martin's Press, 1998, 2000, 17-35. Tertullian, Apoloa. c. 17 & 24; Scapulam, c. 2. Clement, Strom, iv. 7 ff. Origen, Contra Celsum, v. 3i. Justin Martyr, Apol. I, 46; 77, 10, 13. De Testimoiio Animce, passim. B. F. Westcott, Canon of N. T. p. 95 ff. (1st eel.); Dorner, Person Christi, i. 178 note; E.W. Benson in Diet, of Clir. Biog. n. 162 ff. J. M. Cotterill, in Church Quarterly Jtcv. April, 1877, & in Peregrinus Proteus, contends that the whole Epistle is a forgery of H. Stephens. A Euseb. E. iv. compare Jerome, Cataloyns, c. 19 f. Origen, c. Celsum, iv. 52, p. 1 JO, Spencer; Citron. Pascli. p. 477. Dindorf. Enacbius E. iv. 27. LI), v. 17. Euseb. H. E. iv. 26. The Syriac text of a speech of Melito is given by Cureton, Spicilegium Syriacum. Octavius, c. 39. Claitin, viii. 68; p. 4 2, J, Sp. The Church of Our Fathers, (Philadelphia: Westminster Press, 1941 & 1950), 14-37. Mildred Corell Luckhardt, The Church Through the Ages, A Primer of Church History, NY: Association Press, 1951, 16-29. Samuel Cheetham, History of the Christian Church During the First Six Centuries, see sections on The Early Struggles of the Church, (Libra-box recordings), p.34-57, chap.3, parts 1-3, etc. Carl Van Treeck & Aloysius Croft, M.A., Symbols in the Church, 1936. George Ferguson, Signs & Symbols In Christian Art, (NY: Oxford Un. Press, 1959). Goblet D'Alviella, (The Count), The Migration of Symbols, (Westminster, 1894, reproduced by Un. Books, 1956). Heather Child and Dorothy Colles, 1971, Christian Symbols Ancient & Modern, (Charles Scribner's Sons, Great Britain). Fredk. WM. Hackwood, F.R.S.L., Christ Lore (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church), (London: 1902, republished, Detroit: Gale Research Company, Book Tower, 1969), 5, etc. H. Spencer Lewis, The Secret Doctrines of Jesus, (San Jose, Calif.: Rosicrucian Library, & Supreme Grand Lodge of A.M.O.R.C., 1937 & 1965), 4:23-31, 84, 91 & 146. James L. Barker, Apostasy From the Divine Church, SLC, Utah: Deseret News Press, 1960, 123-6. A. S. Garretson, Primitive Christianity & Early Criticism, (Boston: Sherman, French & Co., 1912), 10-11, 71-3, & 87-88. Stephen Benko, Pagan Rome & The Early Christians, Indiana Un. Press, 1984, 1-162. F.A. Wright, 1928, Fathers of the Church, (London, England: George Routledge & Sons), 26-51. R. Joseph Hoffmann, Celsus On The True Doctrine, Oxford Un. Press, 1987, 95-6. Robert M. Grant, David Noel Freedman, etc. The Secret Sayings of Jesus, NY: Doubleday & Co., 1960, 17-187.

98- The Ante-Nicene Fathers, vol. 4, MINUCIUS FELIX. The Octavius, which is here translated, is a supposed argument between the heathen Caecilius & the Christian Octavius, chap. 9.

99- H. Spencer Lewis, F.R.C., Ph.D., [alleged] The Secret Doctrines of Jesus, (San Jose, Calif.: Rosicrucian Library, & Supreme Grand Lodge of A.M.O.R.C., 1937 & 1965), vol. 4, p. 23-146; Fredk. WM. Hackwood, Christ Lore, (Detroit: Gale Research Company, Book Tower, reprinted 1969, from the 1902 ed.), 5; Pellistrandi, The Early Christian Civilization, 180-99. W.H.C. Frend, Martyrdom & Persecution In The Early Church, NY: Anchor Books Doubleday & Co. 1967, 9, 124-29 & foot notes on p.453; Scrapbook of Mormon Polemics, (Sandy, Utah: Mormon Miscellaneous, 1986), vol. 1, #2, February, 1986, p. 23-25. R. Joseph Hoffmann, Celsus On The True Doctrine, Oxford Un. Press, 1987, 53. John P. Lundy, Monumental Christianity, NY: J. W. Bouton, 1875 & 1882, 26-27. Even some apostates from the early Christian faith said that they had taken oaths, but that they had not been conspiratorial. They said these oaths were a vow that they should do no wrong, or any crimes, etc. (Alfred Firmin Loisy, La Naissance du Christianisme Les Origines du Nouveau Testament, (The Birth of the Christian Religion and the Origins of the New Testament), translated from the French by L.P. Jacks, p.191-93. Henry Bettenson, The Early Christian Fathers, Oxford, England: Oxford Un. Press, 1956, 3-4.

100- Will Durant The Story of Civilization NY: Simon & Schuster 1940s-50s, 11 vols, 1944, 3: Caesar & Christ, 599, 700, n.22-23: Pliny the Younger, X, 97. J. Hammerton Universal History of the World, Lon.: n.d, 8 vols., IV: 2179.

101- Fredk. WM. Hackwood, F.R.S.L., Christ Lore (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church), (London: 1902, republished, Detroit: Gale Research Company, Book Tower, 1969), 5. <https://archive.org/details/christlorebeing00hackgoog> – <https://archive.org/details/ChristLore> (1902 ed). Stephen Benko, Pagan Rome & The Early Christians, (Indiana: Indiana Un. Press, 1984), 60, 65, 126-27. Ed. by John M. Lundquist, & Stephen D. Ricks, By Study & Also By Faith, (SLC, & Provo Utah: Deseret Book Co. & FARMS, 1990), 2 vols, vol. 1, p. 635, n. 48, & p. 633, n. 23 of Todd Compton's article: 'The Handclasp &

Embrace as Tokens of Recognition.' (Galatians 2:9, right hands of fellowship). Mildred Corell Luckhardt, *The Church Through the Ages, A Primer of Church History*, (New York: Association Press, 1951), 22. In the early Christians' "secret" meetings, before someone was allowed into them, when someone, at night would knock on the door of an early Christian, they had to know different pass words, to be let in. Wandering about at night with a small lit torch, trying to not appear to be looking for anything, but upon seeing the secret fish symbol on a door, they'd tap on the door & await in the shadows until someone looked out. "They'd give the password quickly and be admitted to their meeting. Some passwords: "The Way," "A new name," "The Good Shepherd," and "A cup of blessing."

102- Samuel Cheetham, *A History of the Christian Church During the First Six Centuries*, (London, New York: Macmillan and Company Limited, 1894, 1905), 1894 edition, section on The Early Struggles of the Church, (see also: Libra-box recordings), chapter 3, parts 1-3, etc. <https://archive.org/details/historyofchristian00chee>

103- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 30-31, 395, 409, note 23; Adam Clarke, *Clarke's Commentary: The New Testament of Our Lord and Saviour Jesus Christ*, (NY: J. Emory & B. Waugh, 1831; & NY: Abingdon Press, 1973), 6 vols., 6:976-77.

104- It is difficult to assess a statement such as is found in Minucius Felix, *Octavius* 9 (of Christians): They know themselves by hidden notae (i.e., tokens, marks, signs; C.T. Lewis & C. Short, *A Latin Dictionary* (Oxford: Clarendon, 1890), s.v.) & insignia (i.e., signals, tokens, badges, inginia; Lewis & Short, *A Latin Dictionary*, s.v.) & love (those whom) they have scarcely known previously.... They call themselves brother & sister without distinction." Minucius (a Christian writer, fl. ca. 200 A.D.) has these words spoken by an anti-Christian, and a very unreliable interpreter of Christianity. Cf. E.R. Dodds, *Pagan & Christian in an Age of Anxiety* (New York: Norton, 1965), 111, on reasons for Christian unpopularity: "They appeared, moreover, to constitute a secret society, whose members recognized each other by private signs, as gypsies do today, & were bound together by some mysterious intimacy." Cf. Origen, *Contra Celsum*, I, 1, in J. P. Migne, *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-1866, 161 volumes), or PG 11:652. Dodds draws the parallel between Minucius's notae et insignia & Dionysiac secret signs (Plautus, *Miles* 10-16: "Give me the signum (i.e., sign, mark, token, password; Lewis and Short, *A Latin Dictionary*, s.v.), if you are of these Bacchantes"; Apuleius, *Apology* 56)."

105- Mildred C. Luckhardt, *The Church Through the Ages*,... NY: Association Press 1951, 22.

106- Samuel Cheetham, *History of the Christian Church During the First Six Centuries*, see sections on The Early Struggles of the Church, (Libra-box recordings), chapter 3, parts 1-3, etc. Stephen Ernest Benko, Ph. D., *Pagan Rome And The Early Christians*, (Bloomington: Indiana University Press, 1984). Robert Louis Wilken, *The Christians As The Romans Saw Them*, (Yale University Press; New Haven and London, 1984). Paul Johnson, *A History of Christianity*, (New York: Atheneum, 1979). Robin Lane Fox, *Pagans & Christians*, (New York: Alfred A. Knopf Inc., 1987). W. H. C. Frend: *Martyrdom & Persecution In The Early Church*, (Garden City, New York: Anchor Books Doubleday & Company, 1967). Will Durant, *The Story of Civilization*, (New York: Simon & Schuster, 1944, 1972), vol. 3, *Caesar and Christ*, p. 553-664. Thomas Wiedmann, *Emperors & Gladiators*, (New York & London: Routledge, 1992, 1995), 55-164, etc.

107- James Barker *Apostasy From the Divine Church*, Utah: Deseret News Press 1960, 12, 255. Maria Luisa Ambrosini, with Mary Willis, 1969, *The Secret Archives of the Vatican*, NY: Barnes & Nobles Books, 1996, Little Brown & Co., 28. Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 19. A series of audio lectures given about 2005-6, by Dr. Jeffrey Macdonald, entitled: *Orthodox Church History*. Audio lectures: *Orthodox Church History*, link to these lectures may, or may not still be working by the time of this reading, in that internet links sometimes get taken down. <https://archive.org/details/OrthodoxChurchHistory> 8Diocletian's Persecution WEB. 9donatism WEB. <https://en.wikipedia.org/wiki/Traditors> Maria Luisa Ambrosini, with Mary Willis, 1969, *The Secret Archives of the Vatican*, (NY: Barnes & Nobles Books, 1996, by arrangement with Little Brown & Co.), 28. Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (NY: Crown Pub., Inc., 1982), 25-26. Mildren Cornell Luckhardt, *The Church Through the Ages, A Primer of Church History*, (NY: Association Press, 1951), 27-29. Samuel S. Cheetham, *A History of the Christian Church During the First Six Centuries*, (London, NY: Macmillan & Company Limited, 1905), 34-57, chap.3, parts 1-3, see p. 45-46. Links may, but may not still be working at this time of reading. <https://archive.org/details/historyofchristian00chee> 303 AD, Roman Emperor, Diocletian, (reigned 284-305). Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, NY: Crown Pub. 1982, 25-26. Donald Attwater, *The Avenel Dictionary of Saints*, (New York: Avenel Books, MCMLXV, first published by Penguin Books, Ltd., 1965, Avenel edition, 1981), 34-35, the stories of Irene, etc., who refused to give up the early Christian books, which were eventually burned, along with the scriptures. Luke 20:19-26; Matt. 22:15-22, 26:59-64, Mark 12:13-17.

108- Celsus gloats, that the best evidences against early Christians, are found in their own writings. ANF, 4:461 & 644, Origen Against Celsus, 8 books, book 2, chap., lxxiv, book 8, chap. 15. John P. Lundy, *Monumental Christianity, Or the art & Symbolism of the Primitive Church*, NY: J. W. Bouton, 1875 & 1882, 68-70. R. Joseph Hoffmann, *Celsus On The True Doctrine*, Oxford Un. Press 1987, 68, 116. Concerning the Book of Enoch: Jude 14-15. Irenaeus and Clement of Alexandria citing the Book of Enoch without questioning it. ANF, 1:481, Irenaeus Against Heresies, Bk.4, chap.16:2; & compare Book of Enoch 15. Tertullian admits it's the "Scripture of Enoch," but that it's not received by some because it is not included in the Hebrew Canon. ANF, 4:15-16. Origen (A.D. 254), in quoting Hebrew literature, assigns to the Book of Enoch the same authority as to the Psalms. Origen presents an understanding of the offices of angels in his *De Principiis*, Bk.1, chap.8:1, of which is based on Enoch. ANF, 4:264-5, Book of Enoch xl.8-9. The Book of Enoch The Prophet, Translated From: An Ethiopic Ms., In the Bodleian Library, by the late Richard Laurence, LL.D., Arch-Bishop of Cashel, The text now corrected from his latest notes with an introduction by Charles Gill, Introduction p. v-viii, see also xi-xxiv, re-issue by Williams & Norgate, Lon., 1892). Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo & Salt Lake City, Utah: FARMS, & Deseret Book Co., vol.2: *Enoch the Prophet*, (1986).

109- A.S. Garretson, *Primitive Christianity & Early Criticism*, Boston: Sherman, French & Co., 1912, 74. <https://archive.org/details/primitivchristi01garr> - R. Joseph Hoffmann, *Celsus On The True Doctrine*, Oxford Un. Press, 1987, 58-63. ANF, 4:35-8, 414, 423-25, Origen Against Celsus, book 1, chapter lxii. W. H. C. Frend, *Martyrdom & Persecution In The Early Church*, NY: Anchor Books Doubleday & Co., 1967, 9, etc. Robert Louis Wilken, *The Christians As The Romans Saw Them*, Yale Un. Press; New Haven & Lon., 110-11. Matthew 11:18-19; 26:14-15; 47-52; 69-75; 27:3-5; Mark 14:43-72; Luke 22:47-62, John 18:1-27.

110- Matt.2:4-6, 22:15-22, 26:21, Mark 14:57-58, Luke 11:53-54, 19:22, 20:20, 24:25-32, John 3:14, Num. 21:5-9, John 2:9, 5:39-46, 8:52-59, 19:23-24, 20:9, Psalms 22:18, Acts 2:22-36, 3:18, 5:28, 8:28-33, 10:43, 13:27, 32-37, 17:1-5, 26:22-24, 28:23, Isa. 53, 2 Tim. 3:14-17, Justin Martyr, & Irenaeus, ANF 1:234-5, note 1 on p. 235, & 451, 493-4, 506, 510, & 560. Noel Reynolds, *Early Christians In Disarray*, Contemporary, LDS Perspectives on the Christian

Apostasy, Provo, Utah: FARMS & BYU Press, 2005, 173, Justin Martyr, *Dialogus cum Tryphone*, 73, ANF 1:199-201, 207, 212-42, 4:410-11, 415, 418-20, Origen Against Celsus, book.1 chap. xlv, book 1 chap.33-5 & book 1 chap. li-lv. James Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 63, n.17-18. Irenaeus, *Against Heresies*, IV, 27, 2, 12, Justin, *Dialogue with Trypho*, LXXII, 4. Pinchas Lapide, *Israelis, Jews, & Jesus*, New York: Double Day, 1979, 88-90.

111- W.H.C. Frend, *Martyrdom & Persecution In The Early Church*, (NY: Anchor Books Doubleday & Co., 1967). Will Durant, *The Story of Civilization*, (NY: Simon & Schuster, 1940s-1950s), 11 vols, 3: Caesar & Christ, p. 596-652. Stephen Benko, *Pagan Rome & The Early Christians*, (Indiana Un. Press, 1984). Brigham Henry Roberts, *Outlines of Ecclesiastical History, A Text Book*, (SLC, Utah: Deseret Book Co., 1979, *Classics in Mormon Literature*), 115-139. Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (New York: Crown Publishers, Inc., 1982). 23-27.

112- Will Durant, *The Story of Civilization*, (New York: Simon & Schuster, 1940s), 11 vols, 3: Caesar & Christ, p. 596-97, 646-652. Thomas Wiedemann, *Emperors & Gladiators*, (London & New York: Routledge, 1992, 1995, paper back), 70, 79, 87-89, 108, 146-64, 150, 179. Documentaries: *Ancient Civilizations*, (USA: Questar Entertainment, DVD Slim Pack, CR MMIV), Disc 1, Rome & Pompeii, Bonus Program, Faith Unconquered: The Roman Persecution of Early Christians, hosted by Joe Campanella, Producer Edward Lopatin, writer Joyce Marcarelli. Joe Campanella: During the 1st century, a new sect arose, the early Christians, that were accused of all kinds of terrible things, the Romans, had heard rumors, that ran rampant in Rome & throughout the Empire, about this new strange sect, the Christians, and their strange & mysterious ceremonies: "It was believed that [early] Christians sacrificed babies on their altars. And that they held clandestine orgies...." But what was worse, is that they rejected any veneration to the Roman gods, & this was 'inexcusable,' thus they were thought of as Atheists. In St. Stephens Retondo, the oldest church in Rome, artist filled the walls with frescoes. They depict the many different ways that the Romans devised to torture the early Christians, including the women. Some show their breasts being cut off, & pinched, etc. Also the stories & legends of martyrs & St. Agapa, Chionia, Irene, & Agnes, 304 A.D. Disc 5, Gladiators: Bloodsport of the Colosseum, Extra Features: Fearful Facts. Donald Attwater, *The Avenel Dictionary of Saints*, (New York: Avenel Books, MCMLXV, first published by Penguin Books, Ltd., 1965, Avenel edition, 1981), 34-35, 70, 81-82, etc., "The governor order Irene to be stripped and exposed in a brothel..." p. 34. Kenneth L. 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Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, From Pagan Rome to Byzantium. Living a moral life, doing good works was part of the earliest Christian moral codes, & yet there were false teachers that entered into the church & Christ & the Apostles had warned about this & wrote to combat the sins, & immorality within the church, & those who started heretical apostate sects. Matt. Chap. 5, Rev. 2:11-25, 3:1-12, Jude 4, 8-19, Gal. 3:1, 19-29, 4:1-18, chap. 5, 6:2-10, Eph. 2:2-21, 4:11-32, 6:11-18, Phil. 4:6-8, Col. 3:4-25, Titus 1:16, 2 Pet. 2:15, 1 Tim. 5:15, 1 Cor. 5:1, 6:9-20, 7:2-5, 2 Cor. 12:21, James 4:4, 2 Pet. 2:14. Rom. 1:16-32, chap. 2, Tad R. Callister, *The Inevitable Apostasy, and the Promised Restoration*, (Salt Lake City, Utah: Deseret Book, 2006), 29-49. R. Joseph Hoffmann, (translator) Celsus On The True Doctrine, (A Discourse Against the early Christians), (Oxford: Oxford University Press, 1987), 14-16, 23-24, 80-81. Daniel C. Peterson, Dr. and Stephen David Ricks, Professor, *Offenders For A Word {How Anti-Mormons Play Word Games to Attack the Latter-day Saints}*, (Salt Lake City, Utah: Aspen Books, 1992), 22-23, note 69, p. 28-41, 125-26, 139-49. The Ante-Nicene Fathers, vol. 1, p.5, 7-9, 11, 13-15, 18, 29, 33, 35, 55, 61, 63, 74, 88-9, 93, etc. Vol. 2: p.235, 243-4, 289-90, 292-5, 310, 339-41, 348, 350, 354-61, 363-71, 374-77, 410-12, 417-22, 426-41, 446, 448, 506, 519, 524, 538. Elaine Pagels, *Beyond Belief, The Secret Gospel of Thomas*, (New York: Random House, 2003). Elaine Pagels, *The Gnostic Gospels*, (New York: Random House, 1979). Elaine Pagels, *Adam, Eve, and the Serpent*, (NY: Vintage Books, A Division of Random House, Inc., 1988, 1989). Elaine Pagels, *The Origin of Satan*, (New York: Random House, 1995). 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- 115- Will Durant, *The Story of Civilization*, NY: Simon & Schuster, 1940s, 11 vols, 3: Caesar & Christ, 585.
- 116- Documentaries: *Ancient Civilizations*, (USA: Questar Entertainment, DVD Slim Pack, CR MMIV), Disc 1, Rome & Pompeii, Bonus Program, *Faith Unconquered: The Roman Persecution of Early Christians*, hosted by Joe Campanella, Producer Edward Lopatin, writer Joyce Marcarelli. R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine*, (A Discourse Against the early Christians), Oxford Un. Press, 1987, 23. Joseph Fielding McConkie, *Sons & Daughters of God*, (SLC, Utah: Bookcraft, 1994), 76, 218, n. 16: Athenagoras, cited by Edwin Hatch, (1890), *The Influence of Greek Ideas on Christianity*, Gloucester, Mass., Peter Smith, 1970, 253-54. Will Durant, *The Story of Civilization*, NY: Simon & Schuster, 1940s, 11 vols, 3: Caesar & Christ, p. 226-27, 256, 260, 266, 168, 274, 280, 291-92, 309, 316, 388, 430, 432, 523, 623, 640-41, 646, 716, index, deification.
- 117- *The World of the Bible*, Yonkers, NY: Herit. Inc., p. 255, 2 Kings 2:24. Robert L. Wilken, *The Christians as The Romans Saw Them*, Yale Un. Press; New Haven & Lon., 1984, 98-101, 109. Stephen Benko, *Pagan Rome And The Early Christians*, Indiana Un. Press, 1984, 103-162; R. Joseph Hoffmann, *Celsus On The True Doctrine*, (Oxford Un. Press, 1987), 43-44, 53-4, 57, 59, 77, 89-90, 97-9; ANF, 4:412-16, 421-22, 427, 450-2, 466-7, 590-1, Origen Against Celsus, books 1-8, chap. 38; book 1, chaps. xlv-xlvi & chap. lvii & p.427, chap. lxxviii, p.428, chap. lxxi, p.437; Book 2, chap. xiv, chap. xlix-lit, Book 6:38-41, etc. Robin Lane Fox, *Pagans & Christians*, NY: Alfred A. Knopf Inc., 1987, p.96 & 117, etc. A. S. Garretson, *Primitive Christianity & Early Criticism*, Boston: Sherman, French & Co., 1912, 47-49, 74-75. <https://archive.org/details/primitivchristi01garr> Will Durant, *The Story of Civilization*, NY: Simon & Schuster, 1940s, 11 vols, 3: Caesar & Christ, p. 562-3. Mark 3:21-26, 5:1-17, 9:20-29, Luke 4:33-35, 11:14-15, Matt. 8:28-34, 11:18-19.
- 118- It's obvious that the long line of prophets stopped in the Jewish culture, or there would be a longer Old Testament, ever growing. Same with the Christendom, there were prophets & apostles, they produced scriptures, then there was an end to their claims to prophets & apostles that could keep the scriptures & canon growing. Otherwise, we'd have a much larger New Testament too. William Stevart McBirnie, Ph.D., *The Search for the Twelve Apostles*, (Carol Stream, Illinois: Tyndale House Publishers, Inc., 1973). Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., & Deseret Book Company), Volume 3: *The World And The Prophets*. Nibley, *The Early Christian Church in the Light of Some Newly Discovered Papyri from Egypt*, (Provo, Utah: F.A.R.M.S. reprint, Nibley 1985. From a talk given by Dr. Nibley during a Tri-Stake Fireside, BYU, March 3, 1964).
- 119- Willis Barnstone, (Ed.), *The Other Bible*, (Calif.: Harper & Row, 1984). Willis Barnstone & Marvin Meyer, (Eds.), *The Gnostic Bible*, *Gnostic Texts of Mystical Wisdom from the Ancient & Medieval Worlds*, (Boston & Lon.: Shambhala, 2003, 2009, Revised Ed., to include the Gospel of Judas). *The Lost Books of The Bible & The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Pub.). *Reader's Digest's, The Bible Through The Ages*, (Pleasantville, NY & Montreal, Canada: The Reader's Digest Associations, Inc., 1996). Schaff, D.D. LL.D., *The Teaching of The 12 Apostles Or, The Oldest Church Manual The Didache & Kindred Documents in the Original*, (NY: Funk & Wagnalls, & Astor Place, 1890). William Stevart McBirnie, Ph.D., *The Search for the Twelve Apostles*, (Carol Stream, Illinois: Tyndale House Publishers, Inc., 1973). Bart D. Ehrman, *Lost Christianity, The Battles for Scripture & the Faiths We Never Knew*, (NY: Oxford Un. Press, 2003). Ehrman, *Misquoting Jesus, The Story Behind Who Changed the Bible & Why*, (NY: Harper San Francisco, A Division of Harper Collins Pub., 2005). Ehrman, *The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament*, (NY: Oxford Un. Press, 1993). Bart D. Ehrman, *Lost Scriptures, Books that did not make it into the New Testament*, (NY: Oxford Un. Press 2003).
- 120- Bart D. Ehrman, *Lost Christianity, The Battles for Scripture & the Faiths We Never Knew*, (New York: Oxford University Press, 2003). Ehrman, *Misquoting Jesus, The Story Behind Who Changed the Bible and Why*, (New York, New York: Harper San Francisco, A Division of Harper Collins Publishers, 2005). Ehrman, *The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament*, (New York, Oxford: Oxford Un. Press, 1993). Richard R. Hopkins, *How Greek Philosophy Corrupted the Christian Concept of God*, (USA, Utah: Cedar Fort Inc., 2009). Joseph Fielding McConkie, *Sons & Daughters of God*, (SLC, Utah: Bookcraft, 1994), 24-138, etc. Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: FARMS, & Deseret Book Co.), vol.1: *Old Testament & Related Subjects*, (1986). Vol.3: *The World And The Prophets*. Nibley, *The Early Christian Church in the Light of Some Newly Discovered Papyri from Egypt*, (Provo, Utah: F.A.R.M.S. reprint, Nibley 1985). From a talk given by Dr. Nibley during a Tri-Stake Fireside, Brigham Young University, March 3, 1964). Links might, or might not still work: <https://sites.lib.byu.edu/nibley/1964/03/03/the-early-christian-church/> - Audio: <https://sites.lib.byu.edu/nibley/1964/03/03/the-early-christian-church/> - <http://publications.mi.byu.edu/fullscreen/?pub=978> -
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- 122- R. Joseph Hoffmann, *Celsus On The True Doctrine*, (A Discourse Against the early Christians), (Oxford: Oxford University Press, 1987), 14-16. Jude 3-8. Daniel C. Peterson, Dr. and Stephen David Ricks, Professor, *Offenders For A Word {How Anti-Mormons Play Word Games to Attack the Latter-day Saints}*, (Salt Lake City, Utah: Aspen Books, 1992), 22-3, see also note 69, & pages 28-41, 125-6, 139-49. There were different groups that arose that blended early Christianity in with other pagan & cult ideologies, perverting the moral teachings with

claims to allow sexual transgressions, such as the antinomians, & Salvationists, & some amongst the different Gnostic sects. See: Brigham Henry Roberts, *Outlines of Ecclesiastical History*, A Text Book, (Salt Lake City, Utah: Deseret Book Company, 1979, Classics in Mormon Literature), 185–186, 195–207. Bart D. Ehrman, *Lost Christianity, The Battles for Scripture and the Faiths We Never Knew*, (New York: Oxford University Press, 2003). Mark E. Petersen, *The Unknown God*, (Salt Lake City, Utah: Bookcraft, Inc., 1978), 29–40, Petersen, General Conference Talk, *Salvation Comes Through the Church*, April 1973, given on Temple Square, Salt Lake City, Utah, in the General Conference of The Church of Jesus Christ of Latter-day Saints.

123- Eph. 6:11-18; 1 John 2:18-19; Jude 4; 2 Pet. 2:1-2; 1 Pet. 3:15-16.

124- Mark 16:16-18; John 14:12-13; 1 Cor.12:1, 4-31; 14:1, 14; Acts 2:4-18; 10:44-46; 19:6; 1 Cor.14:2-28; 13:1; Matt.11:9-10; 21:26; Acts 2:16-17; Joel 2:28-29; 1 Cor.14:1-39; 1 Thess.5:19-20; Amos 3:7; Acts 9:1-12; 22:6-16; 26:12-18; 10:10; 17; 11:5; 18:9-10; 23:11; 27:23-24; Rev.1:1-11; Mark 16:18; Acts 3:2-8; 14:19-11; 28:8; Jas.5:14-15; Matt. 10:1; Mark 6:13; Acts 14:9, & compare Matt.8:10; 9:28-29; Mark 9:23; See also: Mk.6:5; 8:23-25; Luke 4:40; 13:11-13; Matt.19:13-15; Mark 10:16; 1 Tim.4:14; 2 Tim.1:16.

125- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 196, foot notes 5–10: 1 Cor. 2:13. Lebreton and Zeiller, L' Eglise Primitive, p. 332. Ignatius, Letter to the Philadelphians, VII:1, 2. Irenaeus, *Heresies*, III, 24. Romans 8:9.

126- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 197.

127- The Ante-Nicene Fathers, vol. 1, p. 240, Justin Martyr, *Dialogue With Trypho the Jew*, chap.82. (The Sage Digital Library Collection, Albany OR, USA: Version 1.0, 1996). Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), pages 38, 43, note 79, ANF, 1:240: <http://www.ccel.org/ccel/schaff/anf01.viii.iv.lxxxii.html> THE ANTE-NICENE FATHERS. -TRANSLATIONS OF The Writings of the Fathers down to A.D. 325, THE REV. ALEXANDER ROBERTS, D.D., AND JAMES DONALDSON, LL.D., EDITORS. AMERICAN REPRINT OF THE EDINBURGH EDITION. REVISED AND CHRONOLOGICALLY ARRANGED, WITH BRIEF PREFACES AND OCCASIONAL NOTES, BY A. CLEVELAND COXE, D.D. VOLUME 1, THE APOSTOLIC FATHERS—JUSTIN MARTYR.—IRENÆUS. (NEW YORK: CHARLES SCRIBNER'S SONS. 1913), vol. 1, p. 240, Dial. with Trypho, chap. lxxxii (82).

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131- Noel B. Reynolds, (Editor), *Early Christians In Disarray, Contemporary LDS Perspectives on the Christian Apostasy*, (Provo, Utah: FARMS & BYU Press, 2005), 8.

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144- Even early anti-Christians like Celsus, complained about the type of body that Christ was born into. Thus, he was attacking Christ's reality, his birth, as physical, thus noting what earlier Christian beliefs were, before about 170–180. He made fun of how Christ, as a god, was believed to have first created the universe, to then descend to earth to work with wood. His low ranked birth into body, that needed to walk around, eat, & suffered a miserable humiliating death. (R. Joseph Hoffmann, (trans.) *Celsus On The True Doctrine, A Discourse Against the early Christians*, (Oxford Un. Press, 1987). Paul, combating the early anti-body beliefs amongst Corinthians, gave his masterful powerful testimonial that Christ's resurrection was real, glorious, but physical too, 1 Cor. 15. Christ's life, & death on the cross, sacrament, baptism, were all symbolical rituals about physical aspects of Christ's existence. Alan F. Segal, *Paul the Convert: The Apostolate & Apostasy of Saul the Pharisee*. (New Haven: Yale Un. Press, 1990). Paul was once a Pharisee, (they denied the resurrection), later became an eye witness to Christ's resurrected, (Acts chaps. 9–28).

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146- Robert Claiborne, *The Birth of Writing*, (U.S.A: Time Inc., 1974), 20.

147- Dr. Hugu W. Nibley, March 1964, Tri-State Fireside talk, Utah, USA, entitled: *Earliest Christians According to Newly Discovered Papyri*. Nibley mentions a number of ancient libraries that have been discovered, including the Nag Hammadi Library, & the Dead Sea Scrolls, during the 1940s. See also: Leo Deuel, *Testaments of Time, The Search for Lost Manuscripts and Records*, (NY: Alfred A Knopf, 1965, 1st ed.). Randall Price, *Secrets of the Dead Sea Scrolls*, (Eugene, Oregon: Harvest House Publishers, 1996). Robert Eisenman & Michael Wise, *The Dead Sea Scrolls Uncovered, The First Complete Translation and Interpretation of 50 Key Documents Withheld for Over 35 Years*, (Earlier editions by Element Books Limited, 1992, this edition, New York: Barnes & Noble, 1994). James H. Charlesworth, 1992, (Editor), *Jesus and the Dead Sea Scrolls, The Controversy Resolved*, (New York, London, Toronto, Sydney & Auckland: Abel - Doubleday, a division of Bantam Doubleday Dell Publishing Group, Inc.). John DeSalvo, PH.D., 2008, *Dead Sea Scrolls, Their History and Myths Revealed*, (New York, New York: Fall River Press, 2009, this edition). Edmund Wilson, *Israel and the Dead Sea Scrolls*, (New York: Farrar Straus Giroux, this edition, 1978, earlier editions 1954, 1955, 1967, 1969, paperback pocket book edition, first printing 1978). Theodor H. Gaster, *The Dead Sea Scriptures In English Translation, With Introduction and Notes by Theodor H. Gaster*, Paperback pocket book edition, (New York: Doubleday Anchor Books, Doubleday & Company, Inc., 1957, Copyright 1956, Gaster). Charles Francis Potter, (Rev. & Dr.), *The Lost Years of Jesus Revealed, From the Dead Sea Scrolls and the Nag-Hammadi discoveries*, (Greenwich, Conn.: A Fawcett Gold Medal Book, Fawcett Publications, Inc., 1958, 1962). Potter, *Did Jesus Write This Book? A Study of The Book of the Secrets of Enoch, Reappraising it in the light of the Qumran, Chenoboskion, and other recently discovered manuscripts and papyri*. (Greenwich, Conn.: A Fawcett Crest Book, 1965, 1967). Geza Vermes, *The Dead Sea Scrolls in English, Third Revised and Augmented edition, including the Temple Scroll and other recently published manuscripts*, (New York, London: Penguin Books, first published 1962, reprinting with revisions 1965, & 1968, second edition 1975, third edition revision 1987). Geza Vermes, *The Dead Sea Scrolls, Qumran in Perspective*, (Philadelphia: Fortress Press, edition 1981, second printing 1985, first published in Great Britain by William Collins Sons & Company, LTD, 1977). John M. Allegro, *The Dead Sea Scrolls and the Origins of Christianity*, (New York: Criterion Books, publication year not stated, but about 1956 or 1957?). Vernon W. Mattson Jr., *The Dead Sea Scrolls and other important discoveries*, (Tampa, Florida: Buried Record Productions, 1979, second revised edition. First edition June 1978). John Allegro, *The Mystery of the Dead Sea Scrolls Revealed, Illustrated*, (New York: Gramercy Publishing Company, MCMLVI, MCMLXIV, this edition arrangement with Penguin Books Ltd., 1956, formerly titled: *The Dead Sea Scrolls: A Reappraisal*, Reprints originally published *The Dead Sea scrolls*, second edition Baltimore, Md.: Penguin Books, 1965, 1964). Michael Baigent and Richard Leigh, 1991, *The Dead Sea Scrolls Deception, The explosive contents of the Dead Sea Scrolls and how the Church conspired to suppress them*, (New York, London, Toronto, Sydney, Tokyo, Singapore: A Touchstone Book, Published by Simon & Schuster, edition 1993). Millar Burrows, MCMLV, *The Dead Sea Scrolls*, (New York: Gramercy Publishing Company, 1986 edition, distributed by Crown Publishers Inc., New York, New York, with arrangement with Viking Penguin, Inc.). Norman Golb, *Who Wrote The Dead Sea Scrolls? The Search For the Secret of Qumran*, (New York, London, Toronto, Sydney, Tokyo, Singapore: Scribner, trademarks of Simon & Schuster, Inc., 1995 Copyright by Norman Golb). Hershel Shanks (Editor), *Understanding the Dead Sea Scrolls, A Reader From The Biblical Archaeology Review*, (NY: Random House, 1992, Biblical Archaeology Society).

148- Leo Deuel, *Testaments of Time, The Search for Lost Manuscripts and Records*, (New York: Alfred A Knopf, 1965, first edition), photos in between pages 250 and 251, see the photo of the two copper scrolls, as part of the Qumran Cave 3 find. Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times*, (New York and Oxford: Oxford University Press, 1987), p. 18, note 30, A number of graves around southern Italy, & Crete have also been found to have had writings inscribed on "gold plates," fourth century B.C. See also: Francis Legge, *Forerunners And Rivals Of Christianity*, (From 330 B.C. TO 330 A.D.), 2 Volumes as 1, (New Hyde Park, New York: University Books, 1964), vol. 1, p. 134–135, "plates of Naples" which are now in the Naples Museum, & which contain the Orphic poems, written on gold plates. Mark E. Petersen, *Those Gold Plates*, (Salt Lake City, Utah: Bookcraft, 1979), 4-5, *Old World Writing On Metal Plates*, list compiled by Franklin S. Harris, Jr., see also p.6-51. *Voices In Stone, (The Decipherment of Ancient Scripts & Writings)*, by Ernst Doblhofer, 1957, translated by Mervyn Savill, Pub. by Viking Press, N.Y., 1961, p. 220-226, fig. 66 b, & 67-8. See also: *The Birth of Writing*, by Robert Claiborne, Pub. Time-Life Mag., 1974, p. 118-21. *The Ensign*, Oct. 1979, p. 42-7, *Ancient Writing On Metal Plates*, by Paul R. Cheesman.

149- Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2009), the authors point out how that the Psalms, as a temple text, were rearranged & taken out of order, during post-exile temple era, after Israelites were captive to the Babylonians. The Old Testament was revised by triumphant Yahwists during the "Deuteronomic Reform" (ca. 620-400 B.C). The Yahwists completely altered the theology of Israel's ancestors, just as latter "orthodoxy" controlled the making of "Christianity", & the New Testament by selecting what agreed with its own Hellenizing attitudes, & formulated the Nicene Creed of 325 A.D., with words not found in scriptures. (Hugu Nibley, Dr. (Series): *The Collected Works of Hugu Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., & Deseret Book Company), volume 3: *The World And The Prophets*, p. 47–51, & 301-2, citing from *Patrologia Cursus Completus, Series Graeca* = PG, (Paris: J.-P. Migne, 1857-1866), 161 vols, see 67:41-57, 64, 68, 72, & 76, citing PG, 26:684, 688-9, 760; also citing J.-P. Migne, *Patrologiae Cursus Completus... Series Latina* = PL, (Paris: 1844-1864), 221 volumes, 10:566-68, PL 10:566-68, citing PL 10:567. *The Trinitarian Controversy* by William G. Rusch, Fortress, Phil., 1980, Introduction, p. 2-3, 5-6, 14, 17-22, & 151). J. Eugene Seach, *Ancient Texts and Mormonism*, (Murray, Utah: Sounds of Zion, 1983), preface iii-iv, p.1-26, and notes on pp.123-5, & n.100a. Raphael Patai "Reply to Urrutia," *American*

Anthropologist 74, 1972, 1598-99, writes that in Biblical Hebrew religion. El (or Elohim) & Yahweh (who corresponded to Baal) merged into one at an early date. The Gods of the Egyptians or Studies In Egyptian Mythology, by E.A. Wallis Budge, M.A. LITT.D., D.LITT., D.LIT. (Keeper of the Egyptian & Assyrian Antiquities in the British Museum), Vol. II, p.140-2, Egyptian Monotheism, Methuen & Co. Lon. 1904). For more examples of issues with copyists, manuscripts, doctrinal things being taken out, additions to scriptures in attempts to support the dogmas & schisms of the times, see: Leo Deuel, Testaments of Time, The Search for Lost Manuscripts and Records, (New York: Alfred A Knopf, 1965, first edition). 257–347. Reader's Digest, After Jesus, The Triumph of Christianity, (Pleasantville, New York and Montreal, Canada: The Reader's Digest Associations, Inc., 1992). Reader's Digests, The Bible Through The Ages, (Pleasantville, New York and Montreal, Canada: The Reader's Digest Associations, Inc., 1996). Bart D. Ehrman, The New Testament, A Historical Introduction to the Early Christian Writings, (New York, Oxford: Oxford University Press, 2000, second Edition). Bart D. Ehrman, Lost Christianity, The Battles for Scripture and the Faiths We Never Knew, (New York: Oxford University Press, 2003). Bart D. Ehrman, Misquoting Jesus, The Story Behind Who Changed the Bible and Why, (NY: Harper San Francisco, A Division of Harper Collins Publishers, 2005). Bart D. Ehrman, Jesus, Interrupted, Revealing the Hidden Contradictions in the Bible (and Why We Don't Know About Them), (New York, New York: Harper One, an imprint of Harper Collins Publishers, 2009). F. F. Bruce, The Canon of Scripture, (Downers Grove, Illinois: IVP Academic, an imprint of Inter Varsity Press, 1988). John 20:30-1, 21:25, Acts 1:3. The Ante-Nicene Fathers, 1:234-5, see also note 1, on p.235, & 451, 493-4, 506, 510, & 560. After Jesus, p. 86-7. Primitive Christianity And Early Criticisms, by A.S. Garretson, 1912, Pub. in Boston, by Sherman, French & Co., p.103-4. Here I Stand (A Life of Martin Luther), by Roland H. Bainton, paper back edition, 1950 by Pierce & Smith, & 1978, Bainton, Pub. by New American Library for Abingdon press, Nash., p.85; Quetzalcoatl and Quadalupe, (The Formation of Mexico National Consciousness 1531-1813), by Jacques Lafaye, 1974, Pub. by The Un. of Chicago Press, Chic. & Lon., 1976, pp.31-2). See on line: Kenneth Hart lectures, 11-17-2007. Also: Historical movie, dramatization of the life of Martin Luther, Reformer, sixteenth century, Martin Luther, (USA: Echo Bridge Home Entertainment, 2014), part of a 20 feature collection, The Great Commandments Collection). Bruce Bawer, Stealing Jesus, How Fundamentalism Betrays Christianity, (New York: Crown Publishers, Inc., 1997). Brigham Henry Roberts, Outlines of Ecclesiastical History, A Text Book, (Salt Lake City, Utah: Deseret Book Company, 1979, Classics in Mormon Literature), 221–292. Paul Johnson, A History of Christianity, (New York: Atheneum, 1976), 26–27.

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and righteousness and truth shall I cause to sweep the earth as with a flood to gather out mine elect from the four corners of the earth. Yea, the Lord shall give that which is lost and the land shall yield up her increase." David T. Harris, *Truth From The Earth, Is The Holy Bible Infallible And All The Word of God?*, (Oakland, California: Resource Communications, Inc., 1995), 7 & 143, different reading of Psalms 85:9—12 is said to have been discovered in Spanish Archive Manuscripts. Scott R. Petersen, *Where Have All the Prophets Gone? Revelation & Rebellion in the Old Testament & the Christian World*, (Springville, Utah: Cedar Fort Inc., 2005), 37–78.

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371- Angel clasping the hand of a soul at the door to paradise, on the right-hand side of Christ as Judge, lower area. <http://www.wga.hu/art/zgothic/mosaics/7baptist/04baptis.jpg> See: Robert Hughes, 1968, *Heaven and Hell in Western Art*, (New York: Stein and Day/Pub., 1968), 191, explanation p. 188-190. “Angel conducting the souls of the virtuous to Paradise, with another angel standing inside the half-open door, welcoming a soul. 13 century mosaic on the cupola of the Baptistery of S. Giovanni, Florence. The angel within the door is adapted from the classical type of Hermes Psychopompos.” http://4.bp.blogspot.com/_zVu0FGxQvzg/S-2JlrmqKI/AAAAAAAAABb8/sW24S9-PW3o/s320/handclasp4.JPG See also: Conques Last judgment detail Portal, tympanum Abbey Church of St Foy Conques, Aveyrou, France begun 1100, 12th century stone work. Joseph Gantner & Marcel Pobe, *Romanesque Art In France*, (Thames & Hudson, 1956), plate 135, p. 64. Conques (Aveyron), Christ as Judge. See also: Roland H. Bainton, *The Horizon of Christianity*, (American Heritage Pub. Co., 1964), p. 214-15. Peter clasping hands of souls on right-hand side of Christ as judge. See also: *The Lost Books of The Bible & The Forgotten Books of Eden*, (Alpha House, 1926 & 27), p. 86-88, “The Gospel of Nicodemus.” Also: *A Library of Fathers of the Holy Catholic Church*, volume two, p. 264-5, S. Cyril of Jerusalem, *Lecture On the Mysteries*. Giovanni di Paolo Giovanni di Paolo di Grazia Italian Senese ca 1400–1482, *Hand greetings in paradise*. Hjembæk. c.1475. (M-K 11-078) Judgment, Peter clasping hands of souls on right side of Christ, to welcome them into Paradise. Hans Memling - Memling 1430 –94 German-born Early Netherlandish painter: *Last Judgment*, souls on right hand of Christ, greeted by St. Peter by hand shakes, clothed in garments before entering door to paradise! Apocalispe com o Comentario de Berengauda Inglaterrall - England c. 1270- Righteous being welcomed into heaven. Monk clasps hands of those about to enter paradise. St. John Climacus, 15th century, Lenin Library, Moscow, clasp at top of ladder to heaven. The Holy Virgins Greeted by Christ as They Enter the Gates of Paradise Simon Marmion (French, Amiens ca. 1425–1489 Valenciennes). Dressed in white, greeted by hand clasp at door Christ is at. Virgins, dressed in white, are greeted by Christ at Gates of Paradise. Leaf from the Breviary of Charles the Bold and Margaret of York 1467–70. Christ clasps their hands to welcome them in. And: The Last Judgement, mural from Voronet, Monastery, Romania. Peter guides, by hand clasps, souls to the door to paradise. In: *Last Judgement* Wenhaston Doom a 16th-century pre-Reformation panel painting depicting the Last Day of Judgment. Souls on Christ right hand, at doors to paradise, clasp a hand to enter. Dominican Monks Exchanging Handclaps - Capital of Santa Maria la Real de Nieva Church 13th c Spain. 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Simon Peter with the keys to door to Paradise Elmelunde Kirke Church Elmelunde Møn Denmark, Peter, with his left hand, (while the key to the door of Paradise is in his right), he holds the right hand of one in many souls being guided to paradise's door. Some depictions show "the Hand of God reaching out of heaven to rescue the souls of the just and translate them to Paradise" (Didron's Icon., Chret. p. 216. A fresco in the church of the great Greek convent at Salamis): These souls are represented as little, naked children, kneeling meekly, with folded hands, in joyful adoration & safety. It illustrates scripture that all God's saints are in His hand, (Deut.33:3). Plus, other consoling passage read on All Saints' Day: "The souls of the righteous are in the hand of God, and there no torment shall touch them; they are in peace;" (Wisdom of Solomon, iii. 1-4). Or that saying of Jesus Christ our Lord, in which He identifies Himself with God the Father, "My sheep hear my voice, and I know them, and they follow me: and I give unto them eternal life; and they shall never perish, neither shall any man pluck them out of my hand. My Father, which gave them me, is greater than all; and no man is able to pluck them out of my Father's hand. I and my Father are one." John 10:27-30. Monumental Christianity, Lundy, 99. The Migration of Symbols, Count Goblet D'Alviella, 1st pub. at Westminster in 1894, reproduced by University Books, 1956, 26-27. Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, NY, & London, England: Garland Pub., 1976).

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425- ANF, 1:5, 7-9, 11, 13-15, 18, 29, 33, 35, 55, 61, 63, 74, 88-9, 93, etc. ANF 2:235, 243-4, 289-90, 292-5, 310, 339-41, 348, 350, 354-61, 363-71, 374-77, 410-12, 417-22, 426-41, 446, 448, 506, 519, 524, & 538.

426- Rom. 1:16-32, chap. 2, 10:9-21, 13:8-14, 1 Cor. 6:9-20, 7:2-5, Gal. 3:19-29, 4:1-18, chap. 5, 6:2-10, Eph. 2:2-21, 4:11-32, 5:1-18, 6:11-18, Phil. 4:6-8, Col.3:4-25, etc. R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine, (A Discourse Against the early Christians)*, (Oxford: Oxford University Press, 1987), 14-15, Jude 3-8, Daniel C. Peterson, Dr. and Stephen David Ricks, Professor, *Offenders For A Word {How Anti-Mormons Play Word Games to Attack the Latter-day Saints}*, (Salt Lake City, Utah: Aspen Books, 1992), 22-3, see also note 69, & pages 28-41, 32-41, 125-6, 139-49.

427- DVD collection, *The Great Commandments Collection*, 20 Features, (Echo Bridge Home Entertainment, 2015), *Sacred Classics*, disc 2, *Martin Luther*, black & white film, by Louis De Rochemont, produced by RD-DR Corp., & Lutheran Church Productions & Luther-Film-G.M.B.H. Also: Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 2, 148-52. Joseph Fielding McConkie, *Sons & Daughters of God*, (SLC, Utah: Bookcraft, 1994), 99-100, 111-12, 154-87. Paul Carbus, 1900, *The History of the Devil & the Idea of Evil*, (NY, Avenel: Gramercy Bks, 1996, 338-369. Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (NY, U.S.A., & Lon., Eng.: Garland Pub. Inc., 1976).

428- DVD collection, *The Great Commandments Collection*, 20 Features, (Echo Bridge Home Entertainment, 2015), *Sacred Classics*, disc 2, *Martin Luther*, black & white film, by Louis De Rochemont, produced by RD-DR Corp., & Lutheran Church Productions & Luther-Film-G.M.B.H.

429- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 136-37, 397, 427, n.97: Henry Emerson Fosdick, (ed.), *Martin Luther*, (NY: Random House, 1956), 52-53.

430- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 136-37. Brigham Henry Roberts, *Outlines of Ecclesiastical History, A Text Book*, SLC, Utah: Deseret Book Co., 1979, *Classics in Mormon Literature*, 251-58. Luther's grace alone caused some of his followers to live without any moral restrains, called "Antinomianism."

431- Minister in southwest Idaho (Nampa), Mark J. Cares, *Speaking the Truth in Love to Mormons*, (Milwaukee, Wisconsin: Northwestern Publishing House, 1993), preface p.6: "According to the Bible, Christians are persons who trust that they have eternal life, not because of anything they have done or have to do, but solely because of the merits of Jesus Christ." He then goes on to cite the usual passages: Rom.4:5, Eph.2:8-9. Page 65, he cites Isa. 64:6, but to bring about a different point, than what I've heard other "born-again Christians," use it for, which is to try to suggest that doing good works is pointless, because all our righteousness are like filthy rags, so what's the point in being righteous, it doesn't count towards being saved, they say. Cares uses it to suggest that all, including children, are sinners. KJV reads differently than what the version he cites does, the New International Version, NIV: "Surely I was sinful at birth, sinful from the time my mother conceived me (Psalm 51:5)." We can see how someone could be led to think that this might support his claim that "all people, regardless of age, are by nature thoroughly sinful." However, the King James Version, KJV, reads: "Behold, I was shapen in iniquity; and in sin did my mother conceive me." This version makes it sound like his mother was the sinner, not him, as an infant. The setting for this song & comment, is that this is after David had Uriah the Hittite killed in war, so that he could get that soldier's woman, & wife, that David had seen bathing, Bath-sheba, whom David impregnated, after he slept with her. So David is pleading for forgiveness, he did this sin when he was an adult, not as an infant. 2 Sam.11:3-5, 14-17, 12:7-13. So the passage has been changed in the NIV & its historical setting ignored by Cares. The use of "filthy rags" as a type, also has an ancient ritualistic symbolism in ancient Israel & early Christianity, that of becoming clean & taking off of sins, & evil works, to be clothed in white garments, symbolic of becoming pure by doing good works.

So it's ironic that such passages are used by modern 'born again Christians,' who try to build their case for their anti-good-works dogmas. (Clothing, clean, filthy, washed or whitened, as types of good or bad works, Rev.3:1-5, 19:7-10, 13-14, Eph.4:22-24, 5:27, Rom.13:12, Matt.22:1-13, Psa.30:11, 132:9, Isa.11:5; 61:1-3, 10. 1 Pet.5:5. Darell Thorpe, *The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom]*, October 1993. Thorpe, *The Armor of Gods (Protective Skins or Garments in History & Color Symbolism)*, (Kindle Ed., 2012). Erwin R. Goodenough, *Jewish Symbols in the Greco-Roman Period*, (Bollingen Series XXXVII, 1964, Pantheon Books), multiple volume series. BYU Studies, Vol.22, Winter 1982, #1, p.31-45. Clothed Upon: A Unique Aspect of Christian Antiquity, by Blake Ostler). Are modern "born-again Christians" like Cares, ignorant or ignore perfection & deification in historic biblical Christianity? (Walter Hilton, *The Ladder of Perfection*, (U.S.A.: Penguin Classics, 1988). John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Cares goes on to down play Jesus' example of doing good as part of the perfecting process, as we strive to overcome our sinful acts. Eph.2:8-9 is cited over & over again by Cares, & this to suggest that a "true" Christian, doesn't have to do anything, "Solely because of grace are we saved." (Page 81). Those who use a more balanced approach of grace & works, are called un-Christian, because they don't accept the anti-works, saved by grace alone dogma: "Instead of justification being God's loving and legal verdict declaring people "not guilty" because of Jesus' saving work, it becomes his strict confirmation of the merits or demerits of a person's own actions." (Page 89). This is to say that in being "saved by grace alone," how one lives their life, good or bad, does not matter, they are "not guilty," of anything, cause the merits of Jesus saved them. You can't get any more anti-good works than this! So it becomes a system of not how you live, good or bad, but how you simply believe! Cares makes it clear, that to do a "work-oriented religion," (page 90), causing all kinds of problems for those who try! But what kinds of problems are created in communities where no one is encouraged to even try, & are even looked down on for trying? But for those like Cares, those that are working towards improvements, developing charity, love, & following Christ's example, like Mormons try to do, this in their minds, is un-Christian! A person, if they want to a true "Christian," aren't "obsessed" with doing such things. Cares goes on complaining that Mormons, "have never experienced God's free and full forgiveness. They have never seen Jesus doing everything for them." Does this mean that Jesus lived our righteousness, so that we don't have to live righteously? He then gets into the works, (missionary works, called "witnessing"), that Christians have to do, so that Mormons can be told about how they too can be saved by grace alone, & not by works. So there are some "Christian" works involved in getting the unsaved saved! Which I've heard preachers say has to be done, for if not, the Christians will be held accountable to God for not "witnessing" to others! So many of them, are as "busy as bees," doing those types of works! But then, Cares goes on to point out how much "work," of "Busy as a Bee," that Mormons are in not only doing morally good, but in business, in going to work, & doing physical labor. But don't preachers get paid going to work for their congregations? Condemning such works in Mormonism, Cares complains: "In more ways than one, their gospel centers on work." (Page 126). So is that a bad thing? How much wouldn't get done, production, the making of goods, growing food, etc., or even the making of bibles, if no one went to work? So the works that Christians do, or those who help in going to work to make the ink, paper, binding of books & drive the trucks to deliver the bibles, & then do missionary-work! All those types of workings for others' salvation, that are needed to get the unsaved, saved, wouldn't even get done, if people didn't do their jobs! But what about the works Mormons do? What if it were Mormons, that made the ink, paper, & printed & delivered the Bibles to Christians, as part of their jobs as truck drivers, etc.? Would those works not be of great worth? But, so anti-good-works is Cares, that it seems he's attempting to suggest that the works of others are bad, while the works of Christians, are good, especially if they get the unsaved saved! Meanwhile, if Mormons are working hard on good work ethics & traits of self-sufficient, & self-reliant qualities, growing gardens, homemaking, food storage, etc., all such works are bad, as if all these are causing Mormons to be over-worked? Making them unhealthy, overworked, stressed out, mentally strained, (Page 128). He continues to mock the "works" of Mormons, as if keeping a journal is bad, as if going on a mission is bad, & working on morality is bad? But because Mormons can be shown that they are sinners, & do make all kinds of mistakes, this shows that their image of being good people, as critics point out, is tainted by many of them being more often than others, as bad! So do the critics then want Mormons to keep the commandments a lot better then? How are the critics doing in this area, themselves? (Page 130). Cares admits that, for the most part, Mormons do live moral lives, do make good employees & good neighbors, how their welfare program contributes to their positive public image. But critics try to discredit all these efforts to be good too. But how are the critics doing in these areas that they find fault within Mormonism in themselves? How many families do they feed, how many plane loads of clothing, food, & emergency & medical supplies do the critics send off to disaster areas of the world? Can it compete with what Mormons do? Cares goes on to mock Mormons for trying to live worthy, which is a biblical concept, such as in garment types, how that some of the Saints at Sardis, had not defiled their garments, "and they shall walk with me in white; for they are worthy." (See: Rev. 3:4-5). He's mocks Mormons' blessings, & promises, the "if" aspects, that "if" the person lives worthy, or if they don't, that those "iffy" aspects can be one of the factors in how a blessing or promise can play out. Again, it's Cares continual attack on good works, & mocking of how people ought to live, (pages 148-49), that builds a case for his anti-good-works, don't have to do any works, dogma. So all the early Christians, that strived for perfection, would they be fanatical bad people & not Christians for doing so? So striving to become better in different areas of life, striving towards perfection is bad, so Cares seems to suggest, because it can cause "devastating" results in their lives, & "all they end up doing is destroying themselves and their families." (Pages 150-1). He even suggests that such things cause families to fall apart, causes too much stress, & he vilifies Mormons as being too much in a rush, too busy working on trying to be perfect in this life, when that is not what is expected. Mormons know that they aren't perfect, like the early Christians weren't, but both tried hard to improve their lives towards becoming better in different areas. There would be even greater stress, greater destruction of the family, & greater destroying of oneself, if Christians & Mormons didn't keep the commandments, ended up stealing, killing, & doing all kinds of other evil things, & then ended up in the court systems, & jailed. So what Cares, & these other preachers of his types, claim in their anti-good works, & saved by grace alone propaganda, is not only un-biblical, when we read the bible as a whole, & not just their cleverly selected passages. But their stressing such an anti-good works dogma, is in fact helping to do Satan's & his fallen angels' works, of getting people to not do good works & do evil works! They're helping to create the very problems in communities that they complain are being created by those who try to "be perfect," or that do try to do good works! For these born-again Christians, that are so anti-works, they are helping to create in their communities many lazy people, who have a lack of incentives to become productive contributors to their communities. Creating "Christians," who probably live off of the hard works & charity of others, (for money, food, etc., given them has to be worked for by others going to their jobs). They also are helping to cause more crimes to go up, more taxes to have to be spent in the name of solving those crimes, & attack the problems after they have arisen, rather than help solve them before they get started, by keeping the commandments themselves, & preaching others to do the same & to do good & not do evil. (Taxes for bigger & better police forces, etc, means that the citizens of communities have to have people going to work to get paid, to then turn in those taxes). However how one wants to look at the whole issue, there's no escaping the work that had to be done to bring us the gospel, the bible, & that continues to

have to be done in all these different areas. For, even for the paid ministers that preach their anti-works rhetoric, for them in their individual cases, I'm sure that their congregations would not pay them, if they said that they should be paid by grace alone, & not by works! Tad R. Callister, *The Inevitable Apostasy, and the Promised Restoration*, (Salt Lake City, Utah: Deseret Book, 2006), 136-46, notes that David W. Bercot, *Will the Real Heretics Please Stand Up*, p. 56-60, etc., admits, after his studies in early Christian writings, how often they wrote of doing good works, of obeying God, & that salvation & eternal life was based on how repentant, willing the early Christians were in keeping the commandments, living a good life, & good works, & then the grace of God will cover for the rest. He then goes on to admit: "So, if our evangelical doctrine of salvation [the belief that we are saved by grace alone] is true, we are faced with the uncomfortable reality that this doctrine was taught by 'deceivers and antichrists' [2 John 1:7] before it was taught by the church." (Bercot, p. 67). Moreover, the false doctrine of "grace alone," was first invented by the Gnostics, then taken over by Reformers. Moreover, Satan & his devils also being anti-good works, pro-evil works, are thus so, because rather than having us become more like Christ, & God-like, they would rather that we would become more demon like, & demonified like them.

432- Rom. 1:16-32, chap. 2, 10:9-21, 13:8-14, 1 Cor. 6:9-20, 7:2-5, Gal. 3:19-29, 4:1-18, chap. 5, 6:2-10, Eph. 2:2-21, 4:11-32, 5:1-18, 6:11-18, Phil. 4:6-8, Col.3:4-25, etc. R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine, (A Discourse Against the early Christians)*, (Oxford: Oxford University Press, 1987), 14-15, Jude 3-8, Daniel C. Peterson, Dr. and Stephen David Ricks, Professor, *Offenders For A Word (How Anti-Mormons Play Word Games to Attack the Latter-day Saints)*, (Salt Lake City, Utah: Aspen Books, 1992), 22-3, see also note 69, & pages 28-41, 32-41, 125-6, 139-49. The Ante-Nicene Fathers, vol. 1, p. 5, 7-9, 11, 13-15, 18, 29, 33, 35, 55, 61, 63, 74, 88-9, 93, The Ante-Nicene Fathers, 2:p.235, 243-4, 289-90, 292-5, 310, 339-41, 348, 350, 354-61, 363-71, 374-77, 410-12, 417-22, 426-41, 446, 448, 506, 519, 524, 538. Rom. 2:25; Eph. 2:11. Profs. Daniel C. Peterson & Stephen D. Ricks, quests on KTKK 630, Am Radio, Utah's "K-Talk," Radio. Sunday Evening, Oct. 18, 1992, with Martin Tanner as the Talk Show Host for "Religion On The Line." Grace & Works Working Against Each Others? Rev.20:12. Against Rom.3:27-28? 2 Chr.15:7 AGAINST? Eph.2:5-8; Ps. 28:4 AGAINST? Rom.11:6; Rev.2:23, AGAINST? Titus 3:7; Prov. 24:12, 29 AGAINST? Rom. 10:9-17 AGAINST? Gal.2:16-19. Eccl.12:14, Jer.17:10 & 32:19, Micah 6:8, Matt. 5:6, 16, 19-20, 7:16, 21-23, 26, 13:23, 41-6, 16:27, 19:16-17, 24:13, 25:11-30, 34-6, 1 Cor. 3:8, 6:9; 2 Cor.5:9; John 3:21, 5:29, 8:31, 12:50; Rom.1:5, 18, 22, 2:6-13; 5:3, 8:16-17, 35, 12:12, 2 Cor. 5:9-10, 6:17, 7:10, 17:7; Gal.6:4-7; Eph. 2:10, 5:5-9; 2 Tim.3:17; Heb.4:11, 17, 5:8-9, 1 Pet.1:10, 17; 2 Pet.1:5; 1 John 3:18, 22, James 1:12, 22-7, 2:26, 4:17-18; Rev.2:7, 11, 3:4-5, 7:14, 22:14, Job 34:11; Isa.1:17; John 14:15; Phil.2:12; John 12:50; Acts 5:32; 10:35, 14:22; 1 Cor.6:9, 2 Thess.1:4-9, Luke 9:23-6, 21:12-15; 1 Pet.1:17, 2:15, 4:19. Titus 1:16, 2:14. See also: Topical Guide p.186, of the Holy Bible, King James Version, LDS, Version 1979. In: *Mormon Miscellaneous, Mormon Issues*, p.8, *The Doctrine of Salvation by Grace vs. Works: A New Look at an Old Controversy*. On p.8, is a list of 122 scriptures from just the New Testament alone, which shows the doctrine of works. This list is compared to 10 scripture references on "grace." It is clear from this, that many modern Christian either ignore the other scriptures on works, or they by pass them, or they attempt to argue against them, with the help of the scriptures on grace. The scriptures on works far out numbers the ones on grace. But even if the scriptures on grace were to out number the ones on works, there really should be no war between the two concepts. By reading the scriptures in full, we see that both concepts blend together & help each other. Matt. chap.25, see also The Ante-Nicene Fathers, Vol.5, p.151, Hippolytus. Mark 3:11-12, 13:13; Luke 8:27-28. 2 Pet.20-1; Matt.3:12, 5:17-19, 6:24, 7:13-27, 12:33-36, 18:23-30; John 5:14, 28-9; Heb.5:5-10; 10:26; 4:3; 11:6; Rev. 20:12. Eph. 5:5-7; 1 John 2:4-5; 3:15; Gal.2:17; 6:7; Matt. 24:13, 26:24; Titus 2:14; 3:8; Eccl.12:14. Acts 10:34-6; Rom.5:15-16; Luke 1:6, 3:9-14; 6:46-9, etc. Curtis Vaughan, Th. D., (General Editor), *The New Testament From 26 Translations*, (Grand Rapids, Michigan: Zondervan Publishing House, 1967). *The Exhaustive Concordance of The Bible*, by James Strong, S.T.D., LL.D., 1890, the 1980 edition, published by Abingdon Press, Nashville, 43rd printing, see Key Word Comparison, by Abingdon. For sources on striving towards "Christian moral perfection, see: John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Walter Hilton, *The Ladder of Perfection*, (U.S.A.: Penguin Classics, 1988). Kenneth L. Woodward, *Making Saints, How the Catholic Church Determines Who Becomes a Saint, Who Doesn't, and Why*, (New York, New York: A Touchstone Book, published by Simon & Schuster, 1990, 1996). *Benedictine Monks of St. Augustine's Abbey, Ramsgate, The Book of Saints, A Dictionary of Servants of God*, (Wilton, Connecticut: Morehouse Publishing, 1921, 1989, sixth edition). Malcolm Day, *A Treasure of Saints, 100 Saints, Their Lives and Times*, (New York, New York: Chartwell Books, Inc., 2012, 2002 Quarto Inc.). Herbert Thurston, S. J., and Donald Attwater, (editors), *Butler's Live Of The Saints*, (New York: P. J. Kenedy & Sons, Vol. 3, July - August - September, 1956). Tad R. Callister, *The Inevitable Apostasy, and the Promised Restoration*, (Salt Lake City, Utah: Deseret Book, 2006), 136-46. David W. Bercot, *Will the Real Heretics Please Stand Up*, p. 56-57, admits to being upset about how much of early Christian writings declared his own modern Christian beliefs as heretical. That he thought they'd back up his beliefs in being saved by grace or faith alone, but they didn't. "The early Christians universally believed that works or obedience play an essential role in our salvation. This is probably quite a shocking revelation to most evangelicals. But... there's no room for doubt concerning this matter." (Bercot, p. 56-57). Bercot cites Clement of Rome, on the Lord rewarding everyone according to their works. Polycarp on how we should do God's will and walk in His commandments. Barnabas on he who keeps the commandments will be glorified in the Kingdom. Hermas on obeying God's commandments. Justin Martyr on showing that they are worthy by their works. Clement of Alexandria, on distinguishing themselves in good works, & the importance of good works. Origen, on how the soul will be rewarded according to what the soul deserves, & will obtain an inheritance of eternal life, if the soul's actions shall have procured this for it. Hippolytus on how faith in Christ prepares them for eternal life through good works & righteous deeds. Cyprian on obedience, of walking in the right & just way. Lactantius warning that they could lose the true and eternal life by our sins or win it by our virtue. (Bercot, 56-60). Others could be noted, Irenaeus, wrote of how if one believes in Christ, they should do His will. Clement of Alexandria: "For by grace we are saved": not, indeed, without good works." (ANF, 2:44). Tertullian, understood that there is no forgiveness without some works, (in this case, repentance): (ANF, 3:661). See also: John Demos, *The Enemy Within, 2,000 Years of Witch-hunting in the Western World*, (N.Y., N.Y.: Viking, Penguin Group, 2008), 7-13. Samuel Cheetham, *A History of the Christian Church During the First Six Centuries*, (London, New York: Macmillan and Company Limited, 1894, 1905). W. H. C. Frend, *Martyrdom & Persecution In The Early Church*, (Garden City, New York: Anchor Books Doubleday & Company, 1967). A. S. Garretson, *Primitive Christianity And Early Criticism*, (Boston: Sherman, French & Company, 1912). Stan-Michel Pellistrandi, *The Early Christian Civilization*, (Forni, Geneva: 1978, California, USA: Paradise Found Books, English edition). Robert Louis Wilken, *The Christians As The Romans Saw Them*, (Yale University Press; New Haven and London, 1984). R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine, (A Discourse Against the early Christians)*, (Oxford: Oxford University Press, 1987).

433- Some “born again” Christians, are often seen working outside Temple Square, in Salt Lake City, during General Conferences of The Church of Jesus Christ of Latter-day Saints, (Mormons, LDS). These “anti-Mormons,” claiming to be “saved” Christians, will pass out flyers, & work real hard to try to get the Mormons to stop “working their way to heaven,” & also be “saved by grace alone,” by accepting “the right Jesus” as “their personal savior!” Many of them claim, that to be born again, the “Jesus of the Nicene Creed,” needs to be confessed. This, they claim is the only true “biblical” Jesus! Even though the Nicene creed is not in the scriptures, not in the Bible! (Ed Decker’s The Godmakers, plus based on numerous conversations I’ve had with born-again “Christians.” See also: Gerald N. Lund, Salvation: By Grace or By Works? <https://www.lds.org/ensign/1981/04/salvation-by-grace-or-by-works?lang=eng> LDS Apostle, Bruce R. McConkie, BYU Devotional, 1-10-1984, What Think Ye of Salvation by Grace? https://speeches.byu.edu/talks/bruce-r-mcconkie_think-ye-salvation-grace/ - McConkie, BYU Devotional, June 1, 1980, The Seven Deadly Heresies, https://speeches.byu.edu/talks/bruce-r-mcconkie_seven-deadly-heresies/ - Daniel C. Peterson, Dr. and Stephen David Ricks, Professor, Offenders For A Word {How Anti-Mormons Play Word Games to Attack the Latter-day Saints}, (Salt Lake City, Utah: Aspen Books, 1992).

434- John Demos, The Enemy Within, 2,000 Years of Witch-hunting in the Western World, NY: Viking, Penguin Group, 2008, 108-13, 146-53, 171-97, etc.

435- James L. Barker, Apostasy From the Divine Church, (SLC, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 698, n.14: Philip Schaff, History of the Christian Church, Michigan: Wm. B. Eerdmans Publishing Co., 1950), 8 vols., vol. 7, p. 37.

436- Tad R. Callister, The Inevitable Apostasy, & the Promised Restoration, SLC, Utah: Deseret Book 2006, 137, 427, note 101: Luther, Luther’s Works, 54:424.

437- Tad R. Callister, The Inevitable Apostasy, & the Promised Restoration, SLC, Utah: Deseret Book 2006, 137, 427, n.100: Preserved Smith, The Life & Letters of Martin Luther, Boston, Mass.: Houghton Mifflin Co., 1911, 269.

438- James L. Barker, Apostasy From the Divine Church, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 696-98, 704-12, & 730. Kenneth Hart, Lectures, 11-17-2007. Brigham Henry Roberts, Outlines of Ecclesiastical History, (Salt Lake City, Utah: Deseret Book Co., 1979), 229-234, 251-58, 261. John McManners, (Editor), The Oxford Illustrated History of Christianity, (Oxford, New York: Oxford University Press, 1990), 244-45. Stoddard J. Rebuilding a Lost Faith. 1922, p. 101-102. Luther: "You tell me what a great fuss the Papists are making because the word alone is not in the text of Paul...say right out to him: 'Dr. Martin Luther will have it so,'...I will have it so, and I order it to be so, and my will is reason enough. I know very well that the word 'alone' is not in the Latin or the Greek text".

439- <http://www.bible-researcher.com/luther01.html>

440- "Ein sendbrief D. M. Luthers. Von Dolmetschen und Fürbit der heiliggenn" in Dr. Martin Luthers Werke, (Weimar: Hermann Boehlaus Nachfolger, 1909), Band 30, Teil II, pages 632-646. <http://www.bible-researcher.com/luther01.html> – <https://archive.org/details/anopenletteronr00272gut> – <http://books.google.com/books?id=sGXgZgVK-lkC&printsec=titlepage> –

441- James L. Barker, Apostasy From the Divine Church, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 697-98, 705-12, 718, 730-31. https://en.wikipedia.org/wiki/Luther_Bible – <https://romecorruptedchristianity.wordpress.com/2013/07/02/a-time-when-the-bible-was-banned-and-burned/> – <http://www.bible-researcher.com/luther01.html> –

442- Primitive Christianity And Early Criticisms, A.S. Garretson, 1912, Pub. in Boston, by Sherman, French & Co., p.103-4. After Jesus, p. 86-7.

443- Will Durant The Story of Civilization NY: Simon & Schuster 1940-50s, 11 vols. 1944, 3: Caesar & Christ, 616.

444- Here I Stand, A Life of Martin Luther, Roland H. Bainton, paper back ed., 1950 Pierce & Smith, & 1978, Pub. by New American Library for Abingdon press, Nash., p.85; Quetzalcoatl and Quadalupe, (The Formation of Mexico National Consciousness 1531-1813), by Jacques Lafaye, 1974, Pub. by The Un. of Chicago Press, Chic. & Lon., 1976, pp.31-2. After Jesus, p.86-7. James L. Barker, Apostasy From the Divine Church, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 733.

445- Tad R. Callister, The Inevitable Apostasy, & the Promised Restoration, SLC, Utah: Deseret Book, 2006, 137-8. Rev.14:13, 20:13, 22:12, 14.

446- The Prince of Darkness, Jeffrey B. Russell, 1988, Cornell Un. Press, NY, 58, & 60-62.

447- Frederick C. Grant, the Union Theological Seminary, NY, The American Encyclopedia, vol 3, p. 651.

448- H.St.L.B. Moss The Birth of the Middle Ages 395-814 Lon.: Folio Soc. 1998, 77-8.

449- Gene Gurney, Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present, NY: Crown Publishers, Inc., 1982, 28. Richard Fletcher, The Barbarian Conversion, From Paganism to Christianity, Los Angeles: Un. of California Press, 1997, 1st paper back ed. 1999. Orig. NY: Holt & Co., 1998).

450- Time Frame AD 200-600, vol., Empire Besieged, by the Editors of Time-Life Books, (Alexandria, Richmond Virginia: Time-Life Books, 1988), 32-33.

451- Will Durant, The Story of Civilization, NY: Simon & Schuster, 1940s-50s, 11 vols, 3: Caesar & Christ, 616.

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there, where they burn books, that eventually they burn people. Where they burn books, so too will they in the end burn human beings. Where they burn books, they also burn people. Them that begin by burning books, end by burning men." https://en.wikiquote.org/wiki/Heinrich_Heine -

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the Milton Shield, that shows the war in heaven, Michael standing over the fallen Devil that he cast out, plus, other angels are fighting armed with shield and swords, but end up falling and being thrust out.
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On left, Christ grasp the hands of those he delivers from hell. On right, the hand of God the Father extends down, about to clasp the hand of Christ as he ascends into heaven. Christ on a hill, ascension into heaven. Right hand of Christ grips right hand of the Father extending down out of heaven. See: W. F. Volbach & Max Hirmer, Early Christian Art, (Pub. A Abrams), 93, Munich, Bavarian National Museum, ivory panel, Christ ascending into heaven, cent. 400. 4th century Christian ivory work, Munich, Ascension of Christ. Ivory work of Christ's ascension into heaven. From Rome, 400 CE. "Reidersche tafel" Right hand of God extends out of heaven to clasp Christ's right hand, during his ascension into heaven. Ascension of Christ, AD 980, Right hand of God the Father grips Christ's right hand. Kunsthistorisches Museum. The Ascension, Northern French (?) about 1160-70, Christ's ascension, Father's right hand extends to clasp & greet him. 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627- Scott R. Petersen, Where Have All the Prophets Gone? (Springville, Utah: Cedar Fort, 2005), 80-85. Tad R. Callister, The Inevitable Apostasy, and the Promised Restoration, (Salt Lake City, Utah: Deseret Book, 2006), 220-259. Barry Robert Bickmore, Restoring The Ancient Church, Joseph Smith & Early Christianity, (Ben Lomond, California: Foundation for Apologetic Information & Research, F.A.I.R., 1999), 283-351. Huge Nibley, Dr. (Series): The Collected Works of Huge Nibley, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company). vol. 4, Mormonism and Early Christianity, (1987), Nibley, What is a Temple, The Idea of a Temple in History, reprint by F.A.R.M.S., Nibley, (IDE-T). From: The Millennial Star 120 (August 1958). Nibley, The Early Christian Church in the Light of Some Newly Discovered Papyri from Egypt, (Provo, Utah: F.A.R.M.S. reprint, Nibley 1985. From a talk given by Dr. Nibley during a Tri-Stake Fireside, at the Brigham Young University, March 3, 1964). <https://sites.lib.byu.edu/nibley/1964/03/03/the-early-christian-church/> - Audio: <https://sites.lib.byu.edu/nibley/1964/03/03/the-early-christian-church/> - <http://publications.mi.byu.edu/fullscreen/?pub=978> Dr. Nibley, 16: The Message of the Joseph Smith Papyri, An Egyptian Endowment, 2005, second edition).

628- The Ante-Nicene Fathers, vol. 1, Irenaeus, Against Heresies, Book II, chap. 33, drink of oblivion, makes spirits forget pre-existence. <http://www.ccel.org/ccel/schaff/anf01.ix.iii.xxxiv.html>

629- Barry Robert Bickmore, Restoring The Ancient Church, Joseph Smith & Early Christianity, (Ben Lomond, California: Foundation for Apologetic Information & Research, F.A.I.R., 1999), 283-351. Walter Leslie Wilhmurst, 1867-1939, The Meaning of Masonry, (New York: Gramercy Books, Crown Publishers, Inc., 1980), 33, 38, 43-44, 50-52, 66-67, 130-37, 168-69, 183. James Wasserman, The Temple of Solomon, From Ancient Israel to Secret Societies, (Rochester, Vermont, Toronto, Canada: Innter Traditions, 2011), 63-66, 76, 81, 102-03, 172-73. Huge Nibley, Dr. (Series): The Collected Works of Huge Nibley, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company). Volume 1: Old Testament and Related Subjects, (1986), vol. 4: Mormonism and Early Christianity, (1987), 71-73. Angelo S. Rappoport, Ph. D., Ancient Israel Myths and Legends, (NY: Bonanza Books, 1987), 3 in 1 vols, vol. 1: p. 6-9, 39, 42-43, & 71. Fallen Angels, Bamberger, p.109-110. Miscellaneous Coptic Texts, In the Dialect of Upper Egypt, Edited & translated by Ernest Alred Thompson Wallis Budge, M.A., Litt. D., 1915, pp. 576, & 579, (Brit. Mus. MS. Oriental, No. 7030). Ludmila Kybalova, Coptic Textiles, (Artia, Prague: Paul Hamlyn Ltd., 1967), 34. Textile Art in the Church, by Marion P. Ireland, 1966, 67, & 1971, Pub. Abingdon Press, Nashville & N.Y., p. 73. Hebrew 10:16-22, 2 Corinthian 5:1-10. The Nicene & Post-Nicene Fathers, vol.5, p. 519-520, & 524, Gregory of Nyssa: Dogmatic Treatises, etc. reprint June 1972, by WM. B. Eerdmans. The Nicene and Post-Nicene Fathers, vol. 10, pp.321-3, chapter 6-7, St. Ambrose calls the garments of the mysteries "the chaste veil of innocence." Brigham Young University Studies, vol.22, Winter 1982 #1 pp.31-45, St. Ambrose, (Hamman, Traite des Mysteries in L' Initiation Chretienne, p.74). The Nicene And Post Nicene Fathers, vol. 7, S. Cyril of Jerusalem, Intro. Catechetical Instruction, xi-xxxv. William Ermy, rector, 1401, Castle Ashby, Northants; Skulptur Und Grabmal Des Spatmittelalters In Rom Und Italien, Akten Des Kongresses, Scultura E Monumento Sepolcrale Del Tardo Medioevo A Roma E In Italia (Roma, 4--6. Juli 1985), Herausgegeben von Jorg Garms Und Angiola Maria Romanini, Verlag Der Osterreichischen Akademie Der Wissenschaften, Wien 1990, fig. 14 shows an angel holding a curtain (the veil?) with the right hand raised up, while the left hand rest on the middle of the chest area. Treasures From The Kremlin, An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art, N.Y., May 19-Sept.1979, & Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980), (New York: Metro. Mus., of Art, Distributed by Harry N. Abrams, Inc.), 195, mentions "ecclesiastical veils" but does not say too much about what they were used for. Rev. Henry Mason Baum, D. C. L., Editor, & Frederick Bennett Wright, Assistant Editor, Records of the Past, (Washington, D. C.: Records of the Past Exploration Society, 1902), vol. 1, p. 77, article by Arthur Stoddard Cooley, PH.D., Ancient Corinth Uncovered, Part 2. André Grabar, Early Christian Art, From the Rise of Christianity to the Death of Theodosius, (New York: Odyssey Press, 1968), 102-03. André Grabar, Early Christian Art, From the Rise of Christianity to the Death of Theodosius, (NY: Odyssey Press, 1968), 130, fig.131. Rome. Sarcophagus, Orant, Santa Maria Antiqua. Ariel L. Crowley, Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines & Practices, (Idaho: Deseret News Press, 1961), 99, n.81, chap.5, The Doctrine of Sealings & Eternal Marriage in Ancient Times. Henry Ansgar Kelly, The Devil at baptism: Ritual, Theology, and Drama, (Ithaca and London: Cornell University Press, 1985). J. G. Davies, The Architectural Setting of Baptism, (London, England: Barrie & Rockliff, 1962). Walter Lowrie, Art In The Early Church, (Washington Square, New York, New York: Pantheon Books, 1947). Francis Bond, Fonts and Font Covers, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908). From out the darkness of the shroud - Which veil'd the Word's eternal birth, - Came forth a voice that pierc'd the cloud, - Shadowing his descent on earth, Of woman born, doom'd to tread - And crush the wily serpent's head. (This seems to suggest how Christ, from the pre-existence, passed through a veil to be born, & defeat the devil), see: p. 95 & 97, Lines written in Rome, December 1854, on the occasion of the promulgation of the doctrine of Immaculate conception of the Virgin Mary, written by His Grace John MacHale, Arch-Bishop of Tuham. (See: The Bull "Ineffabilis" In Four Languages; The Immaculate Conception of The Most Blessed Virgin Mary Defined, With an Introduction, and A Dissertation of the Art of Illuminating, With some account of the Project Undertaken by Monsieur L'Abbé Sire, Superior of the College of St. Sulpice, Paris. To the present of the Sovereign Pontiff, Pope Pius IX., and Illuminated Manuscript version of the Decree in Every Known Language and Dialect. Translated and Edited by Rev. Ulick J. Bourke, (Dublin: Printed & Published by John Mullany, 1868), p. 95 & 97. See also: Jeffrey

M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010), 34–35, 39, 42–47, 54–57, 77–89, 115, 117, 119, 123–124, 151, etc. John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882), 388, the white baptismal garments are mentioned on p. 389. For the work showing Christ on the doors of limbo while being baptized, see: *L'Iconographie De L'evangile*, Millet, p.199, fig. 172. Gareth Randall, *The Bartholomew Gospel*, p. 77 & 103. The Nicene & Post-Nicene Fathers, 10:321-3, chap.6-7; Library of Fathers, 2:260-66, Lectures 19-20. Early Christian Art, The Late Roman and Byzantine Empires from the 3rd to the 7th centuries, fig. 83: "Venice, St. Mark's" 5th cent., "Christ in Limbo." Adam reaches around pillar to clasp Christ's right hand. Walter Lowrie, *Art In The Early Church*, (NY: Pantheon Books, 1947), plate 100 a & b. Giles Morgan, *Freemasonry, Its History and Myths Revealed*, (NY: Metro Books, 2008, 2009 ed.), 7, 26–27, 30–31, 34–35, 40–41, 52, 64–65, 75, 83, 91–93, etc. Walter Leslie Wilmshurst, 1867–1939, *The Meaning of Masonry*, (New York: Gramercy Books, 1980), 79–81, 138–148, etc. [http://3.bp.blogspot.com/oAjpSCHvrRE/S53ab89YhPI/AAAAAAAAA18/Hg5Kbcr95QQ/S570/Hjembo%C3%A6k.c.1475.+\(M-K+11-091\)++Creation+of+Adam+and+Eve.jpg](http://3.bp.blogspot.com/oAjpSCHvrRE/S53ab89YhPI/AAAAAAAAA18/Hg5Kbcr95QQ/S570/Hjembo%C3%A6k.c.1475.+(M-K+11-091)++Creation+of+Adam+and+Eve.jpg) J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962). Wolfred Nelson Cote, (Missionary in Rome), Baptism and Baptistries, (Philadelphia: The Bible and Publication Society, 1877). Wolfred Nelson Cote, *The Archaeology of Baptism*, (London: Yates & Alexander, 1876). Thomas Combe(? T.C.), Intro., F. A. Paley, M. A., *Illustrations of Baptismal Fonts*, (London: John Von Voorst, Paternoster Row, 1844). Wolfred Nelson Cote, *Archaeology of Baptism*, (London: Yates & Alexander, 1876). Edward Gibbon, *Gibbon's Decline and Fall of The Roman Empire*, Illustrated and Abridged, (New York, Avenel, New Jersey: Crescent Books, 1994, Brompton Books Corp., 1979), 228, below: Theodoric the Ostrogoth's (AD 455–526) palace at Ravenna. (Mosaic from Saint Apollinaire Nuovo, 6th century). Curtain with angle symbols, pillars with hand symbols on at least four of them, above these are different ones clothed in white robes with angle symbols on them. Sixth century, Ravenna, Basilica of Sant'Apollinare Nuovo mosaic, curtains with pillars that have hand symbols on them, angle designs on some of the curtains. Jeanne Villette, *La Résurrection Du Christ, Dans L'Art Chrétien Du Iie Au VIIe Siècle*, (Paris, France: Henri Laurens, Éditeur, 1957), plate 27, the arm of God extends down during the Abraham's sacrifice of a lamb. Sacrifice d'Abraham. Coupe en verre gravé du Musée de Boulogne (d'après Morin Jean). 4th or 5th century (?). Kurt Weitzmann and Herbert L. Kessler, *The Frescoes Of The Dura Synagogue And Christian Art*, (Washington D.C.: Dumbarton Oaks Research Library and Collection, 1990), p. 52–55, fig. 74, and figures 43, 74, 75, 77, & 79. The hand of God extends out of heaven in figures 56, 58, 76, 78, 86, & 92. John Beckwith, *The Art of Constantinople, An Introduction to Byzantine Art 330--1453*, (Greenwich - Connecticut: Phaidon Publishers Inc., Distributed by New York Graphic Society, 1961), p. 73, fig. 87. A.D. 920-30, in the Bible of Leo the Patrician, made at Constantinople, is a depiction of Moses receiving the Tables of the Law. Vatican, Reg. gr. I, fol. 155v. Bainton, Behold the Christ, 79, fig. 76, the hand of God extends over baptismal scene. See also: W. F. Volbach (text) and Max Hirmer, (photos), *Early Christian Art, The Late Roman & Byzantine Empires from the Third to the Seventh Centuries*, (A. Abrams Pub.), see ivory cover of a gospel book. The baptism of Christ, Western Germany. About AD 960-980. CLM. 4451, Staatsbibliothek, Munich. The hand of God extends down over Christ's baptismal scene. On the bank of the river stands an angel with the traditional baptismal robe or garment. See also, pl. 108, "Lüneburg (?), XI Century". Hand of God extends using finger symbols. See also #107, "From the Bronze Doors of Bernward of Hildesheim, 1015 (Pl. 46)". Hand of God extending. Adolphe Napoleon Didron, *Christian Iconography, The History of Christian Art in the Middle Ages*, (NY: Frederick Ungar, reprinted from 1st edition, 1851, republished in 1965 and 1968, translated into English from French by E.J. Millington), Vol. I, pp. 54-55, fig. 20, The Divine hand in a Cruciform Nimbus. In numerous cases, Artists represent "the Divine by one portion only of his body; by the hand, for instance, which is seen extended from the clouds, while the entire body remains concealed in the heavens." In these cases, the hand is "the emblem of Deity." It is also often encircled with a cruciform nimbus, and this "formed the earliest symbolic representation of the Father; the example subjoined, which belongs to the ninth century." Other examples of the hand are mentioned in a footnote on p. 55, which makes reference to: *Peintures et Ornaments des Manuscrits*. Another example is of a divine hand without the nimbus, first half of the 11th century. Other examples are from the middle of the 11th century, and the 12th century. David M. Wilson, *Anglo-Saxon Art, Seventh century to the Norman Conquest*, (Woodstock, NY, U.S.A.: Overlook Press; CR 1984 by Wilson, Illustrations and Layout CR by Thames & Hudson, LTD), p. 186-87, fig. 233, "Crucifixion, from a psalter (Paris, Bibliothèque Nationale, lat. 943, fol. 4v. The hand of God extends out of heaven over Christ on the cross. See also p. 198, fig. 257, "The hand of God. Detail of a Crucifixion at Romsey Abbey, Hampshire." Magnus Backes and Regine Dolling, *Art of the Dark Ages*, (New York: Harry N. Abrams, Inc., CR 1969 by Holle Verlag GMBH, Baden--Baden, in Germany), see pages 106-07, Psalter, A.D. 820-30, from Saint-Germain-des-Paris, the hand extends towards a man. Also, see pp. 106-07, 167, for other examples of the hand symbol; Herbert L. Kessler, *Illustrated Bibles From Tours*, (New Jersey: Princeton University Press, 1977), fig. 164. "Florence, Museo Nazionale, Ivory plaque. King David." Hand of God extends down over King David; John Beckwith, *Early Christian & Byzantine Art*, (Penguin Books, 1970), p. 183, fig. 151, p.205, fig. 171, p. 270, fig. 234, the hand of God; Andrew Martindale, 1967, *Gothic Art From the 12th to 15th Century*, (New York: Praeger, p. 132, illustration 98 "Belleville Breviary from the workshop of Jean Pucelle; probably between 1323 and 1326." The arm of God is about to clasp hands with a person; Robert G. Calkins, *Illuminated Books of the Middle Ages*, (Ithaca, New York: Cornell Un. Press, 1983), 222, plate 122, p. 220. Windmill Psalter, fol. 102v (NY, The Peirpont Morgan Library, MS M. 102). God extends down an arm to David; Bainton, *The Horizon History of Christianity*, pp. 214-15, the hand extends towards a soul in prayer; George Zarnecki, *Art of the Medieval World*, (Englwood, New Jersey: Prentice-Hall & NY, Harry N. Abrams), colorplate 21, AD 845. The hand of God extending with rays of light from fingers down towards Charles the Bald. Vivian Bible.

630- Terry L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, NY: Oxford University Press, 2010, prologue X, the reaching out of God's hand to Adam, to give life, with God's other arm around pre-existing souls, not yet born. Michelangelo's *Creation of Adam*, 1512. Recently, 1964, art work, *The Purpose of Life Mural*, shows the soul of a man being given into mortal life by the hands of God, then, at the end of life, the hands of God extend to receive the soul of the old man. The LDS version of pre-existence hand symbols, & ascension symbols. In Christian art are similar depictions, the hands of God extend to present the baby spirit entering mortality, later hands receive spirits of ascending souls. Phases of the whole journey of the soul. <http://mormonartconservation.org/murals/purpose-of-life-mural-art-conservation-treatments-completed-and-a-t-wish/attachment/purpose-of-life/>, Robert Oertel, *Early Italian Painting to 1400*, (New York & Washington: Frederick A. Praeger, 1966), fig. 52. FILIPPO RUSUTI *The Creation*. Assisi, San Francesco. Art and Mankind, General Ed., Rene Huyghe, Pub., Prometheus Press N.Y., 1958, p.149-50, fig. 296, Pre-existing Christ, with out stretched hands, right doing finger language, blessing, & is near the soul of Adam descending through the mandorla symbol, () which is also around those who go through different realms. Thus, suggesting Adam's spirit's descent from heaven into mortal life, during the creation drama. Filippo Rusuti, 1255-1325, links may, but may not also work by the time of this reading. <http://www.encyclopediae.bsditions.fr/image/article/image/ITPEIPRIRUSUTIF001.jpg> - See also art work to book cover by Sarah Hinze, *Life Before Life, A Collection of Mother's Experiences with their Pre-born*

Children, (Springville, Utah: Cedar Fort, Inc., 1993), cover design by Lyle Mortimer, showing in the clouds, a hand clasp with a smaller hand, as if extending down the pre-existing spirit of the child down out of heaven. The book is about the pre-existence, pre-birth experiences, with sources around the world about the pre-existence.

631- Dr. Hugu W. Nibley, <https://www.youtube.com/watch?v=SHwTUuSutuc> Winter Sem. BYU, "Preexistence" (Pearl of Great Price Lecture Series - four). Neal A. Maxwell, Brigham Young University Devotional, lecture entitled: A Wonderful Flood of Light, <https://www.youtube.com/watch?v=CJwZ6zQhyZ0> - <https://speeches.byu.edu/talks/neal-a-maxwell-a-wonderful-flood-of-light/> - Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010). R. G. Hamerton-Kelly, (Professor of the New Testament McCormick Theological Seminary, Chicago), Society for New Testament Studies Monograph Series 21, *Pre-Existence, Wisdom And The Son of Man, A Study of the Idea of Pre-existence in the New Testament*, (Cambridge University Press; Cambridge, Great Britain, 1973). Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). https://www.google.com/search?site=&tbn=isch&source=hp&biw=1024&bih=667&q=Hand+Clasps+of+Tomb+Stones&oq=Hand+Clasps+of+Tomb+Stones&gs_l=img.3...2780.11633.0.12248.30.13.0.16.16.0.419.1292.3j2j0jl1l.7.0....0...1ac.1.64.img.7.7.1287...0.Kwe5Buo4ueQ - Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, München https://www.google.com/search?site=&tbn=isch&source=hp&biw=1024&bih=667&q=Hand+Clasps+of+Tomb+Stones&oq=Hand+Clasps+of+Tomb+Stones&gs_l=img.3...2780.11633.0.12248.30.13.0.16.16.0.419.1292.3j2j0jl1l.7.0....0...1ac.1.64.img.7.7.1287...0.Kwe5Buo4ueQ#tbn=isch&q=Hand+Clasps+of+Christ%27s+Ascension+into+Heaven - <http://restoredapologetics.blogspot.com/> see art works.

632- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 61, 337, end note, 91: Excerpta ex Theodoto of Clement of Alexandria, 78.2, trans. Robert Pierce Casey, (London: Christophers, 1934), 89.

633- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 59–70. Elaine Pagels, *The Gnostic Gospels*, (NY: Random House, 1979). Willis Barnstone, (Editor), *The Other Bible*, (San Francisco, California: Harper & Row, 1984), see section on Gnostic Gospels. Willis Barnstone & Marvin Meyer, (Eds.), *The Gnostic Bible, Gnostic Texts of Mystical Wisdom from the Ancient and Medieval Worlds*, (Boston & Lon.: Shambhala, 2003, 2009, Revised Ed., to include the Gospel of Judas). Mark H. Gaffney, *Gnostic Secrets of the Naassenes, The Initiatory Teachings of the Last Supper*, (Vermont: Inner Traditions, 2004).

634- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 65–67, 338. Willis Barnstone, (Editor), *The Other Bible*, (San Francisco, California: Harper & Row, 1984). Willis Barnstone & Marvin Meyer, (Editors), *The Gnostic Bible, Gnostic Texts of Mystical Wisdom from the Ancient and Medieval Worlds*, (Boston & London: Shambhala, 2003, 2009, Revised Edition, to include the Gospel of Judas). James M. Robinson, *The Nag Hammadi Library In English*, (San Francisco, California: Harper & Row, 1977). Bently Layton, *The Gnostic Scriptures*, (NY: Doubleday, 1995).

635- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 66–67, 338, end note 110: James M. Robinson, Director, *The Nag Hammadi Library*, In English, Translated by Members of the Coptic Gnostic Library Project of the Institute for Antiquity and Christianity, (NY, Hagerstown, San Francisco, Lon.: Harper Row, Publishers, 1977), 180, 185, *The Exegesis on the Soul*, (II,6).

636- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 132–33, 427, note 88: *The Gospel of Thomas 2:2*, *The Nag Hammadi Library*, 123.

637- Terryl Givens, *When Souls Had Wings*, NY: Oxford Un. Press, 2010, 57.

638- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 59–70. Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 128–131. Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Publishing Company, 1900), 138–39. Willis Barnstone & Marvin Meyer, (Editors), *The Gnostic Bible, Gnostic Texts of Mystical Wisdom from the Ancient and Medieval Worlds*, (Boston & London: Shambhala, 2003, 2009, Revised Edition, to include the Gospel of Judas).

639- Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 128–29, 141, end note 182: Irenaeus, "Against Heresies," 1:21:5, ANF, 1:346.

640- Scott R. Petersen, *Where Have All The Prophets Gone?* (Utah: Cedar Fort, 2005), 128–31, 141, notes 182 & 185: Irenaeus, "Against Heresies," 1.11..5, 1:21:5, ANF, 1:346. Hippolytus, *Refutation of All Heresies*, 6:17–18, 29, in ANF, 5:82. Elaine Pagels, *The Gnostic Gospels*, (NY: Random House, 1979), 28–69, 163, notes 11–13. Willis Barnstone & Marvin Meyer, (Ed.), *The Gnostic Bible, Gnostic Texts of Mystical Wisdom from the Ancient and Medieval Worlds*, (Boston & Lon.: Shambhala, 2003, 2009, Revised Ed., includes the Gospel of Judas). Terryl Givens, *When Souls Had Wings*, (NY: Oxford Un. Press, 2010), 59–70. Paul Carcus, *The History of the Devil & the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, Chicago: Open Court, 1900), 138–39, 148–56.

641- James M. Robinson, *The Nag Hammadi Library In English*, San Fran., Calif.: Harper & Row, 1977, 161– 79.

642- *The Ante-Nicene Fathers*, vol. 1, p. 167–173, 178, 181–86. Justin Martyr, *First & Second Apologies*.

643- ANF, 1:181, Justin Martyr, 1st Apology, chap.54. Belief that other prophets were preaching of Christ in "all nations." Origen, 185–230–254, used this concept too, in response to the early anti-Christian, 2nd cent., Celsus, ANF, 4:609, book 6, chaps lxxviii—lxxix, *Against Celsus*; A. S. Garretson, *Primitive Christianity & Early Criticisms*, Boston: Sherman, French Co., 1912, 90–91. ANF 3:157–58, Tertullian, *An Answer to the Jews*).

644- "Borrowing, theft, adulteration. We have dwelled on the confrontation of comparative chronology since it seems to have weighed heavily on the Christian's evaluation of the features they shared with classical paganism. From the moment they thought that, by virtue of their connection to the Jewish people, they preceded Greek history, they were able to consider resemblances to their adversaries only as cases of plagiarism committed against them by the latter. The direction of influence seemed beyond all doubt; as Justin unambiguously puts it, "It is not we who think like the others, but all of them who imitate us in what they say" (First Apology 60.10). Tertullian would recall the determining role played by chronology: "That which first existed is necessarily the origin of what followed. And this is why you have things in common with us or things that resemble ours"; so it is, he continues, that our Wisdom (sophia) gave you philosophy, and our prophecy your poetic divination." (Apologeticus 19.1.5*-6*). This slide from posteriority to dependence, in Judaism as well as in Christianity, has been studied by K. Thraede. ("Erfinder," part 2, in *Reallexikon fur Antike und Christentum* (1962), cols. 1242–61). Tertullian, *Apologeticus* 47.11–14. Ad Autolyceum 1.14; 2:37, translated by Robert M. Grant, Oxford 1970. Stromateis 2.1.1.1. Justin Martyr, First Apology 54.1–4, 54.5–10, 55.1; Dialogue With Trypho, 67.1–2; 69.1–5; 70.1–3, 5; 78.5–6. Yves Bonnefoy, *Mythologies*, (A

Restructured Translation of Dictionnaire des mythologies et des religions des sociétés traditionnelles et du monde antique) Prepared under the Direction of Wendy Doniger, (Chicago & London: The University of Chicago Press, 1991), 2:659-662, article Christian Judgments on the Analogies Between Christianity and Pagan Mythology, J. P./d.w. Early anti-Christian, 2nd cent., Celsus "...criticizes the books of the Bible. Using an elementary comparative method, he traces Biblical tales to pagan legends, to Platonic theses, or beliefs derived from the Oriental cults of Mithra & Osiris." (Stan-Michel Pellistrandi, Early Christian Civilization, The Catacombs, The Dura-Europos Excavations, The Excavations At Saint Peter's In Rome, French title: La Civilisation chrétienne primitive, (Geneva: Ferni Publishers, 1978; Editions Ferni), 179-199). Celsus says that the story of the flood was borrowed, and circumcision came from the Egyptians who practiced the rite with magical results. He claimed that the system & doctrines in early Christianity, were derived from Judaism, thus both are also barbaric in their origin. He also used the polemical writings of the early Jews against the early Christians, & points out that the Jews claimed that the Christians were apostates from the Jewish religions, borrowing from them in order to make this new religion. He used parallels & different methods in attempting to discredit Christ. He compared the miracles wrought by Jesus, with similar miracles & magical tricks done by sorcery & wicked men. Thus charging Christ with sorcery. Origen of course responded these charges & rejected his claims. Celsus is quoted by Origen as claiming that other things were borrowed to make up the Christian religion. For example He said that the different stories in the Scriptures were borrowed from pre-scripture myths, legends etc. Early Christian mysteries, or temple ordinances, Celsus likens to those who in the Bacchic mysteries introduce phantoms & objects of terror. Celsus also used parallels between the Christians & the Persian mysteries of the Mithras, & charges that the Christians had borrowed from them, & others. Other early anti-Christian writers must have noticed the parallels between the early Christians and the Mithra cult. In the Mithra cult, baptism, anointing, handclasps & other similar things are comparable to the early Christians are well known now. Even some of the early Christian Fathers noted the parallels & responded that satan had set up, in pre-&-post Christian times, counterfeits, in order to attempt to discredit the divine pattern that had been revealed to the founders of early Christianity, & which had been passed on to the later Christians. Thus we have different ones like Clement, Hippolytus, Origen, the Apostle Paul, Tertullian, Justin Martyr, & later Eusebius, Cyril of Jerusalem, & others defending the Christian rites, symbols, doctrines & mysteries, as being divine. While the others were the counterfeits of satan, & that's why they were similar to the early Christians, in some ways. This is the basic response that the different early writers would give. They also charged that the pagan cults, & off-shoot branches of apostate early Christians had blended the occult with the divine to make some perverted counterfeits. The pagans charged the early Christians with having borrowed from them. Thus the early anti-Christians took advantage of the rival polemical writings, rumors, & charges to make their cases against the early Christians as a whole, as have later anti-Christian writers, like T. W. Doane. So the questions & challenges remain: How might Christians here answer their own types of charges, (made against the Book of Mormon), early anti-Christian types, seemingly inspired by Satan. But, now borrowed by modern anti-Mormon "Christians" from early anti-Christians & Atheists, who charge "borrowing" or "plagiarizing" of pre-Christian sources & myths to explain the origins for the Bible, Christ's teachings & biblical stories, etc? Robert Louis Wilken, The Christians As The Romans Saw Them, (Yale University Press; New Haven and London, 1984), 99. Early Christian Civilization, by Stan-Michel Pellistrandi, 1978, p.180-199. R. Joseph Hoffmann, (translator) Celsus On The True Doctrine, (Oxford: Oxford University Press, 1987), 55-6. Ante-Nicene Fathers, 4:516-17, Origen Against Celsus, book 4, chap. xli-xlii. ANF 4:405, book 1 chap.22, & p.564, bk.5, chap. lvii, p.397 bk.1 chap.2, p.431 bk.2 chap.4 & p.557 bk.5 chap.33, p.450-1 bk.2 chap.xlix, p.477 bk.3 chap.33, p.501 bk.4 chap. x, p.583 bk.6 chap.22 & p.584 c.24 & p.622 bk.7 c.28. Forerunners & Rivals of Christianity, Legge, Vol. 1, p. 171-202, Vol.2, p.203-276, etc. Daniel To Paul, Ed. by Gaalyahu Cornfeld, 1962, Part 2, p.203-4. The Birth of the Christian Religion & The Origins of The New Testament, by Alfred Firmin Loisy, Un. bk. 1962, p.206-9, etc. Monumental Christianity, Lundy, 1882, p.26-7, & 68-70, etc. 1 Cor.2:6-16; 2 Thess.2:1-17; 1 John 2:18-29; 3:1-3. Jude 4-6; Acts 8:9-24; Clementine Recognitions, on Simon. The Mythic Image, by Joseph Campbell, Princeton Un, 1974, quotes Hippolytus, Elenchos 5.17.1-2 & 8, etc. see p.298-9, ft.nt.15 on p.298 of Campbell's book, & p.507, etc. Lundy, Monumental Christianity, 66, quoting Tertullian. Doane, Bible Myths, p.124-5, & 129. Nicene & Post-Nicene Fathers, Vol.1, Eusebius, p.113-4, ft.nt.s to chap.13, of Eusebius. W.H.C. Frend, Martyrdom & Persecution In The Early Church, (Garden City, New York: Anchor Books Doubleday & Company, 1967). Enoch The Prophet, by Dr. Hugu Nibley, 8-12; & The Book of Enoch The Prophet, Trans. by Richard Laurence, 1892, 84-89. Stolen Lightning, Daniel Lawrence O'Keefe, 1982, 44-5, 55, 121-4. Stephen Benko, Pagan Rome And The Early Christians, (Indiana: Indiana University Press, 1984).

645- Terry L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 83, 341, end note 47: Fessenden & Co., Encyclopedia of Religious Knowledge, (Brattleboro, Vt.: Fessenden, 1836), 964, <https://archive.org/details/fessendencency00brow> - <https://archive.org/stream/fessendencency00brow/page/964/mode/2up> - article on the pre-existence in Encyclopedia Britannica, 11th edition, (New York: 1910), volume 22, page 277, <https://archive.org/stream/encyclopdiaabri22chisrich/page/276/mode/2up> - 1911, volume 22, pages 276-77, <https://archive.org/details/encyclopdiaabri22chisrich> -

646- The Ante-Nicene Fathers, vol. 1, p. 190-1, 272, compare John 17:5, Ecclesiastes 12:7: "Then shall the dust return to the earth as it was: and the spirit shall return unto God who gave it." (John 17:5, KJV). Ex.3:1-14; John 8:57-9, Acts 7:1, 30, & 38, Isa.63:9. 15-16; Heb. chap.1; 2 Clement, chapter 4:2; & XIV:2; Acts 7:2; 30-8; Gal.3; Heb.4:2; 1 Pet.1:10-12; 1 Cor.10:1-4. The Ante-Nicene Fathers, Vol.1, p.285, 213-31, 217, 219, 228, 230, 238, 241, 243, 250-1, 263, 264, Isa.30:1-5; Zech.3:1; Job.1:6; Ps. xcvi.5. Prov.8:22).

647- William G. T. Shedd, D.D., A History of Christian Doctrine, (NY: Charles Scribner's Sons, 3rd ed., 1883), :3-5. On The Way to Immortality & Eternal Life, (based on a Series of Radio Talks by President J. Reuben Clark, Jr., of the First Pres. of the LDS Church. The talks were given during the first 6 months of 1948, from the Salt Lake Tabernacle on KSL Radio, and were published in the Church Section of the Deseret News. A book by the said title was published in 1949, by Deseret News Press, SLC., Ut., p.31, note 19, & p.57, & notes 38, 40 & 41, on p.58-9, & p.448-9. Albert Henry Newman, A Manual of Church History, The American Baptist Pub. Soc., Philadelphia, 1899, 1, p.262; The New Schaff-Herzog Encyclopedia of Religious Knowledge, sub voce Soul and Spirit. And: The First Three Christian Centuries, (Lon. 1884), by Islay Burns, D.D., Prof. of Church History, Free Church Col., Glasgow, p.149; John 9:1-2. ANF, Vol.3, p. 36-37, 44- 47, 163, Tertullian. Terry L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (NY: Oxford Un. Press, 2010), 85-90.

648- The Ante-Nicene Fathers, 1: p. 270. Terry L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 85-90, etc.

649- Christ, as the "first born" spirit in this "family in heaven". Was chosen to become the Redeemer in earth life. While others were chosen to become prophets & apostles in earth life. Col.1:12-16; Rev.3:14, Rom.8:28-34; John 1:1-14, 3:13, 6:33-53, 62; 7:28-33, 8:42, 57-9, 12:44, 49, 16:5, 17:5-24, 20:21, Heb. chap.1-2; Prov.30:4; Exod.3:1-14, Acts 7:1, 30, 38, Isa.63:9, 15-16. Jer.1:5. Titus 1:1-2, 2 Tim.1:9; Eph.1:3-6; 3:14-15; Phil.2:5-12; 1 Jn.4:14.

Theophilus of Antioch, A.D. 115-168-181, in response to an early anti-Christian named Autolytus, TANF, vol. 2, p.103, chap. 22. Vol. 1, p. 190-1, 272, Justin Martyr on Christ as first born. Vol.1, p.300, 331, & 340, 346, 356, 409-12, 445-6, 455, 456, 457, 462-3, 469, 478, 481, 488, 516- 518, 524, 525, 547, 549 & 550, 552-3, 558, 569, 575, & 576. Irenaeus, 120-202 A.D., on Christ as first born, plus many other aspects of pre-existence themes. Vol.4, p.407, 427-8, 526-7, 538, 543-4, 560, 566-71, 581, 591-99, 604-607, 609, 632, 638-9, 640-1, 643-5, 648-9, 651-2, & 659-60. Origen, 185-254, on Christ as first born, & other aspects of the pre-existence.

650- Father Louis Coulange, *The Life of the Devil*, Lon.: Alfred A. Knopf, 1929, 8, Justin Martyr, 2 Apol. 5, 2.

651- The Ante-Nicene Fathers, vol. 1, p. 190-1, Justin Martyr's 2nd Apology, chapters 5-8.

652- The Ante-Nicene Fathers, 1:272, Justin Martyr, *The Discourse To The Greeks, Closing Appeal*, c. v.

653- *The Lost Books of The Bible & The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), the first and second book of Adam & Eve. Terry Givens, *When Souls Had Wings*, (NY: Oxford Un. Press, 2010), 61-70, 78, 82, 109, 140, 157, 164-166, 172, 240-244, 255-256, & 270. Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (SLC, Utah: Eborn Books, 2009), 83-97, *The Hymn of the Pearl*. Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (SLC, Utah: Eborn Pub., 2010), 28-50, 63-64, 93-105, 149-172, etc. At the moment that Adam reaches forth his hand to clasp the hand of Christ, & as his hand passed into the bright nature, the glorious light of Christ, "...His [Adam's] reentry to paradise is imminent. In fact, his admission to the sphere of the divine has already begun & his deification (along with the deification of mankind) is already under way in this miracle of the re-creation, as the Anastasis came to be known." Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986), 72, etc. Isa.42:6-7; Eph.4:7-10; 1 Pet.3:15-22, 4:5-6.

654- The Ante-Nicene Fathers, vol. 4, p. 667, Origen Against Celsus, Book 8, chapter lxxii.

655- Paul Carcus, *The History of the Devil and the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Publishing Company, 1900), 235-236.

656- ANF, 1:173, chap. 3, p. 181-2, Justin Martyr, 110-165, 1st Apol., chap.54, & Ivi, p. 184-85, chaps lxi-lxvi, 2nd Apol., p. 190, chap.5.

657- Homer's *Odyssey*, xix. 126, ANF 1:285, Justin, Hortatory Address to The Greeks, chap.28. Paul Carcus, *The History of the Devil & the Idea of Evil*, NY: Avenel: Gramercy Books, 1996, Chicago: Open Court Pub. Co., 1900, 157-240.

658- ANF, 1:286, chapters 29-30, Justin Martyr's Hortatory Address to the Greeks.

659- The Ante-Nicene Fathers, vol. 1, p. 213, Justin Martyr's Dialogue With Trypho.

660- The Ante-Nicene Fathers, vol. 1, p. 217, 219, 228, 230, Justin Martyr's, Dialogue With Trypho.

661- New English Bible, cited from the Wisdom of Solomon 8:19-20, David Winston in his commentary in the Anchor Bible Series, *The Wisdom of Solomon* (Garden City: Doubleday, 1982), 26. Cited in Mormon Miscellaneous note cards, Set 1, card #132. March 1985, Van Hale Editor.

662- Mormon Miscellaneous cards, Set 1, card #132. March 1985, Van Hale. Page 198 of Winston's commentary.

663- Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, Ithaca & Lon.: Cornell Un. Press, 1981, 64.

664- Alice K. Turner, 1993, *The History of Hell*, (NY, San Diego, U.S.A.; Lon., England: Harcourt Brace & Company). Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930-1958). (NY: Kraus reprint Co., 1970's), in numerous volumes depicting the war in heaven, etc. Ernst and Johanna Lehner, *Devils, Demons, Death and Damnation*, (New York: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). *Lucifer, The Devil In The Middle Age*, (Ithaca, London: Cornell University Press, 1984). *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell University Press, 1988). Marc Aronson, *Race, A History Beyond Black and White*, (New York, London, Toronto & Sydney: Gineeo Books, 2007). Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, orig. pub.in Chicago: Open Court Publishing Co., 1900).

665- Jeffrey Russell, *Satan, The Early Christian Tradition*, Ithaca & London: Cornell Un. Press, 1981, 64-65.

666- The Ante-Nicene Fathers, vol. 1, p. 238, Justin Martyr's Dialogue With Trypho.

667- Psa.82:1 & 6; Isa.9:6; Heb.1:23; Eph.1:3-12. The Shepherd of Hermas, Sim. IX:110-111. Jacques Legrand- *Le livre des bonnes moeurs- The book of good manners ff. 1-86v - Council in heaven - war - fall of demons -France N or Netherlands S- 2nd quarter of 15th cent. Emile Mâle, Religious Art in France, The Late Middle Ages, Studies in Religious Iconography*, (Princeton: Princeton Un. Press, Bollingen Series, 1986), 68, fig. St. Michael fighting demons. Hours for use of Rome, made in Paris, Jean du Pré, Feb. 4, 1488. London, British Museum. IA 39821. Showing what might be the council in heaven, or prayer circle, and the war in heaven drama. Martial Rose, Editor, 1961, *The Wakefield Mystery Plays*, (Garden City, NY: Anchor Books, Doubleday & Co., Inc., 1962, 1963), 446-57, 464- 76, 543-48. A. C. Cawley, (Editor), *Everyman & Medieval Miracle Plays*, (London & Vermont: J. M. Dent & Charles W. Tuttle, first published 1956, last edition 1974, new edition, 1993), 3-8.

668- ANF, 1:238, Justin Martyr's Dialogue With Trypho, & Isa.30:1-5; Zech.3:1; Job.1:6; Ps. xcvi. 5.

669- ANF, 1:241. Justin Martyr's Dialogue With Trypho.

670- ANF, 1:243-251, Justin Martyr's Dialogue With Trypho.

671- ANF, 1:264-265, Justin Martyr's Dialogue With Trypho.

672- Jeffrey Russell, *The Prince of Darkness*, NY: Cornell Un. Press, 1988, 64.

673- Joseph Campbell, Bill Moyes (Editor), *The Power Of Myth*, (New York, U.S.A., and London, England: Doubleday, 1988), color plates, plate 14, in between pages 108 & 109, Fall of the Rebellious Angels, from Les Très Riches Heures de Duc de Berry, Brothers Limbourg, Franco-Flemish, 1411-16, depicting the council in heaven, numerous vacant seats, some angels falling out of them. Others falling and crashing down head first, into the flames of the underworld, after hitting the surface. <http://www.christusrex.org/www2/berry/DB-f64v-m.jpg> & <http://www.christusrex.org/www2/berry/f64v.html> See also: Les Très Riches Heures de Duc de Berry, Saint John on Patmos, Folio 17r. Depicting Revelation 4:1-4, etc. Council in heaven, no vacant seats, 24 elders dressed in white, symbolic of purity, in contrast to black, symbolic of having fallen into darkness, away from the light, or in the case with fallen angels, they having lost their former bright angelic purity, goodness, to fall towards the blackness of sin, retrogression, demonification, etc. <http://www.christusrex.org/www2/berry/fl7r.html> See also on line: Bible of Robert de Bello- England S- E- Canterbury 1240 1253 Historiated initial with scenes of Genesis, top part of the illustrated L shows the council in heaven, angels falling out of heaven, down into the jaws of hell.

The pre-existing Christ, after the war in heaven, is watching the rebel angels being thrust out and falling from heaven. <https://www.bl.uk/catalogues/illuminatedmanuscripts/TourPopup.asp?TourID=204> Cité de Dieu (La) / Augustinus Mâcon - BM - ms. 0002 - f. 002, on line. Council in heaven, some of the angels, having become rebels, were thrust out after a war in heaven, & are blackened during their fall, being thrust out of heaven. <http://www.enluminures.culture.fr/documentation/enlumine/fr/MOSA/nativite-09.htm> Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 17, 50–51, 73, etc. Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca & London: Cornell University Press, 1981), p. 81: “God created humans in order to make up for his loss of the fallen angels.”

674- Terryl Givens, *When Souls Had Wings*, NY: Oxford Un. Press, 2010, 80–81.

675- J. Eugene Seaich, *Ancient Texts & Mormonism*, Murray, Utah: Sounds of Zion, 1983, 33-36, & 128, n. 159.

676- Darell Thorpe, *The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom]*, October 1993, an unpublished research paper and file. Thorpe, *The Mystery Behind the Mysteries, Ritualistic Realm Pilgrims In early to later Christian Mysteries*, (College Paper for HIS 190-01 SPECIAL STUDIES, INSTRUCTOR: MARIANNE MCKNIGHT, STUDENT: DARELL THORPE, WINTER, 1997, Salt Lake City Community College, 1996—1997). Thorpe, *Holy & Protective Garments in Historic Christianity: Symbols of Deification, Resurrection, Clothed in Righteousness*, (On line as is rough draft, Kindle Edition, 2011). Thorpe, *The Armor of Gods (Protective Skins or Garments in History & Color Symbolism)*, ([Kindle Edition](#), 2012). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Dr. Hugu W. Nibley, *Sacred Vestments*, (Provo, Utah: Maxwell Institute, 1975 lecture, transcript by Foundation for Ancient Research and Mormon Studie or F.A.R.M.S. staff, later published in *Temples and Cosmos*, volume 17 of *The Collected Works of Hugu Nibley*, 1992) . <http://www.amazon.com/Holy-Protective-Garments-Historic-Christianity-ebook/dp/B005R8XPR0> Prof. Stephen D. Ricks, *The Garments of Adam in Jewish, Muslim & Christian Tradition*, chapter 24 in: Donald W. Parry, (Editor), *Temples Of The Ancient World, Ritual and Symbolism*, (Salt Lake City, Utah: Desert Book Company, 1994, & Provo, Utah: Foundation For Ancient Research and Mormon Studies). Brigham Young University Studies, Vol.22, Winter 1982, #1, p.31-45, article, *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler. Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2009), 83–97, *The Hymn of the Pearl, or The Hymn of the Soul Contained in the Syriac Acts of St. Thomas*, Re-edited with an English translation by Anthony Ashley Bevan. Also: A. J. Mason, D. D., *FIFTY SPIRITUAL HOMILIES OF SAINT MACARIUS THE EGYPTIAN*, (London & New York: Society for Promoting Christian Knowledge, The McMillan Company, 1921), fourth century early Christian, written in Greek.

677- R. McL. Wilson, B.D., Ph.D., Trans. from Coptic Text, with an Intro.n & Commentary, *The Gospel of Philip*, (London: A.R. Mowbray & Co.), p. 87-91, 162-3, 174–181, Chapter 43:1-4, etc. Wilson seems to try to argue that in some cases, no actual pre-existence was presented in some areas of the Gospel of Philip, but he also is open to the interpretation that it could be actual too. *The Ante-Nicene Fathers*, Vol.2, p. 165-169, 215-219, 230-1, 253-254, 263, 265-6, 453-4, & 582-3, etc. Willis Barnstone & Marvin Meyer, (Editors), *The Gnostic Bible, Gnostic Texts of Mystical Wisdom from the Ancient & Medieval Worlds*, (Boston & Lon.: Shambhala, 2003, 2009, Revised Ed., to include the Gospel of Judas), 278–79, 285–286, 295–299, 301, 308, *The Gospel of Philip*.

678- Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, Ithaca & Lon.: Cornell Un. Press, 1981, 56.

679- The war in heaven, though started in the pre-existence, continues on in mortal life between the unseen, sometimes seen evil spirits joined up with demon-fallen angels & with mortals, or the spirits that have been clothed in physical bodies. During death, the soul is often attacked by demonic forces attempting to pull the soul down, according to art works & writings. During Christ's, prophets, angels, & saints descents into hell, hades, limbo, purgatory, the Anastasis. They are often depicted in art, mystery plays, ritual settings, liturgical & mass dramas as fighting with the devil & demons in order to free souls out of the lower after physical life realms. This is called the harrowing of hell, etc. Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.: London, England: Harcourt Brace & Company). Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times*, (New York and Oxford: Oxford University Press, 1987). Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930–1958). (New York: Kraus reprint Company, 1970's)., in numerous volumes, depicting the war in heaven, the battle during Christ's descent into hell, etc. Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994). Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). Ernst and Johanna Lehner, *Devils, Demons, Death and Damnation*, (New York: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). Frederick S. Paxton, *Christianizing Death, The Creation of a Ritual Process in Early Medieval Europe*, (Ithaca & London: Cornell University Press, 1990). Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: W. M. B. Eerdmans, 1949). Gustav Davidson, 1967, *A Dictionary Of Angels, Including the Fallen Angels*, (New York; London: The Free Press, and Collier-Macmillan Limited). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Robert Hughes, *Heaven and Hell in Western Art*, (New York: Stein and Day/Pub., 1968). Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsachsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.

680- John Lawrence Mosheim, D.D., *An Ecclesiastical History*, (London: 1819, Translated by Archibald Maclaine), 6 vols, Volume one (?), p. 216-218, c.v. (Cent.2, part 2), n. on p.218. Internet Archives: Vol. 1 (1819) [https://archive.org/details/mosheimsecclesiasticalhist01moshooft/Vol%20one%2C%20\(1819\)/page/n216/mode/2up](https://archive.org/details/mosheimsecclesiasticalhist01moshooft/Vol%20one%2C%20(1819)/page/n216/mode/2up) Volume two, (1819) [https://archive.org/details/ecclesiasticalhist02moshooft/Vol%20two%2C%20\(1819\)/page/n216/mode/2up](https://archive.org/details/ecclesiasticalhist02moshooft/Vol%20two%2C%20(1819)/page/n216/mode/2up) Volume three, (1819) [https://archive.org/details/ecclesiasticalhist03moshooft/Vol%20three%2C%20\(1819\)/page/n216/mode/2up](https://archive.org/details/ecclesiasticalhist03moshooft/Vol%20three%2C%20(1819)/page/n216/mode/2up) Volume four, (1819) [https://archive.org/details/ecclesiasticalhist04moshooft/Vol%20four%2C%20\(1819\)/page/n216/mode/2up](https://archive.org/details/ecclesiasticalhist04moshooft/Vol%20four%2C%20(1819)/page/n216/mode/2up) Volume five, (1819) [https://archive.org/details/ecclesiasticalhist05moshooft/Vol%20five%2C%20\(1819\)/page/n216/mode/2up](https://archive.org/details/ecclesiasticalhist05moshooft/Vol%20five%2C%20(1819)/page/n216/mode/2up) Volume six, (1819) [https://archive.org/details/ecclesiasticalhist06moshooft/Vol%20six%2C%20\(1819\)/page/n216/mode/2up](https://archive.org/details/ecclesiasticalhist06moshooft/Vol%20six%2C%20(1819)/page/n216/mode/2up) Irenaeus, lib. i. cap. xxiv. Euseb. Hist. Eccles. lib. iv. cap. vii. Theodoret. Fabul. Haeret. lib. i. cap. ii. Epiphani. Haeres. xxiii. Theodoret. Fabul. Haeret. lib. i. cap. ii. Citation taken from another edition of John Lawrence Mosheim, D.D., *An Ecclesiastical History, From Ancient to Modern; From the Birth of Christ to the Beginnings of the Eighteenth Century*, (Cincinnati: Applegate & Company, 1858), translated from the Latin original, by Archibald Maclaine), page 51. Internet archives: [https://archive.org/details/ecclesiasticalhist00moshooft/Vol%20one%2C%20\(1819\)/page/n216/mode/2up](https://archive.org/details/ecclesiasticalhist00moshooft/Vol%20one%2C%20(1819)/page/n216/mode/2up) -

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- 682- Huge Nibley, Dr. (Series): The Collected Works of Huge Nibley, (Provo & SLC, Utah: F.A.R.M.S., & Deseret Book Co., vol.1: Old Testament and Related Subjects, (1986), 157-8.
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- 684- ANF, 1:346, Irenaeus Against Heresies, book 1, chapter 21:5, see also verses 3-4.
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- 743- Pre-existence themes in being sent down from heaven, coming down, 'sent one,' or ones, coming down, being sent from God, descent from heaven into a body, they 'went down,' 'he went down.' In some cases this was even mocked by early anti-Christians, like Celsus, (late 2nd c.), who made fun of the early Christian concept that God came down from heaven, after making the universe, to then come down to work with wood, live in a body that needed food, walked about, & looked like any other man. See: Huge Nibley, Dr. (Series): The Collected Works of Huge Nibley, (Provo & SLC, Utah: FARMS, & Deseret Book Co.), vol. 1: Old Testament & Related Subjects, (1986), 152-57, Gospel of Thomas, Log. 42. Gospel of Philip (ca. 140 A.D.), Saying 57. 1st Apocalypse of James 33:21-34:19. Apocryphon of Adam J. Eugene Seaich, Ancient Texts and Mormonism, (Murray, Utah: Sounds of Zion, 1983), 33-36, & 128, note 159. The Lost Books of The Bible & The Forgotten Books of Eden, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), Eden, p. 18-77. The Ante-Nicene Fathers, 4:427-8, 544, 567, 607, 609, Origen Against Celsus, book 6, chap. LXXIV. The Nicene & Post-Nicene Fathers, 2nd series, vol. 7, p. 114, Cyril of Jerusalem, Lecture 15:33, Christ comes down from heaven. John 1:1-3, 6, 14, 3:13, 7:5, 16, 6:32-51, 62, 8:42, 12:44, 49, 16:5, 26-27, 17:18, 20:21. R. Joseph Hoffmann, Celsus On The True Doctrine, A Discourse Against The Christians, (Oxford: Oxford University Press, 1987), p. 39, 105. Robert Louis Wilken, The Christians As The Romans Saw Them, (Yale Un. Press; New Haven & London, 1984), 102-3. Temple & Cosmos, Dr. Huge Nibley, 1992, p. 189, & notes 42-3, on page 208, Geo Widengren, "Die Mandaer," in Leipoldt, Religionsgeschichte des Orients in der Zeit der Weltreligionen, 86. R. G. Hamerton-Kelly, (Professor of the New Testament McCormick Theological Seminary, Chicago), Society for New Testament Studies Monograph Series 21, Pre-Existence, Wisdom And The Son of Man, A Study of the Idea of Pre-existence in the New Testament, (Cambridge University Press; Cambridge, Great Britain, 1973).
- 744- Joseph Fielding McConkie, Sons & Daughters of God, SLC, Utah: Bookcraft, 1994, 95-96, 220 n. 25, 247 in bib. By last name first: Thomas, M. Catherine, "The Influence of Asceticism on the Rise of Christian Text, Doctrine, and Practice in the First Two Centuries." (Provo, Utah: BYU, 1989), Ph.D., diss., p. 116.
- 745- Joseph Fielding McConkie, Sons & Daughters of God, (SLC, Utah: Bookcraft, 1994), 99-100.
- 746- Terry Givens, When Souls Had Wings,... (NY: Oxford Un. Press, 2010), 91.
- 747- Terry Givens, When Souls Had Wings,... (NY: Oxford Un. Press, 2010), 71—104.
- 748- Ehrman, The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament, (NY, Oxford: Oxford Un. Press, 1993). Terry L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (NY: Oxford Un. Press, 2010), 78, 39—127. R.G. Hamerton-Kelly, (Professor of the New Testament McCormick Theological Seminary, Chicago), Society for New Testament Studies Monograph Series 21, Pre-Existence, Wisdom And The Son of Man, A Study of the Idea of Pre-existence in the New Testament, (Cambridge University Press; Cambridge, Great Britain, 1973). Darell Thorpe, The Pre-existence: Our Pre-earth Life As Spirits In A "Family In Heaven" (1992). G. W. Butterworth, Origen On First Principles, (Gloucester, Massachusetts: Peter Smith 1973, & Harper & Row, 1966). Joseph Wilson Trigg, Origen The Bible & Philosophy in the 3rd-century Church, (Atlanta: 1946, 1952, 1971, 1973, & John Knox Press, 1983). William G. Rusch, The Trinitarian Controversy, (Philadelphia: Fortress Press, 1980). James L. Barker, Apostasy From the Divine Church, (Salt Lake City, Utah: Deseret News Press, 1960), 221—379.
- 749- Terry Givens, When Souls Had Wings,... NY: Oxford Un. Press, 2010, 99—127.
- 750- Terry Givens, When Souls Had Wings,... NY: Oxford Un. Press, 2010, 81—82. William G. T. Shedd, A History of Christian Doctrine, NY: Charles Scribner's Sons, 3rd ed., 1883, 2:3-5. Darell Thorpe, The Pre-existence: Our Pre-earth Life As Spirits In A Family In Heaven (1992). Huge Nibley, The Collected Works of Huge Nibley, (Provo & SLC, Utah: FARMS, & Deseret Book Co., 1: Old Testament & Related Subjects, (1986).
- 751- Terry Givens, When Souls Had Wings,... NY: Oxford Un. Press, 2010, 85—86.
- 752- Terry Givens, When Souls Had Wings,... NY: Oxford Un. Press, 2010, 87—90.
- 753- In the Introductory Notice to this work, the translator, Rev. Thomas Smith, D.D., suggest a possible date of "somewhere in the first half of the third century." A.D., ANF, vol. 8, p. 73-4.
- 754- Terry Givens, When Souls Had Wings,... NY: Oxford Un. Press, 2010, 82.
- 755- ANF, 8:77, 85, Recognitions of Clement, book 1, chapter 1.28, Terry L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 82, 341, end note 44.
- 756- ANF, 8:84, Recognitions of Clement, book 1, chapter xxiv.
- 757- ANF, 8:85, foot-note 1, Recognitions of Clement, book 1, chapter xxviii. Tad R. Callister, The Inevitable Apostasy, & the Promised Restoration, SLC, Utah: Deseret Book, 2006, 129, 426, foot note 80: ANF, 8:85.
- 758- ANF, 8:85, Recognitions of Clement, book 1, chapter xxix.
- 759- ANF, 8:190, 2nd Apology of Justin, chapter 5.
- 760- ANF, 8:86, 88, 91, Recognitions of Clement, Book 1, chapters 33, 34, 40 & 52.
- 761- Huge Nibley, Old Testament & Related Studies, 1:175-6, & note 35 on p. 195. Clement Recognitions 1:24; ANF, 8:83-4. Date for work written? Late 4th century? Introductory Notice, the translator, Rev. Thomas Smith, D.D., suggests, first half of the third century. ANF, 8:73-4.

- 762- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 82, 341, end notes 44–45: The Ante-Nicene Fathers, 8:77, 85, 120-21, Clementine Recognitions, I.1,28; III.24, 26. <https://archive.org/details/AnteNiceneChristianLibraryV03> - <https://archive.org/stream/AnteNiceneChristianLibraryV03#page/n153/mode/2up> - <https://archive.org/stream/AnteNiceneChristianLibraryV03#page/n257/mode/2up> - <https://archive.org/stream/AnteNiceneChristianLibraryV03#page/n259/mode/2up> -
- 763- ANF, 8:74, & 91, Recognitions of Clement, Book I, chaps 51-52, another trans.: The Collected Works of Hugu Nibley, *The World & The Prophets*, 3:168, note 9, p. 299, & 311, J.-P. Migne, *Patrologiae Cursus Completus ... Series Graeca* (Paris: 1857-1866), 1:1236.
- 764- The Library of Christian Classics, vol.2, Alexandrian Christianity, Selected Translations of Clement & Origen with Introductions and Notes by John Ernest Leonard Oulton, D.D., Regius Professor of Divinity in the University of Dublin; Chancellor of St. Patrick's & Henry Chadwick, B.D., Fellow & Dean of Queens' College, Cambridge. (Philadelphia: The Westminster Press), 2:97, Clement of Alexandria, On Spiritual Perfection.
- 765- ANF, 2:215, Clement of Alexandria, 153-193-217 A.D.
- 766- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 87. Hugu Nibley, Dr. (Series): The Collected Works of Hugu Nibley, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., & Deseret Book Co.), vol. 4: Mormonism and Early Christianity, (1987), 141, in the case with Christ's descent into hell, we are told that Origen & Clement were "wavering between the old faith and Plato." Carl Schmidt, *Gespräche Jesu mit seinen Jüngern nach der Auferstehung: Ein katholisch-apostolisches Sendschreiben des 2. Jahrhunderts* (Leipzig: Hinrich, 1908), 25–27; 521, 541. Homiliae in Librum Regum (Homilies on the Book of Kings), 2, in J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 vols; (Paris: 1844-1864), PL 12:1013–28. As time went by, in historic Christendom, different Fathers are seen hedging in their commitments to what they were taught, or what was passed down to them from earlier Christians. Some beliefs like the pre-existence, & Christ's descent into hell, seem to be some of the those beliefs that different ones were being talked out of, or that were being discontinued in other areas. Or that were blended & tainted with cultural contaminations of other versions that started to dominate the earlier versions. Case in point is how Greek philosophy began to over power the earliest Christian teachings about the pre-existence, Christ's descent & Christological views, during Clement of Alexandria's & Origen's days. "Origen is the first to conclude that no one who lived before Christ can possibly enjoy full salvation, a doctrine in which the persuasion of pagan philosophy is stronger than scripture," (Nibley, *Mormonism and Early Christianity*, p. 165, note 211). These mixtures & tainting of earlier beliefs, effected the survival of many beliefs taught earlier, such as the pre-existence, Christ's descent, & Christological issues about the nature of God, what was God, Christ & the those who are deified become like. This is what happens during times of apostasy, earlier doctrines get questioned, their later blends with other cultures are called into question, & because the get so distorted over time, they eventually get dropped or abandoned, or lost in many areas that Christianity spread to. Or they get legendized in the later mythologies of different areas of Christendom. Richard R. Hopkins, *How Greek Philosophy Corrupted the Christian Concept of God*, (USA, Utah: Cedar Fort Inc., 2009). Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 216–17. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (NY: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978). Linda J. Ivanits, *Russian Folk Belief*, (Armonk, NY & Lon. Eng.: M. E. Sharpe, Inc. 1989). Richard Fletcher, *The Barbarian Conversion, From Paganism to Christianity*, (Berkeley, Los Angeles: Un. of California Press, 1997, 1st paper back ed. 1999. Orig. pub. in NY: Holt & Co., 1998).
- 767- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 84–85, 341, end notes 52-55: The Ante-Nicene Fathers, volume 2:305, 308, 315, Stromata, I.5, 7, 15. Henry More, "Preface General," in A Collection of Several Philosophical Writings of Dr. Henry More (London: James Flesher, 1662; reprinted New York: Garland, 1978), xx; Jaroslav Pelikan, *The Christian Tradition: A History of the Development of Doctrine*, volume 1: The Emergence of the Catholic Tradition 100-600 (Chicago: University of Chicago Press, 1989), page 96. More's collection, Internet Archives: <https://archive.org/details/collectionofseve00more> - xx "Preface General," <https://archive.org/stream/collectionofseve00more#page/n27/mode/2up> - Pelikan - https://archive.org/details/christiantraditi00peli_0 - Richard R. Hopkins, *How Greek Philosophy Corrupted the Christian Concept of God*, (USA, Utah: Cedar Fort Inc., 2009).
- 768- Terryl Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 86, 342, end note 63: Clement of Alexandria, Instructor, I.7, The Ante-Nicene Fathers, vol. 2, p. 224.
- 769- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 85, 341, end note 57: Clement of Alexandria, Exhortation to the Heathen, I, The Ante-Nicene Fathers, volume 2:173. <https://archive.org/details/in.ernet.dli.2015.153236> - <https://archive.org/stream/in.ernet.dli.2015.153236/2015.153236.The-Ante-Nicene-Fathers-Volume-Ii-Herms-Tatian-Athenagoras-Theophilus-And-Clement-Of-Alexandria#page/n181/mode/2up> - <https://archive.org/stream/in.ernet.dli.2015.153236/2015.153236.The-Ante-Nicene-Fathers-Volume-Ii-Herms-Tatian-Athenagoras-Theophilus-And-Clement-Of-Alexandria#page/n183/mode/2up>
- 770- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 84–85, 341, end notes 52-55. <https://en.wikipedia.org/wiki/Ensoulment>
- 771- Early Italian Painting to 1400, by Robert Oertel, 1966. Pub. by Frederick a. Praeger, Pub., N.Y., & Washington, fig. 52. "FILIPPO RUSUTTI The Creation. Assisi, San Francesco". Note * Art and Mankind, General Ed., Rene Huyghe, Pub., Prometheus Press N.Y., 1958, p.149-50, fig. 296; The Art of the Illuminated Manuscript, by David M. Robb, Pub. South Brunswick etc., 1973, pp.168-9, fig.107; Ethiopia Illuminated Manuscripts, texts by Stephen Wright, etc., 1961, Pub. by The N.Y. Graphic Soc., pl.XIX; The Icon, Kurt Weitzmann, etc., 1982, Pub. Alfred A. Knopf, N.Y., pp.107, & 321; History of Art by H.W. Janson, Pub. Harry N. Abrams, N.Y., 1986, p.82, fig.123, pp.225-8, fig.328; The Malcove Collection, Ed. by Sheila D. Campbell. Un. of Toronto Press 1985, p.258, #351; Medieval Art, W.R. Lethaby, revised by D. Talbot Rice, Pub. Thomas Nelson & Sons LTD, Lon. & N.Y., p.50, pl.14; The Medieval Treasury, by Ed. by Paul Williamson, Pub. by Victoria & Albert Museum, 1986, pp.116-7; Ivory Carvings in Early Medieval England by John Beckwith, C/R 1973 by Harvey Miller & Medcalf LTD, Lon., Eng., fig.33; Monuments of Romanesque Art, by Hanns Swarzenski, 1967, originally Pub. in 1954, The Un. of Chicago Press, pl.66, fig.151. In the case with Christ's descent into hell, limbo, purgatory, his bright aura is so radiant that the demons flee back into the darkness no longer dark. Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: WM. B. Eerdmans. Co., 1949), 15-20.
- 772- Bernard J. Bamberger, *Fallen Angels, Soldiers of Satan's Realm*, (Philadelphia, Jewish Pub. Society of America, 1952), 78, 273, note 20. Clementine Homilies, 9.10, ANF 8:277.

773- ANF, 2:215, 231, Clement of Alexandria, 153—193—217, in his *The Instructor*, book I, chapter v. *The Nicene & Post Nicene Fathers*, vol. 7, S. Cyril of Jerusalem, Intro. Catechetical Instruction, xi-xxxv. *BYU Studies*, Vol.22, Winter 1982, #1, p.31-45, *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler. Jeffrey Burton Russell, *The Prince of Darkness*, (Ithaca, NY: Cornell Un. Press, 1988), 122. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca & Lon.: Cornell Un. Press, 1985).

774- *The Nicene & Post Nicene Fathers*, 8:15-16, Basil. *The Golden Encyclopedia Of Art*, by Eleanor C. Munro, Pub. by Golden Press, NY, in 1961, p.165, fig.4. Tintoretto: *The Last Supper*, 1594, here Tintoretto foreshadowed the art style known as Baroque. See also: Descent of Christ to Limbo 1365-68 Andrea da Firenze-Cappella Spagnuolo, Santa Maria Novella, Florence. Christ stands on the fallen devil under the fallen doors of limbo, clasps the hand of Adam, the first to be liberated from the demons, who can't stop the victorious King of Glory! Christ bears the cross banner, a symbol of his victory march throughout the world, which is about to begin. Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton Un. Press, 1986).

775- Rev.2:10, 25-26, 3:4-5, 11-12, 21, 6:11, 7:14, 21:7. Rom.8:10-39, 14:8-14, 1 Cor. 2:9, 15:39-58, 2 Cor. 5:1-12, 17, 11:14-15, Eph. 4:8-24, 5:26-27, 6:11-19, Col. 3:8-14, 2 Thess. 2:13-14, 1 Tim. 6:7, Eccl. 5:15, Job 1:21, 2 Tim. 4:6-8, Heb.2:8-16, 11:12-16, 40, 1 John 2:4-27, 3:2-3, Matt.5:6, 6:22-23, Jude 9, 12, 23, Isa. 58:8, 61:1-3, 10, Psa.132:9, Ezk.44:17, Psa.4:6, 10:4, 17:7-9, 15, 18:20-36, chap.23, 24:3-5, 27:1, 31:16, Num.6:24-26.

776- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 86-87, 342, end note 64, Clement of Alexandria, *Instructor*, I.6, ANF, 2:217.

777- ANF, (Grand Rapids, Michigan: T&T Clark, Edinburgh, WM. B. Eerdmans Publishing Company, reprinted October 1989), 2:198, Clement of Alexandria, *Protrept. ciii*. Clement doesn't name the source for "the scripture," but others have suggested similar quotes. <http://www.earlychristianwritings.com/text/apostolorum.html> Early Christian Writings, <http://www.earlychristianwritings.com/index.html> The *Epistula Apostolorum*, Epistles of the Apostles, see: Montague Rhode James in *The Apocryphal New Testament* (Oxford: Clarendon Press 1924), 485-503. Testament 11 in Guerrier. "And the righteous, that have walked in the way of righteousness, shall inherit the glory of God; and the power shall be given to them which no eye hath seen and no ear heard; and they shall rejoice in my kingdom." There's also a similar passage in the Apostolic Constitutions, vii. 22. On the possible derivation from the Apocalypse of Elias see *Lost Apocrypha of Old Testament*, page 54. All links are subject to possible changes, can still work, but also may be moved, and deleted. <https://archive.org/details/agraphaussercan00rescuoft> - Alfred Resch, *Aggrapha : Aussercanonische Schriftfragmente*, (Leipzig: Hinrichs, 1906). Clement of Alexandria (*Protrept.*, § 44, p. 69, Stähelin, 76, Potter) has this passage: "Wherefore the Scripture with reason makes this promise to them that have believed: 'but the Saints of the Lord shall inherit the glory of God and His power.'" "Tell me what glory, O blessed one?" "That which eye hath not seen, nor ear heard, neither hath it come up upon the heart of man: and they shall rejoice at the kingdom... of their Lord for ever. Amen." This is apparently the conclusion of a book: with it we should compare (as Resch does) a passage in the Apostolic Constitutions (vii. 32, p. 212), which is an amplification of the end of the Didache, and runs thus: "Then shall the wicked depart into everlasting punishment: but the righteous shall go into life eternal, inheriting those things which eye hath not seen, nor ear heard, neither have they come up upon the heart of man, which God hath prepared for them that love Him, and shall rejoice in the Kingdom of God in Christ Jesus." Clement of Alex., "By thus receiving the Lord's power, the soul studies to be God." See: *The Ante-Nicene Fathers*, volume two, page 506, *Stromata VI*, 14. Diane E. Wirth, *Weaving Golden Threads, Early Christianity and its Restoration*, (Salt Lake City, Utah: Eborn Books, 2015), 123, 220, note 8. https://en.wikisource.org/wiki/The_Lost_Apocrypha_of_the_Old_Testament/Elijah - <https://en.wikisource.org/wiki/Page%3ALostApocryphaOfTheOldTestamentMRJames.djvu/72> -

778- Vincent Cronin, *Mary Portrayed*, (London, England: Darton, Longman & Todd, 1968). *Western Civilizations*, Burns, Lerner, & Meacham, 10th edition 1984, Vol.1, page in between p. 224-5, *Sienese Madonna and Child*, Byzantine School, 13th century A.D. (National Gallery. *Civilisation (A Personal View)*, by Kenneth Clark, 1969, Harper & Row, Pub., New York, and Evanston, vii, #9 in color & 47 in black and white, p. 68-71. *Textiles in Daily Life in the Middle Ages*, by Rebecca Martin, Pub. The Cleveland Muse. of Art, Cleveland Ohio, 1985, p.20-1, fig. 7, *The Coronation of the Virgin. Embroidery. Italy, Florence, first half of the 15th century*. CMA 53. 129 (cat. no. 5). And fig.8, Lorenzo Monaco, Italian, 1370/71-1425. Panel, 1414. Galleria degli Uffizi, Florence. See also: *Heaven: A History*, by Colleen McDannell & Bernhard Lang, Yale Un. Press, New Haven & Lon., 1988, p.103-4, pl.8. The soul as a queen, enthroned with Christ, & crowned. 12th century A.D., manuscript lat. 4450, fol. 1 verso. Bavarian State Library, Munich. And p. 105, pl.9, 12th cent. A.D., Santa Maria in Trastevere, Italy. And: page 136, 161, pl.30, dated 1575 A.D., Antonino Polti, O.P., *Della felicità suprema del cielo* (Perugia: Rastelli, 1575). *The Reign of Antichrist, or The Great "Falling Away"*, by J. M. Sjodahl, Pub. The Desert News Press, S.L.C., Ut., 1913, p.17, & 24-26. Also: Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988), p.161-65, pl.s 30, 31, 32, p.137-141, pl.26. Jean Bellegambe, *Paradise. Century 1526-30*, a portion of *The Last Judgment panel*. Staatliche Museen, East Berlin. And: *Art*, by Frederick Hartt, Vol. II, Pub. by Harry N. Abrams, New York, 1976, plate 21, Renaissance. Enguerrand Quarton. *Coronation of the Virgin. 1453-4*, Panel Painting, Musée de l'Hospice, Villeneuve-les-Avignon, France. In some cases, the crowning ceremony in the after life, also includes the saints or martyrs as being clothed in a royal robe, or a garment, or investment of some kind. (Rev. 3:5, 5:10, 6:9-11, 7:9, 14-15. And: *The Encyc. of Visual Art*, Vol. 3, p.235. *Byzantine & Archaeology*, by O.M. Dalton, Pub. by Dover Pub. Inc., N.Y., 1961, p.409-10, fig. 240. Also: *Sculptures of the World*, by Sheldon Cheney, p. 305. And: *Anglo-Saxon Art*, by David M. Wilson, (7th century A.D. to the Norman Conquest), p.186-7, fig. 233, from a psalter (Paris, Bibliothèque Nationale, lat. 943, fol.4v.), first pub. in the U.S.A., by the Overlook Press, Woodstock, N.Y., 1984, by Thames & Hudson. Showing the crucifixion of Christ, but also a depiction, showing the hand of God extending down towards His Son, Jesus Christ. Angels descend out of heaven with garments in their arms, perhaps to be ready to cloth Christ's spirit in the martyr's garment, when His spirit leave his body at death. See also: *Encyc. of World Art*, Vol. I, pl. 432, from a Gospel Book, Illumination, end of the 12th century A.D., Venice, S. Lazzaro (Ms. 1635, fol. 284v), Armenian Art.) And: *The Icon*, by Kurt Weitzmann, & others, 1982, p.30-1. Here, a tenth century depiction of the forty martyrs, shows angels coming down from heaven with holy garments to put upon their souls, thus, like crowns, the robes are as a reward of deification for each of the martyrs. Google Image. Links are subjected to changes, might be moved or taken down, but could still work too. https://www.google.com/search?site=&tbn=isch&source=hp&biw=1024&bih=667&q=Early+Christian+art+of+souls+under+Mary%27s+Protective+cloak&og=Early+Christian+art+of+souls+under+Mary%27s+Protective+cloak&gs_l=img.3...2948.19441.0.20524.60.18.0.42.4.0.148.1248.15j2.17.0....0...1ac.1.64.img..2.19.1030...0j0i30k1.6z9SNtCPews -

779- See the series: *Angels on Earth*, A Guideposts Publication, numerous small tracks. <https://www.guideposts.org/our-magazines/angels-on-earth-magazine> - Gustav Davidson, 1967, *A Dictionary Of Angels*, Including the Fallen Angels, (New York; London: The Free Press, and Collier-Macmillan Limited). Matthew Bunson, *Angels A to Z, A Who's Who of the Heavenly Host*, (New York: Three Rivers Press, 1996). Vinita Hampton

Wright, A Catalogue of Angels, The Heavenly, the Fallen, and the Holy Ones Among Us, (Brewster, Massachusetts: PARACLETE PRESS, 2006, second printing, 2007). Bernard J. Bamberger, Fallen Angels, Soldiers of Satan's Realm, (Philadelphia, Jewish Publication Society of America, 1952).

780- W. H. C. Frend, *Martyrdom & Persecution In The Early Church*, (New York: Anchor Books Doubleday & Company, 1967). Anglo-Saxon Art, by David M. Wilson, (7th century A.D. to the Norman Conquest), p.186-7, fig. 233, from a psalter (Paris, Bibliothèque Nationale, lat. 943, fol.4v.), first pub. in the U.S.A., by the Overlook Press, Woodstock, N.Y., 1984, by Thames & Hudson. *Encyc. of World Art*, Vol. I, pl. 432, from a Gospel Book, Illumination, end of the 12th century A.D., Venice, S. Lazzaro (Ms. 1635, fol. 284v), Armenian Art.) The Icon, Kurt Weitzmann, & others, (New York: Arnoldo Editore, & Alfred A. Knopf., Inc. 1982), pages 30-31. https://en.wikipedia.org/wiki/Forty_Martyrs_of_Sebaste#/media/File:Relieftafel_40_M%C3%A4rtirer_von_Se_baste_Bodemuseum.jpg - https://en.wikipedia.org/wiki/Forty_Martyrs_of_Sebaste -

781- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 71, 123, 158-60, 219, 291, see also foot note, 386, 407, & 442. Henry Ansgar Kelly, *The Devil at Baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Wayne Meeks, *The Prophet-King* (New Testament Supplement Studies, a series of two books), p.276-77. *The Combat of Adam and Eve* 13. 1-7, 27, 12-14, in J. P. Migne, *Encyclopedie Theologique: Dictionaire des Apocryphe*, 2 vols. (Paris: Barriere, 1856), 1:302 and 307. Cf. Rappoport, Myth and Legend in Ancient Israel, 8:165. *BYU Studies*, Vol.22, Winter 1982, #1, pp.31-45, (& some of the notes), *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler. Jeffrey Burton Russell, *The Prince of Darkness*, (Ithaca, New York: Cornell Un. Press, 1988), 122.

782- Angels on Earth, (NY: A Guidepost Publication, Mar/Apr. 1996), 7, May/June, 2000, 38-40. Matthew Bunson, *Angels A to Z, A Who's Who of the Heavenly Host*, (NY: 3 Rivers Press, 1996). Gustav Davidson, 1967, *A Dictionary of Angels*, Including the Fallen Angels, NY, Lon.: The Free Press, & Collier-Macmillan Limited.

783- http://drivetimelivearchivespromosources.blogspot.com/2012_04_01_archive.html Passover, Easter & Garment Types of Deification in the Resurrection (Easter Sunday, 4-8-2012), Darell Thorpe, scroll down to article. Hans Memling 1440 1494 Last Judgement Triptych in Muzeum Narodowe Gdansk Poland 3 - Matfré Ermengau of Béziers Breviari d'Amor Catalan prose version- f-40- soul ride up on protective blanket - last quarter of 14th century - Angels carrying the soul of St Bertin to heaven - Altarpiece by Simon Marmion 1480. Soul rides up on a protective blanket in the care of guardian angels - Book of Hours, Use of Rome- Netherlands, S- c. 1440- Naked souls ride up to paradise on blanket, Angels also for protection, God above blesses their ascension out of their graves. British Library - Book of Hours, Use of Sarum -Netherlands, S Bruges c 1490- Soul wrapped up in protective blanket with Abraham in paradise - Demon attempt to harm soul. British Library.

784- Bible of Robert de Bello- England S- E- Canterbury 1240 1253 Historiated initial with scenes of Genesis - Coppo di Marcovaldo, St. Michael & his legend; AD 1250-60, San Casciano val di pesa museum of sacred art. Fall of the Rebell Angels - Nelson-Atkins Museum of Art in Kansas City, Missouri. Chute des anges déchus, BNF Richelieu Manuscrits occidentaux, Français 21, Fol. 17 Saint Augustin, Cité de Dieu (traduction Raoul de Presles), France, Paris, Xve - The Fall of the Rebel Angels from Les Très Riches Heures du duc de Berry (miniature), c. 1410. Michael defeats the Dragon- Raphael 1503-05 AD Paris- Musee du Louvre. Michael defeats the devil underfoot- Raphael 1518 AD - Paris - Musee du Louvre. Pieter Bruegel the Elder- The Fall of the Rebel Angels - AD 1562. The Milton Shield - Michael tells Adam & Eve about the War In Heaven. Links subjected to change, be moved, or deleted, but might work: <http://collections.vam.ac.uk/item/O71163/milton-shield-shield-morel-ladeuil-leonard/#> -

785- Angels on Earth, (New York: A Guideposts Publication, Mar/Apr 1996), 7, article story by Mary Kathryn Alligood, Dudley, Georgia, Troubles on Turkey Creek Bridge, note art work too. A female angel, in a glorious white robe, protects two children crossing over a partially broken & dangerous looking bridge. This also a theme in early Christian art, that of angelic protection to cross through dangerous areas, be they over water, rivers, bridges, etc. <https://s-media-cache-ak0.pinimg.com/564x/7e/c9/48/7ec9484b298310947bae6bce5da69863.jpg> - Google Image - Early Christian art - Guardian angels. <https://en.wikipedia.org/wiki/Angel> - <https://misfitsandheroes.files.wordpress.com/2015/01/angel-guardian-of-children.jpg> - <https://misfitsandheroes.wordpress.com/tag/guardian-angel/> - Malcolm Godwin, *Angels, An Endangered Species*, (New York, London, Toronto, Sydney, Tokyo, Singapore: Simon & Schuster, 1990). Gustav Davidson, 1967, *A Dictionary of Angels*, Including the Fallen Angels, NY; Lon.: The Free Press, and Collier-Macmillan Limited.

7 8 6 - <https://misfitsandheroes.wordpress.com/tag/guardian-angel/> - https://en.wikipedia.org/wiki/It%27s_a_Wonderful_Life - Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010), 39, 43, 171. <http://christianimagesource.com/blog/> - Guardian Angel by Bartolome Esteban Murillo - Tobias and the three Archangels by Sandro Botticelli -

787- The Nicene And Post Nicene Fathers, vol. 7, S. Cyril of Jerusalem, Intro. Catechetical Instruction, xi-xxxv; *Select Writings And Letters*, of Athanasius, Bishop of Alexandria, by Archibald Robertson, pp. 49-50, Incarnation of the Word, 25, the cross and how Christ's hands were spread out on the cross, this was a type of how Christ spread his hands out to draw in the ancient people and those from the Gentiles. See also: *The Ante-Nicene Fathers*, vol. 2, p. 215. Clement of Alexandria, A.D. 153—193—217, in his *The Instructor*, book I, chapter v, hints to the hand clasp when he wrote how that Christ “has stretched forth to us those hands of His that are conspicuously worthy of trust.” And how that on p.231, in Book I, chapter 9, in the ritualistic afterlife passing over into paradise, the dangers of passing, though real, are not done without the help of Christ who is there with his angels to offer protection against the fallen angels who seek to cause the soul to slip and fall. Hence, after being anointed, and clothed in the robe of immortality: “They shall call Me,” He says, “and I will say, Here am I.” [Isa. lviii.9]. Thou didst hear sooner than I expected, Master. “And if they pass over, they shall not slip,” [Isa. xliii.2], saith the Lord. For we who are passing over to immortality shall not fall into corruption, for He shall sustain us.” (*The Ante-Nicene Fathers*, 2, p. 231). In the art works, the way in which the faithful and righteous, who had endured to the end are supported and sustained, and drawn into heaven and paradise, is through different hand and wrist grasps. The art works also show the demons in the air attempting to get those who are “passing over” to fall. See for example: Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley; Los Angeles; London: University of California Press, 1982 & 1984), see art work before title page, and the credit to it on the next page after the title page. *Ladder of Virtues*, from Hortus Deliciarum, 12 century. See also: Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton th University Press, 1986); Mercury Books, Italy, *History-Art-Landscape*, (Florence: Mercury Books, Edizioni Mercurio, 1954—1957), pp. 200—201, 14th century, the triumph of death, and the battle of the angels of God with the demons, over the ascending souls. Amedeo Storti, Venice, inside and out, (Italy: Edizioni Storti Venezia, 1979), pp. 26, note the second art work in the arch over from the left going right. Outside art work on St. Mark's Basilica, the west or main façade: upper portion. Christ's descent into hell, grasping, with his right hand, as he lifts souls out of the hell. See also pages 44, top portion, 2nd over from the left going right. Art

works in St. Mark's Basilica, High Altar. The Pala d'Oro (Golden Altarpiece). See also page 57, H. Bosch: Purgatory, showing angelic guide helping souls ascend through the tunnel to paradise.

788- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978). Linda J. Ivanits, *Russian Folk Belief*, (Armonk, New York & London England: M. E. Sharpe, Inc. 1989). Fallen angels as insect type creatures, see: Hieronymus Bosch, *Haywain triptych*, AD 1515 - Council, war, fall of rebellious angels. Also: Pieter Bruegel the Elder- *The Fall of the Rebel Angels* - AD 1562, also: [https://en.wikipedia.org/wiki/Legend_\(1985_film\)](https://en.wikipedia.org/wiki/Legend_(1985_film))

789- Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994). Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 71, 123, 158-60, 219, 291, see also foot note, 386, 407, & 442. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Wayne Meeks, *The Prophet-King* (New Testament Supplement Studies, a series of two books), p. 276-77. *The Combat of Adam and Eve* 13. 1-7, 27, 12-14, in J. P. Migne, *Encyclopedie Theologique: Dictionnaire des Apocryphe*, 2 vols. (Paris: Barriere, 1856), 1:302 and 307. Cf. Rappoport, *Myth and Legend in Ancient Israel*, 8:165. BYU Studies, Vol.22, Winter 1982, #1, p. 31-45, (& some of the notes), *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler. Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). Russell, *Lucifer, The Devil In the Middle Age*, (Ithaca, London: Cornell University Press, 1984). Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell University Press, 1988). <http://ica.themorgan.org/manuscript/page/30/77118> - Illumination from Jean Mansel, *Vie de Nostre Seigneur Jésus Christ*, fifteenth century, fol. http://www.sites.hps.cam.ac.uk/visibleembryos/sl_3.html

790- Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994), p. 9, British Library, MS. Lansdowne 383, fol. 168v. Mid-12th century depiction of souls ascending to heaven on a napkin in the hands of Michael the archangel, Michael is often seen fighting with the devil & defeating him, in numerous art works, so this might suggest that Michael is offering his angelic powers of protection, along with the protective napkin. From a miniature in the *Shaftesbury Psalter*. James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005), 97, the Virgin Mary is often depicted with souls she protects under her large cloak, or cape. Google Image: Souls protected under the Virgin Mary's Cloak, or cape, different types of cloaks or capes depicted, some very long & large, spread out by angels. https://www.google.com/search?site=&tbm=isch&source=hp&biw=1024&bih=667&q=Souls+protected+under+the+Virgin+Mary%27s+cloak&q=Souls+protected+under+the+Virgin+Mary%27s+cloak&gs_l=img.3...2949:19128.0.20075.49.15.1.33.0.0.139.1022.13j1.14.0...0...lac.1.64.img.1.14.975...0j0i10k1j0i30k1j0i5130k1j0i8130k1j0i10i24k1j0i24k1.YjLQa-YJ6e4 In numerous depictions of the soul ascending into heaven, or paradise, after death, the soul is depicted as an infant child, wrapped in swaddling cloth, which acts as a protection against the demons. Often-times, the child like size soul, thus wrapped up, is passed on into the hands of an angel, or in the case with the Virgin Mary's child size soul, she is passed on into the hands of Christ. In other cases, the soul is passed on into the hands of Christ, who sometimes either passes the soul into the protective hands, or arms of angels, or ascends up with the child sized soul himself into the protective realms of light and love. To mention just a few examples: Angels carrying the soul of St Bertin to heaven - From an altarpiece by Simon Marmion 1480 rides up on blanket. Book of Hours, Use of Rome- Netherlands, S c. 1440- souls ride up to paradise on blanket. Book of Hours, Use of Sarum- Netherlands, S- 2nd or 3rd quarter of the 15th century- soul rides up to heaven on blanket. Book of Hours, Use of Sarum -Netherlands, S Bruges c 1490- Soul wrapped up in protective blanket with Abraham in paradise - Demon attempt to harm soul. Icon with the Koimesis Falling Asleep of the Virgin Mary late 10th cent Byzantine - Angels descend with robes. Mary's infant size soul is wrapped in a protective swaddling cloth, & in the hands of Christ, it is like how Mary had wrapped Christ in a protective swaddling cloth. IMG 3475 Dionysiou Portico - Martyr clothed in white clothing. Martyrs are often depicted being clothed in blankets, swaddling cloths, white robes, & other protective garments as they ascend into paradise, or heaven. Last Judgment- Jan Provost 1525- Web Gallery of Art- Angel cloths soul in white robes for paradise. On the other side of Christ's judgment, the left hand side of the two ways, naked souls are being tormented by dark color demons, as they are thrust down to hell. Naked, unprotected, not clothed in protective garments, in contrast to those on the right hand side of Christ's judgment. This is why souls in hell, hades, limbo, purgatory, the abyss, pit, underworld, the caves in numerous art works depicting Christ's descent, the Anastasis; often show these souls naked. They're naked because they are exposed to the purification of their souls through being made to suffer the pains of damned souls in hell. They are naked, unprotected from the tortures of diverse types that the demons inflict on them. However, when Christ, angels, prophets, apostles & saints come to preach the gospel to them, and they accept it, they are liberated & come forth out naked to then be clothed upon, symbolic of their resurrection. They ascend up & are wrapped in blankets, robes, or ride up on cloths into paradise or heaven. See: Alan Richardson and John Bowden, (Editors), *Westminster Dictionary of Christian Theology*, (Philadelphia, Pennsylvania: The Westminster Press, CR SCM Press Ltd 1983, first Published in Great Britain, 1983, entitled: *A New Dictionary of Christian Theology*). See the article entitled: *The Descent into Hell*, by A. T. Hanson. See also: Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times*, (New York and Oxford: Oxford University Press, 1987). Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994). Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York, U.S.A., and London, England: Garland Pub. Inc., 1976). Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: W.M. B. Eerdmans, 1949). Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The University of Chicago Press, 1954 and 2nd, Edition, 1967). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), 4: *Mormonism and Early Christianity*, (1987). Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). Robert Hughes, *Heaven and Hell in Western Art*, (New York: Stein and Day/Pub., 1968). Vincent Cronin, *Mary Portrayed*, (London, England: Darton, Longman & Todd, 1968). Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947). William Barclay, *The Apostles' Creed For Everyman*, (New York and Evanston: Harper and Row, 1967). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), 3 vols. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. See also: Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues & Vices in the Middle*

Ages, (NY, U.S.A., & Lon., Eng.: Garland Pub., Inc., 1988). Thesis submitted to the University of Nottingham for the degree of Doctor of Philosophy, October 1972). Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977). Alice K. Turner, 1993, *The History of Hell*, (NY, San Diego, U.S.A.; Lon., Eng.: Harcourt Brace & Co.). Ariel L. Crowley, *BAPTISM FOR THE DEAD*, (Boise Idaho: Prepared for Electronic Media by Stanley D. Barker. Chandler Rathfon Post, A History of Spanish Painting, (Cambridge, Massachusetts: Harvard University Press, 1930—1958). (NY: Kraus reprint Co., 1970's). Also: Last-Judgment-Triptych-(open)-1467-71-Hans Memling, on the right hand side of Christ's judgment, souls are being lifted up out of their graves, a tug a war between demons and angels over souls is underway. St. Peter clasps the hands of those ascending towards paradise, to greet them. They are naked, but are soon clothed in robes, as angels help them get into white robes of paradise. On the left side, naked souls are being tormented by demons, as they are thrust down into the hot flames of the fires of hell. Memling_Gdansk_Resurrection_Triptych Triptych of The Last Judgment c 1473 Marienkirche - Gdansk. See also: Master of the Narbonne Parament - Entombment descent into Hell and Noli me tangere c 1375 Musee du Louvre - Paris. Naked souls ascend, Christ clasp the wrist of Adam, the first naked soul to be raised up in the descent. Matfré Ermengau of Béziers Breviari d'Amor Catalan prose version- f-40- soul ride up on protective blanket - last quarter of 14th c. Soul on a blanket, held up by angels on both sides, rides up towards heaven. Miden-Örtze, Niedersachsen, Laurentiuskirche, vaults - King paying homage to satan by hand clasp, just like homage hand clasp of Christian Knights before Christian Kinds, Nobles, Earls, Lords & Barons. The souls in this case are without protective garments, they are naked, as they watch this unholy homage rite taking place. In the Passion of Margaret- Italy, N. (Padua); 3rd quarter of the 14th century soul rides up on blanket, with angel on each side holding the blanket. In another art work, naked souls are greeted by St. Peter clasp on right hand side of Christ's judgment, while on the left, naked souls are being thrust down the jaws of hell. Het laatste oordeel-Bovenin is Christus afgebeeld- Links van hem staat Maria- rechts van hem Johannes.de.Doper. Upon entering paradise, they naked will be clothed upon, often traditionally with white robes. Clifford Davidson, Ed., *The Iconography of Heaven*, Early Drama, Art, and Music, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan Un., 1994). Colleen McDannell & Bernhard Lang, *Heaven: A History*, (New Haven & Lon.: Yale Un. Press, 1988). South Leigh church medieval painting of Peter clasping hand of naked souls entering heaven. On one of the pages of *The Hours of Catherine of Cleves* 1440s Christ harrowing hell p.31, naked souls are lifted up by their wrists out of the fires and jaws of hell, the first one lifted is Adam. The Last Judgment- Willem Vrelant- 1460s Getty Museum - Naked souls ascend on blanket, with angels on both sides holding the ends of the blanket. Conques Last judgment detail Portal, tympanum Abbey Church of St Foy Conques, Aveyrou, France Begun 1100. Naked souls on the left hand side of Christ's judgment are being thrust down the jaws of hell. On the right, souls, clothed in robes, are greeted by St. Peter, who clasps their hands, to greet them at the door of paradise. In an image of baptism from Cemetery of St Callistus Rome 4th century, a naked soul is being lifted up by a hand clasp, a type of baptism & resurrection & ascension out of hell. Baptism a type of the whole ritualistic journey of the soul through different realms, they are anointed a type of Christ, and like Christ who did battle with the demons in the underworld; they are a type of Christ, ready to battle too, the soul ascends, in anointed & clothed in a garment, a type of resurrection. The garment protects the soul during the ascension, where more hand & wrist clasping is done upon entering the heavenly realms.

791- <https://archive.org/stream/collectionofseve00more#page/n27/mode/2up> - Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), Prologue X, Michelangelo's Creation of Adam, 1512, see also p. 84–85, 341, end notes 52-55: The Ante-Nicene Fathers, vol. 2:305, 308, 315, Stromata, I.5, 7, 15. Henry More, "Preface General," in *A Collection of Several Philosophical Writings of Dr. Henry More* (London: James Fleisher, 1662; repr., New York: Garland, 1978), xx. Maurizio Calvesi, (Text), Deocleio Redig De Campos, (Intro.), *Treasures of the Vatican, St Peter's Basilica, The Vatican Museums and Galleries, The Treasure of St Peter's, The Vatican Grottoes and Necropolis, The Vatican Palaces*, (New York: Portland House, 1987), 113–117. Rene Huyghe, (Professor in the College of France, General Editor), *Art and Mankind, Larousse Encyclopedia of Renaissance And Baroque Art*, (New York: Prometheus Press, 1958, 1961, Paul Hamlyn LTD, 1963, 1964). Auge, Gillon, Hollier-Larousse, Moreau et Cie (Paris France: Librairie Larousse, & this edition, London, England: Paul Hamlyn LTD, 1963, Revised edition 1966, New York: Excalibur Books), 128–29. Paul Carcus, *The History of the Devil & the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Pub. Co., 1900), 147–156, 222, 229, 234–250.

792- Joseph Hoffmann, *Celsus, On The True Doctrine*, Oxford Un. Press, 1987, 105. ANF, 4:607 Against Celsus.

793- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 323.

794- Stan-Michel Pellistrandi, *The Early Christian Civilization*, Ferni, Geneva: 1978, Calif., USA: Paradise Found Books, English ed., 180-199. ANF, 4:427-8, & 609.

795- ANF, 4:407, 422, 424, 447, 464, 557, 565, 609, & 641. 1 Chronicles 16:22, Psalms 105:15.

796- ANF, 4:407, 427-8, 526-7, 538, 543-4, 560, 566-71, 581, 591-99, 604-607, 609, 632, 638-9, 640-1, 643-5, 648-9, 651-2, & 659-60. James L. Barker, *Apostasy From The Divine Church*, (SLC, Utah: Deseret News Press, 1960). Barker, *The Divine Church, Down Through Change, Apostasy therefrom, and Restoration*, (Salt Lake City, Utah: The Deseret News, 1951). Being a course of study for the Melchizedek Priesthood Quorums for the years 1952-4), 3 volumes, 1952, 1953, 1954, vol. 1, 1952, p.31, see also p.56-7, & 60-1, note 25, Mourret, *Les Origines chretiennes*, p. 308, & see note 28, Origen, Strom, VI, 14, col. 337; Iv, 18, col. 1321; De Principiis, II, 9, 6, also *Adversus Celsum*, Iv, 70, 54; cited by Tixeront, *Historie des Dogmes dan l'Antiquite chretienne*, vol. 1, p. 312, & Barker p.60-1, note 4, Tixeront, *Histoire des Dogmes*, vol. 1, p.313. Origen, *The Bible and Philosophy in the Third-century Church*, by Joseph Wilson Trigg, 1946, etc., p. 228-9. T. Edgar Lyon, *Apostasy to Restoration*, (Salt Lake City, Utah: Deseret Book Company, 1960; Course of Study for the Melchizedek Priesthood Quorums of The Church of Jesus Christ of Latter-day Saints, CR 1960, David O. McKay), 125-6. Origenes: *De Principiis*, II. ix. (Ed. Bas. p. 705). ORIGENES: In Matt. Tract. X. (Ed. Basil 1571, p.81. William G.T. Shedd, D.D., *A History of Christian Doctrine*, (New York: Charles Scribner's Sons, third edition, 1883), volume II, p. 5-9, & notes. G. W. Butterworth, Origen On First Principles, (Gloucester, Massachuset: Peter Smith 1973, & Harper & Row, 1966), 32-4, Note 8-Hefele-Leclercq, *Histoire des Conciles*, t. ii, premiere partie, p. 232.

797- ANF, 4:263, Origen, On First Principles.

798- *The Book of Enoch the Prophet*, Trans. by Richard Laurence, LL.D., Williams & Norgate, 1892, 14, 46-7, 54, 60, 84-9, & 2 Pet.2:4, Rev.8:10, En. lxxxv.2; Rev.9:1 & chap.12. ANF, 4:263, Origen, On First Principles.

799- *The Ante-Nicene Fathers*, Vol. 2, p. 61, & 70. Vol. 4, p.15-16, & 567. Jude 6, 9, 14.

800- R. G. Hamerton-Kelly, *Pre-Existence, Wisdom & The Son of Man, A Study of the Idea of Pre-existence in the New Testament*, (Cambridge, Great Britain: Cambridge Un. Press, 1973), 124-5.

801- *The Ante-Nicene Fathers*, vol.4, p. 263-4, Origen De Principiis, I, chapter 7, etc.

802- The Ante-Nicene Fathers, vol.4, p. 263-4, Origen De Principiis, I, chapter 7:3-4.

803- Terryl L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 92-93, 343, end note 91, Origen, De Principiis, 3-5, ANF, 4:239-41.

804- The study of Pre-Birth Experiences started to become better known through the research & writings of Sarah Hinze, who wrote Life Before Life, A Collection of Mothers' Experiences with their pre-born children, (Springville, Utah: Cedar Fort, Inc., 1993). See a collection of rare radio shows archived on the Internet Archives: Pre-existence: Studies in early Christianity, Pre-Birth Experiences & Near Death Experiences, <https://archive.org/details/Pre-existenceStudiesInEarlyChristianityPre-birthExperiencesNear> - A Collection of radio shows & interviews about the Pre-existence, collection 1. Topics: Evidences for the Pre-existence of souls in a life before life as spirits in a family in heaven. As found in Pre-birth experiences, near death experiences, ancient documents, early Christian writings, art works, early anti-Christian polemics, the Council of Constantinople 553 AD that rejected Origen's version of the pre-existence. Plus, references to art works that depicted it in early to later Christianity, earlier bible illustrations of it, and later legends, mystery plays, & even later movies that mention it. Guests: Sarah Hinze, author of "Life Before Life, A Collection of Mother's Experiences with their pre-born children," & Darell Thorpe, author of "The Pre-existence: Our Pre-earth Life as Spirits In A Family in Heaven," guests on KTKK 630 AM radio, K-Talk, South Jordan Utah, USA, 8-15-1993, host, Martin Tanner. Then on 8-4-2011, Sandy Utah area, at a book conference, Darell Thorpe interviewed Sarah Hinze. Then, on KTKK, Drive Time Live, The Mills Crenshaw show, hosted by Mill Crenshaw, produced by Darell Thorpe, 12-16-2011 SARAH HINZE as guest, talking about her book: WAITING IN THE WINGS. Then, 1-23-2013 on KTKK, Sarah Hinze, Susan Freeman, author of "Through the Window of Life," & Darell Thorpe, guests on with Mills. See also: Krystal Westover, now in her 30's, Mentions Dr. Melvin Morse's NDE Interview With Her "Dr. Melvin Morse says that a girl, Krystal Westover, who died at age 7, in a swimming accident, had told him that while she was having a NDE, she saw two spirits who were waiting to be born. Up-date. Links may, or may not still be working at this time of reading. <https://iandsutah.files.wordpress.com/2013/02/iands-11-08-aug-2011-christal-westover.mp3> At the International Associations for Near Death Studies= IANDS of Utah, 8-10-2011, Wednesday; Krystal Westover, now in her 30's, told of her near death experience, in which she mentions how Dr. Melvin Morse had revived her. During his visits with her, as she was getting better, she told him about the experience she had of seeing & playing with two pre-mortal children spirits who were later born. Krystal Westover was also interviewed on K-Talk, KTKK 630 AM radio, Salt Lake City valley area, & on the internet, 8-2011; on Mills Crenshaw's Drive Time Live, Though the recording is not the best quality, the story is still interesting, please, take the time to listen to it by clicking on this link, or by going to Mills Crenshaw's Blog Schedule & Archives of shows." (From: Darell Thorpe, Ancient to Modern Near Death Experiences = NDEs & Pre-Birth Experiences = PBEs, Fall Quarter, Nov. 1996, revised for internet 1999 & 3-6-2011, up-dated 8-12-2011; See also: Closer to the Light, by Dr. Melvin Morse, 1990, p. 6-7). "We have learned that pre-mortal spirits do make themselves known, in different ways, to their family members to be. Perhaps a study should be done in the area of which I have called "Pre-birth Experiences" = PBE. If it has not already been done. Perhaps that may be a new horizon for researchers to consider." (Darell D. Thorpe, The Grand Pilgrimage: Footnoting In & "Out of the Best Books" [D&C 88:118], (Salt Lake City, Utah: Religious, Historical & Polemical Studies, 1992), vol. 1, page 25, Part 1, based on Issues 1-4, Revised. April-- August 1992, Issue #3: June--July 1992, Pathway #1: THE PRE-EXISTENCE: [PART 2], EVIDENCES FROM PRE-BIRTH EXPERIENCES, [PART A], the pre-birth experience story entitled: "The Mystery of the Toy Train! Who Or What Turned It On!," by Darell Thorpe. More about my PBE. Links may, but may not still work at this time. <http://web.archive.org/web/20030218220310/http://light-hearts.com/> - Darell Thorpe, Cosmic Treks of Our Spirits: Ancient to Modern Near Death Experiences' Treks Through Pre & After-life Realm, (Salt Lake City, Utah, & Internet: CreateSpace Independent Publishing Platform; 1st Black & White Illustrated Edition, 12-22-2015), on Amazon books, includes stories about pre-birth experience, & examples of preexistence theme. https://www.amazon.com/Cosmic-Treks-Our-Spirits-Experiences/dp/1522889914/ref=sr_1_20?ie=UTF8&qid=1489640539&sr=8-20&keywords=Darell+Thorpe - Darell Thorpe, Cosmic Agents Book 1: Into a Universe Filled with Life, (SLC, Utah: R.H.&P.S. & MMM 3rd Millennium Music/Movie Makers; #3 illustrated ed. black & white, 2013, ed. 12-17-2013, a historical fictional story, with end notes to preexistence themes in history. https://www.amazon.com/Cosmic-Agents-Book-Universe-illustrated-ebook/dp/B00HET2IQO/ref=sr_1_16?ie=UTF8&qid=1489640911&sr=8-16&keywords=Darell+Thorpe Terryl L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 94, 343, end note 98, Origen, De Principiis, 1.7.4, The Ante-Nicene Fathers, volume four, pages 263-264. Sarah Hinze's books: http://www.springcreekbooks.com/authors/hinze_sarah.html - <https://www.amazon.com/Sarah-Hinze/e/B000APVEGE> - Beyond the Veil, by Lee Nelson, 1988 Cedar Fort Inc., Orem, Ut., c.3, "I Wanted Those 2 Little Girls" by Janet Christensen, p.37-42. Ibid., 1990, vol.3, c.12, p.87-90, "I Saw My Children," by Juliann Johnson Bradshaw. Melvin S. Tagg, The Life of Edward James Wood, p.117-118, "Unpub. Writings of Myrtle Olsen," Cardston, Alberta. "Edward J. Wood, Record," 1952, Church Historian's Office. Interview of Preston Nibley, May 29, 1959. Henry Zollinger, "My Experience In The Spirit World," unpub. in the possession of his wife, at Provident, Cache Co., Ut. Henry's NDE, Aug. 7, 1920. See also: Free Inquiry in Creative Sociology V.7, #2, Nov. 1979, p.101-7, by C. R. Lundahl. George C. Lambert, "A Modern Stoic," Treasures In Heaven, 15th bk of the Faith Promoting Series, SLC, Ut., 1914, p.21-22. From N. B. Lundwall, The Vision (SLC. Ut. Bookcraft not dated), p.146-7. Duane S. Crowther, Life Everlasting, 1967, (1990), Bookcraft, SLC. Ut., p.36-42. Radio interviews of some people who have had NDEs. KTKK 630 AM Radio, Ut. "Religion On The Line" hosted by Martin Tanner, Nov. 5 & 12, 1989, & July 15, 1990. Also Betty Eadie on KTKK, as Mr. Tanner's guest, June 7, 1992, (Also, in the course of this show. A Lady called in & told of her own NDE while giving birth, & in which She saw the spirit of her child to be. The Salt Lake Chapter Of The "International Association For Near Death Studies" = (IANDS). And the "Friends of IANDS." = (FOINDS). News Letters numbers 4-7, Nov. 1992, #4, Dec. 1992 -- JANUARY 1993, #5, Feb. 1993, #6, & March 1993, #7, by DT. Some of our "Friends of IANDS" meetings were held on Sept. 17, 1992, (4th meeting); November 19, 1992, (5th); January 21, 1993, (6th); & Feb. 18, 1993, (7th) in the Murray/Salt Lake City area in Utah. See also: Reflections On Life After Life, by Raymond A. Moody, Jr. M.D. A Bantam BK. Pub. Mockingbird Books, June 1977. Typescript of Howard Storm's NDEs, from a 1988 cassette tape, typed by JBB, Silverdale, WA, from NDE Research Institute, Thomas KY. PBEs: The Ensign, July 1992, p.56-7, (Mormon Journal), "Not Too Much to Ask," by Cheryl Cayer, as told to Judy M. Sweeney. The Grand Pilgrimage, p.5-17, 25-31, 61-6. Harold A. Widdison's book, Trailing Clouds of Glory: First Person Glimpses into Premortality. Darell Thorpe, based on my personal Journal, Saturday, August, 10, 1991, The Mystery of the Toy Train, PBE, I had before my son, Jordan was born. Later I came across an ad in The Beehive, Vol.18, #5, p. 25, Feb. 1993, "LDS Author Seeks "Life Before Life" Stories" by Jill Adair. It was about Sarah Hinze research project to find those who had PBEs. Radio interviews with Betty Eadie, December, 20, 1992, & Feb. 7, 1993, on KTKK 630 AM Radio, "K-Talk", Religion on the Line, hosted by Martin Tanner. See also: Embraced by the Light, 1992. Howard Storm, Tape recording 1989 of his Near Death Experience, at the NDE Research Institute, in Kentucky, typescript entitled: An

Experience of Howard Storm. Sarah's first book, *Life Before Life: A Collection of Mothers' Experiences With Their Pre-Born Children*, was published by Cedar Fort, 1993. It opened that "new horizon for researchers to consider," that I thought should be explored, back in 1992, when I was collecting research on the pre-existence & other topics in early Christian writings, art works, & other cultures. She gathered a number of first hand accounts from Mothers & Fathers who have had experiences, visitations & pre-birth premonitions about spirits seeking to be born. How they communicated in different ways, to their parents to be, that they wanted to be born, or would be soon. Her 2nd book, *Coming From the Light, Accounts of Our Spiritual Origins and Personal Destiny*, Cedar Fort Inc., CFI, 1994, continued pushing further into that horizon. Another book, *Songs of the Morning Star*, 2006, went in a similar, but also new direction. In 2006, another book: *We Lived In Heaven, Spiritual Accounts of Souls Coming to Earth*, offers more evidences from first hand accounts of "dozens of uplifting and remarkable accounts of parents and families who have had the opportunity to meet the souls of their sons and daughters before they were born." Now, in 2011, she's working on another book, that explores a new horizon, that of "premortals memories (PMM)" in *The Memory of Angels: Remembering Our Premortal Life*. See also: Elisabeth Hallett's books: *Stories of the Unborn Soul*, The mystery and delight of Pre-Birth Communication, <http://www.light-hearts.com/unborn.htm> - Also: SOUL TREK, Meeting Our Children on the Way to Birth, <http://www.light-hearts.com/soultrek.htm> - <http://sarahhinze.com/> - <https://iandsutah.org/2017/02/21/iands-utah-meeting-for-friday-february-24th-2017/> - Dr. Raymond Moody, author of *Life After Life*, is one of the founding fathers of IANDS. He coined the term "near-death experience." another book, *Glimpses of Eternity: An Investigation Into Shared Death Experiences*, was discussed at the June 2011 International Associations in Near Death Studies IANDS of Utah talk, given in Salt Lake City, Utah, <https://iandsutah.files.wordpress.com/2013/02/iands-11-06-jun-2001-dr-moody-main-talk.mp3> - <https://iandsutah.files.wordpress.com/2013/02/iands-11-06-jun-2011-dr-moody-qa.mp3> - Meeting was held in the old South High School building turned into the Salt Lake Community College. During the question & answer period, about 5:30 into the time line, I asked Dr. Moody about those who have seen pre-mortals spirits, during their NDEs, he told of those who had said they'd seen spirits lined up, waiting to be born. Plus, of talking with one of his adopted kids, who talked of coming here to earth from another place, seeing Moody & his wife lying on the grass, "five years before Carter was born." Moody told of his other adopted child that told of being with his "gody" (god), & at first not wanting to leave him to come down to be with the Moodys. But finally did & was glad of it. <https://iandsutah.org/archive-of-meetings-from-2012/> - Mills Crenshaw, Drive Time Live, The Mills Crenshaw show, aired on KTKK 630 AM radio, K-Talk, West Jordan Utah, USA. Guest: Dr. Raymond Moody, 6-1-2011. <https://archive.org/details/MoreResearchIntoNearDeathExperiencesByFoundingFatherOfNdeStudies> - Internet Archives. Former Atheist, now Rev. Howard Storm had an NDE, & he learned that & was shown by the angels, a movie-like depiction of the different forms of life throughout the universe. And after seeing thousands, and thousands of different forms of life, & different creatures of one kind or another, he learned & likened these different worlds like unto different levels of schools: "Everything in the physical is a school, but there are different degrees, like this school in relationship to other ones is like kindergarten. But that's not so bad because there's pre-school, & there's no school, there's graduate school, & stuff like that. But there are worlds where people are doing incredible things with physical. The physical is like a forum for giving birth to spirits. It's the only way for spirits' learning. Like, for example, just think of it this way: If you were a spirit & you were all powerful & your mind could make happen anything that it thought of, how could you learn? Can you imagine the havoc you would create in the universe? You're put in a relatively harmless, safe playpen. This world is so uncomplicated, relatively, compared to the Greater Reality, & that we think it's so incredibly complex, but this is real simple compared to the Greater Reality." (Cited by Darell Thorpe, *Cosmic Agents, Book 1: Into a Universe Filled With Life*, {During Agent Max Pointer's NDE, He Gets to find out who he was before he was born}, CR 11-11-11; 2013 Edition, (Salt Lake City, Utah: Religious, Historical & Polemical Studies = R.H.&P.S., & MMM = third Millennium Music/Movie Makers, 2013, 2nd Edition), page 25. Links may, but may not still be working by the time of this reading. <http://restoredgospel evidences.blogspot.com/2011/10/howards-storms-near-death-experience.html> - Ralph V Jensen's NDE, Wed. 6-13-2012, interviewed on a Utah, USA, radio station, K-Talk, KTKK 630 AM radio, Drive Time Live, The Mills Crenshaw Show: After a non-survivable heart attack, he testified he died at home in February 2004. While in the spirit world, he asked if he could return to mortality and was granted permission to return. At about the same time he was given a blessing and was commanded to return to his body. After paramedics took Ralph to Altaview Hospital, he died again in the ER and had a much longer experience, lasting about 12 minutes, which is the subject of a book he is writing. He testified further, that he was shown Christ's pre-existence, as also the human family's pre-existence. The war in heaven, which was a war of ideologies, not so much with spears and swords. He says he was also shown Christ's birth, life, death & post-resurrection visits to other nations around the world. He has a book in the works, entitled: *Where's Your Heart*. He was also at the International Associations for Near Death Studies of Utah meeting in Salt Lake City, Utah, June 2012, <https://iandsutah.files.wordpress.com/2014/01/iands-12-06-jun-2012-ralph-jensen.mp3> - Howard Storm at the International Association for Near Death Studies, November 2012, in Salt Lake City, Utah. <https://iandsutah.files.wordpress.com/2012/12/iands-12-11-nov-2012-howard-storm.mp3> - <https://iandsutah.files.wordpress.com/2013/03/iands-january-2013-sarah-hinzel.mp3> - Sarah Hinze at the International Associations for Near Death Studies, Salt Lake City, Utah, January 2013. <https://iandsutah.files.wordpress.com/2013/02/iands-11-04-apr-2011-dr-melvin-morse-part-1.mp3> - Dr. Melvin Moris, April 2011, at International Associations for Near Death Studies, Salt Lake City, Utah, Part two: <https://iandsutah.files.wordpress.com/2013/02/iands-11-04-apr-2011-dr-melvin-morse-part-2.mp3> - Dr. Lynn Johnson at the International Associations for Near Death Studies, meeting, April 2008. <https://iandsutah.files.wordpress.com/2013/02/iands-08-04-apr-2008-lynn-johnson.mp3>

805- Terryl L. Givens, *When Souls Had Wings, Pre-mortals Existence in Western Thought*, (NY: Oxford University Press, 2010), 94, 343, end note 98, Origen, *De Principiis*, I.7.4, ANF, 4:263-64.

806- Anna D. Kartsonis, Anastasis, *The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Walter Oakeshott, *Classical Inspiration In Medieval Art*, (NY: Frederick A. Praeger, 1959), plate 80: "A Carolingian ivory masterpiece: France, 9th cent." Ascension of Christ into heaven, hand of God the Father greeting Christ. Hanns Swarzenski, (2nd ed.), *Monuments of Romanesque Art*, (Un. of Chicago Press, 1954 & 1967), plate 66, fig. 151. Late 10th cent.: "Christ in Mandorla" for rebirth, or as passage into another realm. Hand of God clasps the wrist of the Son, while an angel clasps hand of Christ. Plate 15, fig. 35, the ascension, Lorraine, cent. 1000. Hand of God extends down from heaven to grasp the hand of Christ. Early Christian Art, The Late Roman & Byzantine Empires from the 3rd to the 7th century, fig. 83. Venice, St. Mark's 5th cent. Christ in Limbo. Adam reaches around a pillar to clasp right hand of Christ. W. F. Volbach & Max Hirmer, *Early Christian Art*, (Pub. A Abrams), 93, Munich, Bavarian National Museum, ivory panel, Christ ascending into heaven, cent. 400. God right hand clasping right hand of Christ. Walter Lowrie, *Art In The Early Church*, 1947, plate 100. Christ descent into limbo, 4th or 5th cent. Joseph Gantner & Marcel Pobe, *Romanesque Art In France*, (Thames & Hudson, 1956), plate 135, p. 64. Conques (Aveyron), Christ as Judge. Roland H. Bainton, *The Horizon of Christianity*, (American Heritage Pub. Co.,

1964), p. 214-15. Peter clasping hands of souls on right hand side of Christ as judge. Claude Schaeffner, Artistic Consultant: Jean-Clarence Lambert & others, Gothic Painting I, p. 48, (England: Ed. S.A. Geneva 1968. Master of Westphalia 14th century. Christ in Purgatory, Wallraf-Richartz Museum, Cologne. Christ grasping Adam by his hands. See also: The Lost Books of The Bible & The Forgotten Books of Eden, (Alpha House, 1926 & 27), p. 86-88, "The Gospel of Nicodemus." Also: A Library of Fathers of the Holy Catholic Church, vol. 2, p. 264-5, S. Cyril of Jerusalem, Lecture On the Mysteries. Art A History of Painting, Sculpture, Architecture, vol. 1, p. 327, fig. 410. Benedetto Antelami. Descent from the cross. Relief. 1178. Cathedral of Parma, Italy, "...the lifting of Christ hand from the Cross becomes an act of ritual grace, accomplished with the aid of an angel." Jean Porcher, Medieval French Miniatures, 38- The annunciation, 2nd half of the 12th cent. In the temple. Luke 1:10-11. Isa. 41:13, 42:6-7, Psa. 24: 37:24, 60:5, 63:8, 73:23-24. Jeffrey M. Bradshaw, Temple Themes In the Book of Moses, (Salt Lake City, Utah: Eborn Publishing, 2010), 39, 43, 63, 103, 115, 171. Dr. Hugu Nibley, collected works volume 16: The Message of the Joseph Smith Papyri, An Egyptian Endowment, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company, 2005, second edition), 456. Hallenfahrt Christis, in Richard Paul Wulker, Bibliothek der Angelsächsischen Poesie, (Leipzig: Wigands, 1897), three volumes. Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, München. Robert G. Calkins, 1979, Monuments of Medieval Art, (Ithaca, London, New York: E. D. Dutton, Cornell University Press, 1985, fourth printing, 1993), 29, fig. 25. John Rupert Martin, The Illustration Of The Heavenly Ladder of John Climacus, (Princeton: Princeton University Press, 1954). Rolf Toman, (Editor), Achim Bednorz, (Photos), Romanesque, Architecture, Sculpture, & Painting, (Germany: Könemann, 2004), 327, fig. 16, Conques, Sainte Foy, detail of the tympanum shows the Blessed, Peter at the door to paradise, clasps the hands, or greets the blessed as they are about to enter the realm of paradise. See p. 330-31, dated second quarter of 12th c. On Christ's right hand side of Judgment, is a hand extending towards a praying female figure. Page 367, right photo, Triptych of Alton Towers, dated 1150-1160, Lon., Victoria and Albert Museum, bottom middle art work of Christ's descent into hell, hand clasp. Christ's left hand to Adam's right wrist. Page 408, Auxerre, Saint-Germain, crypt, St. Stephen's Chapel. The stoning of St. Stephen, just a hand is extending down as Stephen is about to enter the after life. Page 445, bottom right photo, Bamberg Apocalypse, Trier (?). The woman of the Apocalypse, around 1020, Bamberg, Staatsbibliothek. Cod. 140, fol. 29v, a naked child soul's right wrist is grasped by a woman, who is protecting the child from a dragon, Rev. 12. Pages 446-47, Apocalypse of St. Sever. Mid-11th c., Paris, Bibl. Nat., Mx., 887f, fol. 108v-109. Three different types of hand & wrist grasping.

807- Rolf Toman, (Editor), Achim Bednorz, (Photos), Romanesque, Architecture, Sculpture, & Painting, (Germany: Könemann, 2004), 301, Creation of Adam & Eve, Modena (Emilia-Romagna), cathedral of San Geminiano. Relief on the west façade: Creation of Adam & Eve, work by Wiligelmus, beginning of the 12th c., God or perhaps the pre-existing Christ's left hand to Eve's right to pull her into life from Adam's side. See on line: Bible of Robert de Bello- England S- E- Canterbury 1240 1253 Historiated initial with scenes of Genesis, top portion shows the council in heaven, the fall of the angels, & the creation of Eve lower down, the Pre-existing Christ, or God(?), pulls Eve out by hand clasp, thus pulling her into mortal life. See also: Reader's Digest, ABC's of The Bible, (NY: The Reader's Digest Association, 1991), p. 18, Creation of Eve, Dutch illustration, 15th cent., God left hand to both hands of Eve raised up, palms together. On line: Gjerrild, c. 1500 (M-K 10-005), Creation of Adam, God is lifting Adam into life from the ground, by pulling him up from the ground, God's left hand to Adam's right wrist. On line: Hjembaek. c.1475. (M-K 11-091) Creation of Adam and Eve. God or Christ's right hand to Adam's right wrist, pulling him into mortal life. On line: Gjerrild, c.1500. (M-K 10-006) Creation of Eve, God's left hand clasping Eve's right wrist. On line: (Ghiberti) Creation of Adam hand clasp with God - 1425-52 Bronze door to Baptistry - Florence, God's left to Adam's left hand. On line: BIBLE German Nuremberg Anton Koberger 17 February 1483 God pulls Eve out Adam's side, by hand clasping, Creation of Eve surrounded by praying angels in heavenly council, God's right hand to both of Eve's wrist raised with palms together. Thus, she is pulled into life out of sleeping Adam's right side. <http://restoredapologetics.blogspot.com/> Scroll down to see art works. E. S. Drower, (Dr.), The Secret Adam, A Study of Nasoraean Gnostic, (London, England: Oxford University Press, 1960), xiv, 24, 66. Jeffrey M. Bradshaw, Temple Themes In the Book of Moses, (Salt Lake City, Utah: Eborn Publishing, 2010), 63, fig. 5-2. God Creating Eve, God Instructing Adam & Eve, late 12th c., Eve's right hand is raised, while God grasps Adam's left wrist with his left hand. In another art work, dated first half of the 12th c., the Creation of Adam, God's left hand to Adam's left wrist, (see: Hans L. C., Jaffé, (Editor), & others, The History of World Painting, (New York, New York: Fine Art Books, 1967), in the Netherlands by Smeets, Weert. Page 107, the creation of man & the temptation, Fresco, detached from the interior of the Heritage of Vera Cruz, Maderuelo (Segovia). The Prado, Madrid. See also: H. Clay Trumbull, D.D., The Blood Covenant, A Primitive Rite and its Bearings on Scriptures, (New York: Charles Scribner's Sons, 1885), <https://archive.org/details/bloodcovenantap04trumgoog> See also: Gabriel Bise, translated by G. Ivins & D. MacRae, The Illuminated Naples Bible (Old Testament) 14th Century A.D. Manuscript, (Crescent Books, distributed by Crown Publishing Inc.), 18, part of the creation of Eve, a two headed Godhead man, with the dove on their shoulder for the Holy Ghost, represents the 3 in 1 trinity, with the pre-existing Christ inside this combination of the Godhead, for one of the heads would be Christ. Thus, the Godhead, with the right hand, grasps the right wrist of Eve to pull her into mortal life, from Adam's left side. Dated about the 14th century.

808- <https://www.pinterest.com/pin/15692298672136335/> - an unborn child was the first to recognize Jesus. The Greeting of Elisabeth & Mary, by Dorothy Webster Hawksley, 1884-1970, Elisabeth's right hand thumb rests on Mary's right hand middle finger knuckle. See other similar examples at: <https://www.pinterest.com/randymaryc/the-visitation/> - Numerous examples here. <https://www.pinterest.com/annedelorte/religious-art-visitation/> - Even before John the Baptist was born, an angel announced to Zacharias, in the Temple, that his wife, Elisabeth would give birth to a son. An interesting depiction of this shows two men in the temple, clasping each others' hands, left hand to right hand, dated about second half of 12th c., (see: Jean Porcher, French Miniatures, or Medieval French Miniatures, (New York: Harry N. Abrams), XXXVIII: The Annunciation to Zacharias, Bible, second half of 12th cent., Bibliothèque Nationale, Ms. lat. 16746, f. 42). Again, in some cases, hand clasping seemingly symbolic of announcing the arrival of a soul into mortality. See also: Arthur M. Hind, An Introduction to a History of Woodcut, With A Detailed Survey of Work Done In The Fifteenth Century, (New York: Dover Publications, Inc., 1963, first published 1935, Houghton Mifflin, Co.), 369, fig. 172, the visitation, from Auslegung des Amts, Nuremberg, about 1482, right hand to right hand clasp. Both the Christ-child & John are each in their own mandorla symbol, the symbol of realm travelers. These are depicted on the womb areas of both Mary & Elisabeth, indicating both the pre-existing Spirit of Christ, & the separate pre-existing spirit of John had entered in through the mandorlas into physical life to be born, each into their own separate physical body. New International Illustrated Encyclopedia Of Art, (General Editorial Consultant, Sir John Rothenstein, C.B.E., Ph.D., LL.D., (New York: Greystone Press, MCMLXVII), vol. 1, (Aachen - Architectural Terms), p. 110, Mariotto Albertinelli: Visitation (1503), fresco; Uffizi, Florence, embracing, the hand clasp is Mary's right hand to Elisabeth's right hand, the thumb of Elisabeth rests on Mary's middle finger knuckle. Some realm traveling hand & wrist grasping like this, seem to be associated with entering physical life, while other types

are often seen entering paradise, or in being resurrected, or ascending. Then again, they all show up again, with other types, during ascensions into heaven. Other hand & wrist grasping that shows up in art works that contain pre-existence themes are those depicting parts of Revelation 12. The dragon knew who the Christ-child was doing to be & seeks to “devour her child as soon as it was born.” Thus, the Christ-child is passed on into the hand & wrist clasping hands of an angel who in turn passes the child into the hand clasping arms, or hands of God the Father, to protect the newly born infant Christ-child, from being killed by the devil-dragon, before Christ could perform his earthly mission as Messiah. (See for examples: Friedrich Heer, *The Medieval World, Europe 1100–1350*, (New York, New York: Signet, Classic, Mentor, etc., a Mentor Book from New American Library, 1961, Canada. First Published in Germany, as *Mittelalter*, 1961, translated from German by Janet Sondheimer), in between p. 128 & 129, photo 21, 12th cent. English miniature, devil clawing at & breathing out against the child in the woman’s lap, as an angel clasps the wrist of the child to pull him up into safety. A part of the protective robe of the angel hangs down to start to block the breath or fire spewed by the devil-monster. In another depiction: Many of the basic elements to Rev. chap. 12, are depicted in a 13th century A.D. work. Mary stands as if an orant in the traditional prayer gesture—with up-lifted hands. At her feet is the moon symbol. Christ face depicted covering over her mid-section. Below this, the hands of God extend down out of heaven to receive the hands of the Child. The depiction shows the point in time which was right before They clasp each others’ hands. Mary is the one who is passing on her Son into the hands of God. Other art works show an angel involved the chain of events, in that an angel passes on the Child into the hands of God. In this particular case, however, no angel is seen as mentioned. Below this, the archangel Michael is seen armed with a weapon and shield. Michael strikes out against the dragon by thrusting the point of his weapon into the dragon’s mouth. On the right side of the page, the dragon is again seen with 7 horned heads. The dragon has stars at it’s feet, & has curled it’s tail around some of the stars of heaven. (See: *The Rothschild Canticles*, (Art & Mysticism in Flanders & The Rhineland Circa 1300), by Jeffrey F. Hamburger, 1990, Pub. with the Assistance of the Getty Grant Program, Yale Un. Press, New Haven & Lon., see #184, “New Testament (Vatican City, Biblioteca Vaticana, MS Vat. Lat. 39), f. 163r. (Photo: Biblioteca Vaticana).”) Nigel Morgan, *Early Gothic Manuscripts, II, 1250 - 1285, A Survey of Manuscripts Illuminated in the British Isles* - General Editor: J. J. G. Alexander, (London: Harvey Miller, 1988), fig.37, (Paris, Bibl. Nat., fr.403. f.8v & f.19v (cat.103). Depicting here the hand clasp between the Christ Child & the Father, as Christ enters into the heavenly realms. See also: Jean Porcher, *French Miniatures, or Medieval French Miniatures*, (New York: Harry N. Abrams), top portion of page, XLV-Scenes from the Apocalypse. Lambert de Saint-Omer, *Liber Floridus*, circa 1260 (Bibliothèque Nationale, Ms. Lat.8865, f. 39), Christ, with the pre-existing Church or Temple, in that a hand clasp takes place here between the heavenly church or Temple & the Christ child. See also: Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The University of Chicago Press, 1954 and 2nd, Edition, 1967), pl.128, fig. 291, an angel coming down out of heaven to take hold of the Christ child’s right wrist, with his right hand. [Adaption XII. English, 1140 A.D. Also, in later centuries, pre-existence themes survived in Baby announcements, & in traditions & stories about storks going to marshes, mothers fishing for babies, or the souls of the unborn, from lakes, rivers & marshes. They are also called “water babies,” <https://www.youtube.com/watch?v=2BXuy43fK10> - YouTube: Walt Disney, *Silly Symphonies*, “Water Babies,” Directed by Wilfred Jackson, music by Leigh Harline, (United States: Walt Disney Productions, May 11, 1935), “The water sprites living in a rustic pond awake with the dawn for a rollicking picnic. The festivities climax as “matadors” test their courage against an angry bull-frog.” http://disney.wikia.com/wiki/Water_Babies - In some baby announcements, frogs work with the storks to get the water babies (souls of the unborn) ready to be delivered to expecting parents. <https://www.pinterest.com/kenpatsnow/antique-storks-and-babies/> -

809- Terryl L. Givens, *When Souls Had Wings*,... NY: Oxford University Press, 2010, 94.

810- ANF, 4:341-3. John 9:2, Interpreter’s Bible, III:869. Rev. 12, Jude 6; 2 Pet.2:4, 1 John 3:8; Ezk.28:13-19. The Divine Church, by James L. Barker, 1953, p.130-131. The Nicene & Post-Nicene Fathers, Gregory, Bishop of Nyssa, Vol.5, p. 11, 17, 518-24, Prolegomena C. II & III. Dr. Huge Nibley, *Approaching Zion*, p.580-1, & note 73, on p.613. E. A. Wallis Budge, tr., “Discourse on Abbaton by Timothy, Archbishop of Alexandria,” in *Coptic Martyrdoms*, 6 vols. (London: British Museum, 1914), 4:225-49 (English translation on 474-96; Origen On First Principles, by G.W. Butterworth, Pub. Gloucester, Mass., Peter Smith 1973, intro. xxxii, 32-4. Cyrillus Alexandrinus: *Com. in Johan. Op. IV*, p. 78 sq.; Nemesius: *De natura hominis*, cap. ii; Hieronymus: *Ep. LXXXVIII, Ad Marcillinum*; Philastris: *Haereses*, XCIX; Augustinus: *De civitate Dei*, XI.xxiii; Facundus Hermianensis, *De tribus Capitulis*, bk.3, c.6. Liberatus in *Breviario*, c.24.] Isa. 14:18. *Old Testament And Related Studies*, by Dr. Huge Nibley, 1986, Nibley’s Collected Works, Vol.1, p.157. The Nicene And Post-Nicene Fathers, vol. 14, p. 312, 316–17, The 7 Ecumenical Councils Of The Undivided Church, (Their Canons and Dogmatic Decrees), Philip Schaff, D.D., LL.D., & Henry Wace, D.D., THE CAPITULA OF THE COUNCIL (Labbe & Cossart, Concilia, Tom., V., col. 568), EXCURSUS ON THE XV. ANATHEMAS AGAINST ORIGEN.

811- The Ante-Nicene Fathers, vol. 4, p. 475-6.

812- Terryl L. Givens, *When Souls Had Wings*, Pre-mortal Existence in Western Thought, NY: Oxford Un. Press, 2010, 15, end notes 24–25, p.330: “Other nations, moreover, are called a part of the angels” is how Origen glossed the passage, Deut. 32:8. Origen, *De Principiis*, I.5.2, & 8.4, trans. Frederick Crombie, in *The Ante-Nicene Fathers*, ed. Alexander Roberts & James Donaldson (Grand Rapids, Mich.: Eerdmans, 1977), 4:256 & 266.

813- The Ante-Nicene Fathers, vol. 4, p. 526-7. Origen Against Celsus.

814- The Ante-Nicene Fathers, vol. 4, p. 538, Origen Against Celsus.

815- The Ante-Nicene Fathers, vol. 4, p. 543-4, Origen Against Celsus.

816- Terryl L. Givens, *When Souls Had Wings*, Pre-mortal Existence in Western Thought, NY: Oxford Un. Press, 2010, 53, 336, end note 52: Origen, *De Principiis*, II.6.3, trans. Frederick Crombie, ANF, 4:282. Jerome’s version comes from his epistle to Avitus (Letter 124), ANF 4:282n, 544, 560, 566-7, Origen Against Celsus.

817- Laurie Schneider Adams, *A History of Western Art*, Boston, NY: McGraw Hill, 1994, 97, 2001, 3rd ed., 262–63, figs. 15.30 & 15.31.

818- The Ante-Nicene Fathers, vol. 4, p. 544, 560, 566–7, Origen Against Celsus.

819- The Ante-Nicene Fathers, vol. 4, p. 567, Origen Against Celsus.

820- Terryl L. Givens, *When Souls Had Wings*, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 94, 343, end note 99: Origen, *Against Celsus*, IV.40. The Ante-Nicene Fathers, 4:516.

821- Terryl L. Givens, *When Souls Had Wings*, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 94–95, 343, end note 100: Origen, *De Principiis*, I.8; Koetschau’s Text, 72–73. These portions derived from Gregory of Nyssa’s account of Origen’s teachings.

822- The Ante-Nicene Fathers, vol. 4, p. 591–94. Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010). Linda J. Ivanits, *Russian Folk Belief*, (Armonk, New York & London England: M. E. Sharpe, Inc. 1989). Georges Duby, *Medieval Art, Foundations of A New Humanism, 1280–1440*, (Geneva, Switzerland: Editions d' Art Albert Skira S.A., 1995, first published in 1966–67, this edition BookKing International, 1995), 84–85, The Triumph of Death, about 1350, fresco in the Campo Santo, Pisa, depicting winged angels and winged demons with dark skins, as they battle over the souls of those who died. Page 169, four young winged angels hold up Eve, as she is being created from the sleeping Adam, as God pulls her by her right hand out of Adam's side. Thus, one in many creation drama hand clasps, from Lorenzo Ghiberti (1378–1455). The creation of Eve, on the panel on the porta del Paradiso, 1425– 1447. Gilt Bronze. Baptistry, Florence. Page 185, shows a dark skin, horned head, & winged devil tempting Christ on top of a mountain peak. The Limbourg Brothers, the Chateau de Mehun-Sur-Yèvre, about 1415, miniature from the Tres Riches Heures Duc de Berry, MS 1284, Muse Conde, Chantilly. See also: Bernard J. Bamberger, *Fallen Angels, Soldiers of Satan's Realm*, (Philadelphia, Jewish Publication Society of America, 1952). Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930—1958). (New York: Kraus reprint Company, 1970's), in numerous volumes show the war in heaven, Michael's battle with the devil, examples of winged angels & demons, etc. Charles De Tolnay, 1965, Hieronymus Bosch, (Holle Verlag), Hieronymus Bosch, Haywain triptych, AD 1515 - Council, war, fall of rebellious angels that look like winged insects. Ernst and Johanna Lehner, *Devils, Demons, Death and Damnation*, (New York: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). See on the Internet: Coppo di Marcovaldo, St. Michael & his legend; AD 1250-60, San Casciano val di pesa museum of sacred art. See also: Pieter Bruegel the Elder- The Fall of the Rebel Angels - AD 1562, winged creatures, some look like insects, as they battle the angels of God, during the war in heaven.

823- The Ante-Nicene Fathers, 4:581, 592-3, Origen Against Celsus, Prov.23:5, 1 Cor.1:30, Ezek. 28:15, 19.

824- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 95, 343, end note 101: Elizabeth A. Clark, *The Origenist Controversy: The Cultural Construction of an Early Christian Debate*, (Princeton, N. J.: Princeton University Press, 1992), 7.

825- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 94–95.

826- John 9:1-7, Interpreter's Dict. of The Bible, 3: 869. Eugene Seaich, *Ancient Texts & Mormonism*, Murray, Utah: Sounds of Zion, 1983, 5-8. New Eng. Bible, Wisdom of Solomon 8:19-20, David Winston's commentary, Anchor Bible Series, The Wisdom of Solomon (Garden City: Doubleday, 1982): "As a child I was born to excellence, & a noble soul fell to my lot; or rather, I myself was noble, & I entered into an unblemished body..."

827- Jeremiah 1:4-5. Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 133, 427, notes 89-90: The Wisdom of Solomon, 43:197. "The Assumption of Moses," The Apocrypha and Pseudepigrapha of the Old Testament, 2:415.

828- What promise did the Lord give Abraham regarding children? (Gen.15:1-6), "...the Lord came unto Abram in a vision, saying, Fear not, Abram, I am they shield, and thy exceeding great reward." (Gen.15:1). If the pre-existing Christ is Abraham's shield, he's Abraham's protective garment too! Hebrews 11:11-19, Abraham's story was a "figure" of Christ, & pre-existence themes, such as those who confessed they were strangers & pilgrims on the earth. Heaven was likened unto a country whence they came out of, & hoped to return to, & like a heavenly city that God had prepared. Abraham rejoiced to see Christ's day, & saw it, & was glad, (John 8:56-59), but also Christ was before Abraham, pre-existing. The pre-existing Christ, as Lord, appears to Abraham & tells him how Christ is "thy exceeding great reward." Many early Christian art works show the pre-existing Christ appearing to the ancient prophets, beginning with Adam & Eve, on down through the centuries. Thus, Christ could point out how all the prophets had prophesied of him & his day, (Acts 28:23, 2:25-36, 8:28-35, 10:43, 13:27, 32-37, 17:1-5, 26:22-29, Luke 18:31, 24:13-48, 2 Tim.3:14-17, Matt.2:4-6, John 5:39-46, 7:48, 8:52-59, 20:9, 1 Cor.15:3-4). The pre-existing Christ, had Abraham look at the stars & how countless they are for mankind to try to count. He then tells him, "So shall thy seed be." (Gen. 15:5). Anciently, stars are symbolic of spirits, & stars are a type of degree of glory in resurrected bodies, or in pre-existence spirits, (1 Cor. 15:40-42, Rev. 12:4-5, 1/3 of the stars-spirits fell from heaven). Abraham also had a SODE experience, which is Hebrew for "secret deliberations," where a prophet is returned to the Council in Heaven & taught afresh what assignment he was given, his foreordained mission for his particular mission in earth life. (Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2009), 139). In Abraham's SODE experience, he saw the council in heaven, star-spirits there, (LDS Scriptures: Abraham 3:18-19). Abraham was told of how God was amongst the different intelligences, the noble & great spirits, & that these souls were good. They would be made the rulers, etc., on the earth, & Abraham was one of these pre-existing spirits, or stars. If they keep their first & second estate, they will have "glory added upon their heads forever and ever." (Abraham 3:18-28). Because Christ was chosen to be the redeemer, Satan was angry & kept not his first estate & many followed after him, 1/3 of the stars-spirits fell, (Rev.12:4-5; 2 Peter 2:4, Jude 6, 13). Christ told the Jews that before Abraham, "I AM," (John 8:51-59), & he is later confronted for teaching that he, being a man, makes himself a God, so he reminds them that it was written in their law, that "ye are gods." He cites either Ps. 82, or Isa. 41:23. If Ps. 82, there is more council in heaven, pre-existence themes. The 11th Quran Cave discoveries, lines 9-10 & 25, has Psalm 82, tell about how: "God (Elohim) has taken His place in the divine Council; in the midst of the gods He will hold judgment," Line 25, is said to be in reference to one of the divine beings there, Melchizedek, "Your God...." (Arnold Toynbee, (Editor), *The Crucible of Christianity, Judaism, Hellenism and The Historical Background to the Christian Faith*, (New York, and Cleveland, World Publishing Company, CR Thames & Hudson, 1969), 229-230).

829- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 95, 343, end note 101: Origen, *De Principiis*, II.9.3, 5, The Ante-Nicene Fathers, 4:290–91.

830- Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 138–39, 408–09. Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 61–64. Arnold Toynbee, (Editor), *The Crucible of Christianity, Judaism, Hellenism and The Historical Background to the Christian Faith*, (New York, and Cleveland, World Publishing Company, CR Thames & Hudson, 1969). The Ante-Nicene Father, vol. 4, p. 241—249, Origen, A.D. 185-230-254, Origen *De Principiis*, Preface 8—10; Book 1, chapter 1; chapter 2, p. 475, book 3 chapter 28 & p. 509 book 4 chapters 29-30 & p.547 book 5 chapters x & xiv-xix p.549-551, Origen Against Celsus. Huge Nibley's 1953 radio show series on KSL in Salt Lake City, Utah, entitled: *Time Vindicates The Prophets*, later published in the series, *The Collected Works of Huge Nibley*, see volume 3. Celsus 6. 62. T. Edgar Lyon, *Apostasy to Restoration*, (Salt Lake City, Utah: Deseret Book Company, 1960; Course of Study for the Melchizedek Priesthood Quorums of The Church of Jesus Christ of Latter-day Saints, CR 1960, David O. McKay), 89-91. Noel B. Reynolds, & others, *Early Christians In Disarray, Contemporary LDS Perspectives*

on the Christian Apostasy, (Provo Utah: Foundation for Ancient Research and Mormon Studies, FARMS, & Brigham Young University BYU, 2005), 24, 159– 162, 218– 293, see: David L. Paulsen, *Divine Embodiment: The Earliest Christian Understanding of God*, (in *Early Christians in Disarray*, p. 239–293). Will Durant, *The Story of Civilization*, (New York: Simon & Schuster, 1944, 1972), vol. 3, *Caesar and Christ, A History of Roman Civilization and of Christianity from their beginnings to A.D. 325*, p. 588: “Platonist and Stoic denunciations of matter and the body as evil...”

831- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 95–96, 343, end note 103, Origen, *De Principiis*, II.9.6 *The Ante-Nicene Fathers*, 4:292.

832- William G.T. Shedd, D.D., *A History of Christian Doctrine*, (New York: Charles Scribner's Sons, third edition, 1883), Vol. II, p. 5-9, & notes. John 9:2, *Interpreter's Dictionary of the Bible*, III:869, Rev.12, Jude 6; 2 Pet.2:4, 1 John 3:8; Ezk.28:13-19; Isa.14:18, etc. Bible (Apocryphal to the Protestants): “As a child I was naturally gifted,

and a good soul fell to my lot; or rather, being good, I entered an undefiled body.” (Wisdom of Solomon, 8:19-21). J. Eugene Seach, *Ancient Texts and Mormonism*, (Murray, Utah: Sounds of Zion, 1983), p.31. *The Ante-Nicene Fathers*, Vol. 4, p. 263-4, & 341-3, & note 6 on p.342. *The Nicene And Post-Nicene Fathers*, = (TN&PNF), Vol. XIV,

The 7 Ecumenical Councils Of the Undivided Church, (Their Canons and Dogmatic Decrees), Philip Schaff, D.D., LL.D., & Henry Wace, D.D., p. 312, 316-7. Right Rev. Charles Joseph Hefele, D.D., *Late Bishop of Rottenburg*, Formerly Professor of Theology in the University of Tübingen, *A History of the Councils of the Church*, From the Original Documents, (T. & T. Clark, 38 George Street, U.S.A.: Edinburgh, 1895; trans. from German & edited by William R. Clark, M.A., HON, LL.D., F.R.S.C., Prof. of Philosophy in Trinity College, Toronto; HON. Prof. in Hobart College, Geneva, NY. First AMS ed. 1972; (NY, NY: AMS Press, Inc., 1972), vol. 4, p. 217-18, AD.

451–680. Marc Aronson, *Race, A History Beyond Black and White*, (New York, London, Toronto & Sydney: Ginee seo Books, 2007), 68, 73–75, 100, 102, See on internet: *Mâcon Cité de Dieu La Augustinus*, council in heaven, fall of angels, black in color. See also: Angels are falling - Bible moralisée, Bruges 1455-1460, Den Haag, Koninklijke Bibliotheek, 76 E 7, fol. 1r. David Pickering, Cassell, *Dictionary of Superstitions*, (Strand, London: Wellington House, 1995, A Cassell Book, 1995), 34. L. M. J. Delaisse, (Commentaries), *Medieval Miniatures*, From the Department of Manuscripts, Formerly the "Library of Burgundy" (New York: Harry N. Abrams, Inc., The Royal Library of Belgium, 96–98. James Charles Wall, *Devils*, (London, England: Methuen & Company, 1904, pages 40–41, 48 & 70. <https://archive.org/details/devils00wallgoog> - <https://archive.org/details/devils00chargooog> -

<https://archive.org/details/devils00howegooog> - (1853), <https://archive.org/details/historicalalancr00quingooog> - (1895), <https://archive.org/details/questionablesha00howegooog> - (1907), <https://archive.org/details/questionablesha00howegooog> - (1916), <https://archive.org/details/leatherwoodgod02howegooog> - (others), <https://archive.org/search.php?query=Wall%2C%20Devils> - Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca and London: Cornell University Press, 1981), p.10 & 114. Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 255, 257–58, 378, 436. Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 48–49.

833- Terryl Givens, *When Souls Had Wings*,... (NY: Oxford Un. Press, 2010), 96, 343–44, end notes 102–106. Origen, *De Principiis*, II, 9.3, 5–8, III.3.5, *The Ante-Nicene Fathers*, 4:290–93, 337.

834- Tad Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 130-1, 426, n.82-3: ANF 4:292, 336-37. Terryl Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, NY: Oxford Un. Press, 2010, 96, 343–44, n.102–6. Origen, *De Principiis*, II, 9.3, 5–8, III.3.5, ANF, 4:290–93, 337.

835- *The Ante-Nicene Fathers*, vol. 4, p. 581, 592–594, Origen Against Celsus.

836- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford University Press, 2010), 98, 344, end note 117: Origen, *De Principiis*, III.61, *The Ante-Nicene Fathers*, 4:344.

837- *The Ante-Nicene Fathers*, vol. 4, p. 595, Origen Against Celsus.

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954- [https://en.wikipedia.org/wiki/Legend_\(1985_film\)](https://en.wikipedia.org/wiki/Legend_(1985_film)) - Movie: *Legend*, taps into British folklore, legends, & traditions about goblins, Lord of Darkness, fairies, strange evil creatures of the filthy swamps, unicorns & other magical creatures of Celtic legends. It's a 1985 British-American fantasy adventure film directed by Ridley Scott, & starring Tom Cruise, Mia Sara, Tim Curry, David Bennent, Alice Playten, Billy Barty, Cork Hubbert, etc. There is a number of parts about making the princess become like them, "one of us," the demons in the darkness.

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- 1087- *The Great Centuries of Painting, Romanesque Painting, From the 11th to the 13th century*, p. 91, *Apocalyptic Scene*. CA 1100, *Fresco in the Porch. Saint-Savin-Sur-Gartempe* (Vienna).
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- 1089- Jeffrey Burton Russell, *The Prince of Darkness, Radical Evil & the Power of Good in History*, Ithaca, NY: Cornell Un. Press, 1988, 134, Manuscript illumination from the *Pericope Book of Henry II*, Germany. This might also remind us of the other hand grips depicted in some art works that depict Rev. 12. Also, for examples of dark skinned demons, see: Coppo di Marcovaldo, St. Michael & his legend; AD 1250-60, San Casciano val di pesa museum of sacred art. *Chute des anges déchus*, BNF Richelieu Manuscrits occidentaux, Français 21, Fol. 17 Saint Augustin, *Cité de Dieu* (traduction Raoul de Presles), France, Paris, Xve. Also: *Mâcon Cité de Dieu La Augustinus*. Also: Ernst and Johanna Lehner, *Devils, Demons, Death and Damnation*, NY: Dover Pictorial Archive Series, Dover Publishing Inc., 1971. J. Charles Wall, *Devils*, Lon., Eng: Methuen & Co., 1904; Detroit: Singing Tree Press, Book Tower, 1968, reissued. Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, Ithaca, Lon.: Cornell Un. Press, 1981. *Lucifer, The Devil In the Middle Age*, Ithaca, London: Cornell Un. Press, 1984. Paul Carus, Dr., 1852–1919, *The History Of The Devil & The Idea Of Evil*, From the earliest times to the present, La Salle, Illinois: Open Court Pub. Co. Carcus, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Pub. Co., 1900. John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, Princeton Un. Press, 1954, ladders to heaven, often show winged dark skinned demons shooting arrows at those going up them towards Christian moral perfection.
- 1090- O. M. Dalton, *East Christian Art, A Survey of the Monuments*, (Oxford At the Clarendon Press, 1925), 340, pl. LXIII. *ENAMEL. TREASURY OF S. MARK, VENICE BOOK-COVER WITH S. MICHAEL*.
- 1091- Jeffrey Russell, *The Prince of Darkness*, (Ithaca, NY: Cornell Un. Press, 1988), 125-6.
- 1092- Frederick Van Der Meer, *Apocalypse, Visions from the Book of Revelation in Western Art*, (NY, NY: Mercatorfonds Antwerp, Pub. Alpine Fine Arts Collection., 1978), 87, fig. 51.
- 1093- Frederick Van Der Meer, *Apocalypse, Visions from the Book of Revelation in Western Art*, (NY, NY: Mercatorfonds Antwerp, Pub. Alpine Fine Arts Collection., 1978), 100-101.
- 1094- Terryl L. Givens, *When Souls Had Wings,...* (NY: Oxford Un. Press, 2010), 134, 350, end note 23: Eadmer, *The Life of St. Anselm: Archbishop of Canterbury*, trans. R. W. Southern (Oxford: Clarendon, 1972), 142.
- 1095- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 60–63.

- 1096- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, & Other Little People*, NY: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978, 66–67.
- 1097- Art & Archaeology, *The Arts Throughout the Ages*, Vol.22, Sept. 1926, #3, p.59-61, article: *The Origin of Italian Art*, F.W. Hudig, p.61, Michael. Royal Gallery of Academy, Florence.
- 1098- Joan Evans, *Cluniac Art of The Romanesque Period*, (Cambridge Un. Press, 1950), fig.121 a. Saint-Sauveur de Nevers. Fragment of Tympanum. Early 12th c. St. Michael.
- 1099- *Romanesque Art In Europe*, edited by Gustav Kunstler, 1968, Pub. New York Graphic Soc., LTD., Greenwich Connecticut, p.132-3, fig.100; see also: *Romanesque Painting*, by Joseph Pichard, Editio-Service S.A., Editions Rencontre Lausanne 1965, English Ed., Editio-Service S.A. Geneva 1968, p.81.
- 1100- Frederick Van Der Meer, *Apocalypse, Visions from the Book of Revelation in Western Art*, (NY, NY: Mercatorfonds Antwerp, Pub. Alpine Fine Arts Collection., 1978), 84–85, fig.49, *Apocalypse, Visions from the Book of Revelation in Western Art*.
- 1101- Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley, California: Un. of Berkeley California Press, 1982, paper back edition 1984), see page before title page. 12th century A.D., work in which the miniaturist had altered the conventional motif of a procession of monks toward the "crown of life" into a depiction of different social statuses or roles with their characteristic temptations.
- 1102- Paul also speaks of one who was "caught up" into the third heaven, & was also "caught up" into paradise. (2 Cor.12:1-4.) It seems that in the act of being "caught up" different kinds of hand clasps are depicted. (Ed. by John M. Lundquist, & Stephen D. Ricks, *By Study & Also By Faith*, (SLC, & Provo Utah: Deseret Book Co. & Foundation for Ancient Research & Mormon Studies, F.A.R.M.S., 1990), vols 1 & 2, see vol.1. p. 620-21, notes 43-45, p.634, of Chap.24, entitled: *The Handclasp and Embrace as Tokens of Recognition*, by Todd M. Compton, making reference in the notes 43-5 to: *The Apocryphal New Testament*, by M.R. James, (Oxford: Clarendon, 1955), p.95, & 137-39; 1 Enoch 71:3, in James H. Charlesworth, ed., *The Old Testament Pseudepigrapha*, 2 Vols. (New York: Doubleday, 1983), 1:49. *The Lost Books of the Bible*, p.63, 81-2, 85-88, Pub. by Alpha House 1926, *The Gospel of Nicodemus*, formerly called the Acts of Pontius Pilate, dated here to be from about the later end of the 3rd century A.D., translated the gospel published by Grynæus in the *Orthodoxographia*, vol. i, tom.ii, p.643. *Slavonic Apocalypse of Abraham*, c. A.D. 1300, the angel Yahoel (Metatron or Enoch) gestures to the heavens above as he leads a hesitant Abraham by the wrist. They ascend on the wings of eagles (cf. Exodus 19:4), Temple and Cosmos, Dr. Hugu Nibley, *The Col. Works*, Vol.12, 1992, Pub. by D.B.C., & F.A.R.M.S., SLC & Provo Ut., p.277-9, fig.49 on p.278. ANF, 8:353, 435-58, 577-8, there are different dates for this work, some date it 2nd century A.D., others, back to the 4th cent. A.D. While Maury places it as being from the 5th cent. A.D., from 405 to 420. And another writer suggests 439 A.D. In some depictions of Paul being caught up or "raised" to the 3rd Heaven. An angels come to escort him, one of the angels makes a gestural sign with the one hand, while with the other, the angel clasps the wrist of Paul to raise him up. See: *The Illustration of the Pauline Epistles* (in the French and English Bibles of the 12th and 13th Centuries), by Luba Eleen, 1982, Pub. by Clarendon Press, Oxford, see figs. 264 & 265.
- 1103- Miniature in an early German copy of the *Liber Floridus*, by Lambert of St-Omer, 12th c. Italic tradition. Wolfenbützel, Herzog August Bibliothek, cod. Guelf. Gud. lat. 2, 14V. In this art work is what seems to be another depiction of a rites of passage hand clasp. For an arm extends down to clasp the wrists of the child who is about to enter into the heavenly realm away from the dragon. Meer, *Apocalypse*, p.128-9, fig.85.
- 1104- Jeffrey Russell, *The Prince of Darkness*,... (Ithaca, NY: Cornell Un. Press, 1988), 150-1.
- 1105- Paul Carcus, 1900, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, 288.
- 1106- Paul Carcus, 1900, *The History of the Devil and the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, 241–438. Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard Un. Press, 1930—1958). (NY: Kraus reprint Co., 1970's). Fredk. WM. Hackwood, F.R.S.L., *Christ Lore* (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church), (Lon.: 1902, republished, Detroit: Gale Research Company, Book Tower, 1969). George Every, 1970 & 1987, *Christian Legends*, (New York: Peter Bedrick Books). Every, *Christian Mythology*, (Lon., Eng.; NY, U.S.A.; Sydney Toronto: The Hamlyn Pub. Group Limited, 1970, and Middlesex, England: Hamlyn House, Feltham, 1973). Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). Russell, *Lucifer, The Devil in the Middle Age*, (Ithaca, London: Cornell University Press, 1984). Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, NY: Cornell Un. Press, 1988). Ernst & Johanna Lehner, *Devils, Demons, Death & Damnation*, (NY: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). J. Charles Wall, *Devils*, (London, England: Methuen & Company, 1904; Detroit: Singing Tree Press, Book Tower, 1968, reissued). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Terry L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010). R. G. Hamerton-Kelly, (Professor of the New Testament McCormick Theological Seminary, Chicago), *Society for New Testament Studies Monograph Series 21, Pre-Existence, Wisdom And The Son of Man, A Study of the Idea of Pre-existence in the New Testament*, (Cambridge University Press; Cambridge, Great Britain, 1973). Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, & Other Little People*, (NY: Gramercy Books, 2000 ed., earlier editions by Crown Pub., 1978). Richard Cavendish, ed., *Man, Myth & Magic*, (NY: Marshal Cavendish, 1983), 11 vols.
- 1107- Peter Lasko; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xix, plate 233. Bronze doors, c. 1135—40, lower right hand portion show Michael, in combat with the devil. Late 12th century. Verona, San Zeno.
- 1108- Jeffrey Russell, *The Prince of Darkness*,... (Ithaca, NY: Cornell Un. Press, 1988), 135-6.
- 1109- Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The Un. of Chicago Press, 1954 & 2nd. Edition, 1967), plate 128, fig. 291, depicting an angel coming down out of heaven to take hold of the Christ child's right wrist, with his right hand. *Adaption XII. English*, 1140 A.D.
- 1110- Rev. chap. 12, Louis Hourticq, *Harper's Encyclopedia of Art, Architecture Sculpture Painting, Decorative Arts*, translated under the supervision of Tancred Borenius, PH.D., D. LIT., fully revised under the direction of J. Leroy Davidson & Philippa Gerry, L-Z, (New York, U.S.A., and London, England: Harper & Brothers Publishing, 1937), vol. II, p.312. SAINT SAVIN (Vienne, France).--The Church of St. Savin, 11th century, is decorated with famous frescoes, which date from the 12th century, A.D. In the porch, are scenes from the Apocalypse. See also the drawing of the art work on p.312, far left col., lower portion of page, ST. SAVIN: SCENE FROM THE APOCALYPSE. After the monograph by Merimee.
- 1111- Michel Thomas, Christine Mainguy, & Sophie Pommier, *Textile Art*, NY: Skira Rizzoli 1985, 105, ABRAHAM & ARCHANGEL ST MICHAEL Quedlinburg, Lower Saxony, 1250s Tapestry. St Michael Slaying Dragon. Marion P. Ireland, *Textile Art in the Church*, Tennessee & NY: Abingdon Press, 1971, 119, fig.55.

- 1112- C.R. Dodwell; Ed., Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Australia, etc.: Penguin Books, 1971), vol. 34, *Painting in Europe 800 to 1200*, p. xvi, plate 170. Civate, San Pietro, Angels in combat against dragon. Wall painting. Late eleventh or early 12th c.
- 1113- *The Great Centuries of Painting*) Romanesque Painting, see page 24. "The Triumph of the Archangel Michael Over the Dragon of Evil, Fragment. First half of the 12th century. Fresco in the Nave, San Pietro Al Monte, Civate." Gustav Kunstler, Editor, *Romanesque Art In Europe*, (NY: NY Graphic Soc. LTD., Greenwich Conn., 1968), see 100 San Pietro - CIVATE (COMO).
- 1114- *Origins of Judaism*, Vol. 3, Part I, *Judaism & Christianity in the 1st Cent.*, Ed., Jacob Neusner, 1990, 83-4, 103, & 120, *Early Christian Archaeology From the Jewish Point of View*, Ludwig Blau, 171-2, 191, 208. *Psa.121*.
- 1115- Terryll Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 134.
- 1116- John Beckwith, *IVORY CARVINGS IN EARLY MEDIEVAL ENGLAND*, (NY: NY Graphic Society LTD: Harvey Miller & Medcalf 1972, Lon. Eng.), figs 138-139, Florence, Museo Nazionale [Cat. 85].
- 1117- Madeleine Jarry, 1969, *World Tapestry, From Its Origins to the Present*, (France: Librairie Hachette, 1968, orig. title: *La Tapisserie*). ABRAHAM & THE ARCHANGEL MICHAEL. Lower Saxony, mid-12th c.. Traditionally said to have been woven by the abbess Agnes in the convent of Quedlimburg. Depicts the archangel Michael, who is fighting the dragon. Halberstadt Cathedral. Courtesy of the Domgemeindekirchenrat.
- 1118- Frederick Van Der Meer, *Apocalypse, Visions from the Book of Revelation in Western Art*, (NY, NY: Mercatorfonds Antwerp, Pub. Alpine Fine Arts Collection., 1978), 37-8, fig.14.
- 1119- Terryll Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 134-35, 350, end notes 25-27: Brian Stock, *Myth & Science in the Twelfth Century: A Study of Bernard Silvester*, (Princeton, N. J.: Princeton Un. Press, 1972), 165, 203. C. S. Lewis, *The Discarded Image*, (Cambridge: Cambridge Un. Press, 1976), 156.
- 1120- Liber Scivias Codex, by Bernard, Hildegard von Bingen, 12th c. Terryll L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, NY: Oxford Un. Press, 2010, 135-136, 350, end note 28: Hildegard of Bingen, *Scivias*, I.iv.1-8 trans. Columba Hart & Jane Bishop, NY: Paulist, 1990, 109-16. Diane E. Wirth, *Weaving Golden Threads, Early Christianity & its Restoration*, SLC. Utah: Eborn Books, 2015, 53, fig. 3.4.
- 1121- Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, Un. of Chicago Press, 1954 & 2nd, Ed., 1967, pl.207, fig.480, St. Michael & the dragon- Hildesheim c.1159 AD.
- 1122- Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, Un. of Berkeley Calif. Press, 1982, paper back ed. 1984, 146, note 126, Isaac of Stella, sermon 29, *Sermons*, ed. A Hoste and G. Salet, 2 vols. to date. SC 130 and 207, *Sermon*, 20 & 44 (Paris, 1967 & 1974) 2:172 (col.1785C-D).
- 1123- John H. Mundy, *The High Middle Ages 1150-1309*, (London: The Folio Society, 1998), 326-27. <https://en.wikipedia.org/wiki/Bogomilism> - <http://www.voskrese.info/spl/Xbogomil.html> - Peters, Edward (1980). *Heresy and authority in medieval Europe: documents in translation*, Middle Ages University of Pennsylvania Press Middle ages series. Un. of Pennsylvania Press. p. 108.
- 1124- Chas S. Clifton, *Encyclopedia of Heresies & Heretics*, (NY: Barnes & Noble Books, 1992), 6-12.
- 1125- John Mundy *The High Middle Ages 1150-1309* Lon.: Folio Soc. 1998, 300, 381, 401, n.5 *Bibliotheca iuridica medii aevi*, ed. Augusto Gaudenzi et al., 3 vols., Bologna, 1888-1901, II, 252, *Rhetorica novissima*, prologue.
- 1126- Paul Carcus, 1900, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Bks, 1996, 282-84.
- 1127- See the movie: *Cross Roads*, (1986), with Joe Seneca, Jami, Gertz, Ralph Macchio, <https://www.youtube.com/watch?v=Yd60n14sa9A> [https://en.wikipedia.org/wiki/Crossroads_\(1986_film\)](https://en.wikipedia.org/wiki/Crossroads_(1986_film)).
- 1128- Paul Carcus, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, 283-285.
- 1129- Jeffrey Burton Russell, *The Prince of Darkness*,... Ithaca, NY: Cornell Un. Press, 1988, 135-6.
- 1130- Frederick Van Der Meer, *Apocalypse, Visions from the Book of Revelation in Western Art*, NY: Mercatorfonds Antwerp, Pub. Alpine Fine Arts Collect. 1978, 41, fig.16. *Miniature in Liber matitudinalis of Konrad von Scheyern*, author & miniaturist, 1206-25. Munich, Bayerische Staatsbibliothek, Clm 1701. AD 1220.
- 1131- *The Rothschild Canticles, Art & Mysticism in Flanders & The Rhineland Circa 1300*, Jeffrey F. Hamburger, 1990, Pub. with the Assistance of the Gettety Grant Program, Yale Un. Press, New Haven & Lon., see #184, "New Testament (Vatican City, Biblioteca Vaticana, MS Vat. Lat. 39), f. 163r. (Photo: Biblioteca Vaticana)".
- 1132- Raymond S. Stites, *The Arts And Man*, (NY, U.S.A., & Lon. England: McGraw-Hill Book Company, 1940), 399, Fig. 336. Archangel Michael from the choir, cathedral in Bamberg.
- 1133- J. Charles Wall, 1904, *Devils*, Detroit: Singing Tree Press, Book Tower, 1968, reissued, 31.
- 1134- J. Charles Wall, 1904, *Devils*, Detroit: Singing Tree Press, Book Tower, 1968, reissued, 32.
- 1135- John H. Mundy, *The High Middle Ages 1150-1309*, (London: The Folio Society, 1998), 322, 403, end note 7: *Speculum humane salutacionis I*, prologue (eds. Lutz and Perdrizer), 5.
- 1136- J. Charles Wall, 1904, *Devils*, Detroit: Singing Tree Press, Book Tower, 1968, reissued, 36, 40-41.
- 1137- Jeffrey Burton Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, NY: Cornell University Press, 1988). Russell, Satan, *The Early Christian Tradition*, (Ithaca & London: Cornell Un. Press, 1981), 10 & 114. Marc Aronson, *Race, A History Beyond Black and White*, (New York, London, Toronto & Sydney: Gineeo Books, 2007), 59-174, etc. James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005), 13-14, 39, 69, etc. Darell Thorpe, *The Armor of Gods (Protective Skins or Garments in History & Color Symbolism)*, (Kindle Edition, 2012). Martial Rose, Editor, 1961, *The Wakefield Mystery Plays*, (Garden City, New York: Anchor Books, Doubleday & Company, Inc., 1962, 1963). Fredk, WM. Hackwood, F.R.S.L., *Christ Lore (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church)*, (London: 1902, republished, Detroit: Gale Research Company, Book Tower, 1969), 2. Manuel D'Histoire de la Littérature Française par Gustave Lanson et Paul Tuffrau, 1933, Librairie Hachette D.C. Heath & Co.. Paris & Boston, p. 88-98. L. M. J. Delaisse, (Commentaries), *Medieval Miniatures, From the Department of Manuscripts, Formerly the "Library of Burgundy"* (New York: Harry N. Abrams, Inc., The Royal Library of Belgium), 96-8. J. Charles Wall, *Devils*, (Lon., Eng.: Methuen & Co., 1904; Detroit: Singing Tree Press, Book Tower, 1968, reissued), 40-41, 48, & 70.
- 1138- John H. Mundy, *The High Middle Ages 1150-1309*, (London: The Folio Society, 1998), 322, 403, end note 8: *Liber de duobus principiis* (ed. A. Dondaine, Rome, 1939), 84.
- 1139- Terryll L. Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 134, 350, n. 24: Peter Lombard, *Sentences*, II, D. 18; Thomas Aquinas, *Summa Theologica*, I:Q47, art. 2:Q90, art. 4.

- 1140- Jeffrey Russell, *Satan, The Early Christian Tradition*, Ithaca & Lon.: Cornell Un. Press, 1981, 92-94. Louis Coulange, *The Life of the Devil*, Lon., Eng.: Alfred A. Knopf, 1929, trans. from French by Stephen Haden Quest, 5-7, 12-13, Saint Thomas Aquinas, *Summa*, I, 63, 7. See also: Suarez, *De Angelis*, 7, 16, 8. Perrin, *Somme theologique*, I, 35, 37. Origen, *De Principiis*, I, 5, 5; 4, 22; *Homilies upon Numbers*, 12, 4.
- 1141- Paul Carcus, 1900, *The History of the Devil & the Idea of Evil*, NY: Avenel: Gramercy Bks, 1996, 282-87.
- 1142- Colin Dempsey, *Paul Collison (black & white art works)*, Emmett Elvin, design & layout, *The Ultimate Encyclopedia of Mythical Creatures*, (NY: Barnes & Nobles, 2006 Kandour Ltd). Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, orig. published in Chicago: Open Court Publishing Company, 1900), 282-87. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 31, Merlin is said to have been demon-born, see also p. 62-63, Hill-trolls, 67, underground "gods," p. 75, subterranean powers personified, 78, underground people, evil elves, black in color. Art work of Dark Elves, female & male holding hands, as if symbolic of being wed(?), in between p. 78-79, Hill-people, Högfolk, see also p. 94, dwelling inside hills, mounds, trolls-dwarfs, thought of as evil spirits in fables. Page 109, underground folk, p. 198-200, underground people, black in color. Page 217, dwarfs as fallen angels, p. 363-364, fairies, little people in Ireland lore as part of the fallen angels. Page 385, fallen angels lore. Page 464, fairies as part of fallen angels lore.
- 1143- Janet Rebold Benton, *Holy Terrors, Gargoyles on Medieval Buildings*, NY, Lon.: Abbeville Press 1997, 30.
- 1144- Josph Pijoan, *Art In The Middle Ages*, (Chicago: Un. Of Knowledge, Wonder Books, Glenn Frank, Editor-in-Chief, 1940), 235, shows 3 bishops' crosiers, 2 of which show the said war. Carved & enameled at Limoges about 1250 A.D., Metropolitan Museum of Art, New York.
- 1145- *The Book of Art, A Pictorial Encyc. of Painting, Drawing, & Sculpture, Origins Of Western Art*, Text by Dr. Donald E. Strong, etc., Pub. Grolier, 1965, Vol. 1, p. 148-9, B. Illustration to St. John's Book of Revelation, Chapter 12: from the Apocalypse Manuscript, about 1250 Aachen, Germany, coll. Dr. Peter Ludwig.
- 1146- Frederick Van Der Meer, *Apocalypse, Visions from the Book of Revelation in Western Art*, (New York, New York: Mercatorfonds Antwerp, Pub. Alpine Fine Arts Collection., 1978), p. 146-7, fig. 98, & p. 160-1, fig. 108. Cambridge, Trinity College, R 16 2, f. 13.
- 1147- *The World Giotto, c.1267-1337*, by Sarel Eimerl & the Editors of Time-Life Bks., 1967, p.22: "Florentine School: St. Michael Altarpiece, c. mid-13th Century" A.D.
- 1148- Charles Seymour, Jr., *Early Italian Paintings in the Yale University Art Gallery, A Catalogue*, (London: Yale University Press, N.H., 1970), p.11-13, #2.
- 1149- Paul Carcus, *The History of the Devil and the Idea of Evil*, (NY: Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Publishing Company, 1900), 286-288.
- 1150- Colin Dempsey, *Paul Collison (black & white art works)*, Emmett Elvin, design & layout, *The Ultimate Encyclopedia of Mythical Creatures*, (NY: Barnes & Nobles, 2006 Kandour Ltd). Paul Carcus, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Pub. Co. 1900, 282-87. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 31, Merlin is said to have been demon-born, see also p. 62-63, Hill-trolls, 67, underground "gods," p. 75, subterranean powers personified, 78, underground people, evil elves, black in color. Art work of Dark Elves, female & male holding hands, as if symbolic of being wed(?), in between p. 78-79, Hill-people, Högfolk, see also p. 94, dwelling inside hills, mounds, trolls-dwarfs, thought of as evil spirits in fables. Page 109, underground folk, p. 198-200, underground people, black in color. Page 217, dwarfs as fallen angels, p. 363-364, fairies, little people in Ireland lore as part of the fallen angels. Page 385, fallen angels lore. Page 464, fairies as part of fallen angels lore.
- 1151- Nigel Morgan, *Early Gothic Manuscripts, II, 1250 - 1285, A Survey of Manuscripts Illuminated in the British Isles - General Editor: J. J. G. Alexander*, (London: Harvey Miller, 1988), fig.37, (Paris, Bibl. Nat., fr.403. f.8v & f.19v (cat.103). Depicting here the hand clasp between the Christ Child, & the Father, as Christ enters into the heavenly realms. This art work is based on a 13th century A.D. depiction of Rev. 12:1-5. A 7-headed dragon confronts a woman, & the Christ child, an angel came & took the Christ child up unto heaven. The hands of God clasped the hands of the child, as the angel passed the child on into God's hands. The dragon curled in its tail 1/3 stars, (symbolic of spirits) of heaven & thus made war with the heavenly hosts.
- 1152- Nigel Morgan, *Early Gothic Manuscripts, II, 1250 - 1285, A Survey of Manuscripts Illuminated in the British Isles - General Editor: J. J. G. Alexander*, (London: Harvey Miller, 1988), fig. 38, War in Heaven, Paris, Bibl. Nat., fr.403, f. 20 & f.23 (cat. 103).
- 1153- Nigel Morgan, *Early Gothic Manuscripts, II, 1250-1285, A Survey of Manuscripts Illuminated in the British Isles - General Editor: J. J. G. Alexander*, (London: Harvey Miller, 1988), fig., 114. Seven-headed Dragon, Woman's Child taken up to Heaven; War in Heaven. NY, Pierpont Morgan Lib., M. 524, f. 8v (cat. 122). Fig.115. Now is come Salvation; Dragon cast into Earth. NY, Pierpont Morgan Lib., M. 524, f. 9 (cat. 122).
- 1154- Nigel Morgan, *Early Gothic Manuscripts, II, 1250 - 1285, A Survey of Manuscripts Illuminated in the British Isles - General Editor: J. J. G. Alexander*, (London: Harvey Miller, 1988), fig.125. Woman's Child taken up to Heaven. Malibu, J. Paul Getty Museum, Ludwig III I, f. 20 (cat. 124).
- 1155- Jean Porcher French Miniatures, or Medieval French Miniatures, NY: Harry N. Abrams, 2 part page, XLV-Scene, Apocalypse, Lambert de St. Omer, Liber Floridus 1260, Bibliotheque National, Ms. Lat. 8865, f. 39.
- 1156- Paul Carcus 1900, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Bks, 1996, 314-15.
- 1157- Rev.3:5, 11-12, 19:7-9; 22:14, Matt. 22:2, 11-13, Heb.2:11, 11:13-16; TANF, vol.1, p.27; etc., vol. 2, p. 173-4, 195-206, 215-219, 230-1, 234, 238, 235-257, 265-70, 302, 354-361, 409-441, 453-464, 490-495, 583-4, 602, etc.; J. Eugene Seach, *Ancient Texts and Mormonism*, (Murray, Utah: Sounds of Zion, 1983), p. 29-31 & 57-59; Eph.3:3-16, Interpreter's Bible X:541, etc. Ed. by John M. Lundquist, & Stephen D. Ricks, *By Study & Also By Faith*, (Salt Lake City, & Provo Utah: Deseret Book Company & Foundation for Ancient Research & Mormon Studies, F.A.R.M.S., 1990), volumes 1 & 2, vol.1, p. 611-42. *The World of Weddings*, Brian Murphy, 1978, p.99. J. J. G. Alexander, *Italian Renaissance Illuminations*, (New York: George Braziller, 1977), pp.76-77, plates 19-20. "BIBLE OF BORSO D'ESTE, VOLUME I fol. 5v & fol. 6 Book of Genesis, Volume I". Françoise Robin, *Docteur ès lettres, La Cour d' Anjou-Provence, La vie artistique sous le règne de René*, (Picard Editeur, 1985), fig. 124. Ibidem fol. 182: Mariage d'Emilie et de Palamon. Shows the religious leader grasping the wrist of the couple to bring their right hands together to make the clasp. See also: Margaret M. Manion & Vera F. Vines, *Medieval and Renaissance Illuminated Manuscript*, In *Australian Collections*, (London and New York: Thames and Hudson, Melbourne, 1984), p. 144 & 173, plate 36, Marriage of Joseph and Mary, No. 70, f.7r. The bishop depicted with them is grasping their right wrists to bring their hands together. In this case, the artist shows the moments before they grip each others'

right hands. Other examples, show them clasping. Walter Cahn, *Romanesque Bible Illumination*, (Ithaca, New York: Cornell University Press, 1982 CR by Office du Livre, SA, Fribourg, Switzerland), p. 90, fig. 56. Wedding of Joseph: Millstatt Genesis (Klagenfurt, Kärntner Landesarchiv, Cod. VI. 19, fol. 60v. The bride's right-hand rest in the right-hand of the groom. Roland H. Bainton, *The Horizon History of Christianity*, (NY: American Publishing Co., Inc., & Harper and Row, Publishers, 1964), 70–71.

1158- J. Eugene Seach, *Ancient Texts & Mormonism*, Murray, Utah: Sounds of Zion, 1983, 70-1; Eph.2:12-22, 5:22-32, 1 Cor. chap.12.

1159- The Ante-Nicene Fathers, vol. 2:9-13, 18-19, 36-37, & 44-55.

1160- KTKK, 630 AM Radio, K-Talk, Salt Lake City, Utah: Martin Tanner, host of Religion on the Line. June 2, 1991, Tanner, guest: Darell Thorpe, subject: The Journey of the Soul in Early Christian art works & writings. Darell Thorpe, *The Armor of Gods (Protective Skins or Garments in History & Color Symbolism)*, (SLC, Utah: Religious, Historical & Polemical Studies, also on line a Amazon, Kindle Edition, 2012). Darell Thorpe, college paper, for Salt Lake Community College: *The Mystery Behind the Mysteries, Ritualistic Realm Pilgrims In early to later Christian Mysteries*, (1996—1997). Google image search hand clasps on grave stone. Translations of Isaiah, John & Hermas, present the colors of garments as a symbolical type of the degrees of the righteousness of a person, or group of people, in contrast to the wickedness of a person, or persons. Isa.1:15-19, 22:21-25, 64:4-8; Rev.3:5, 11-22, 6:9-11, 7:9-17, 19:7-9. ANF, 2:18-19, 28, 36, (note 10), 48-50, & 53-5. Rev.19:7-9, the wife (or church) was made ready for the marriage to the Lamb (Christ). "She" should be arrayed in fine linen, and clean white, for "...the fine linen is the righteousness of saints." (Rev.19:8, KJV). A portion from another version read: "(Now the fine linen signifies the righteous deeds of God's people.) --NEB", (NEB = New English Bible). Some references to the "Lamb" are, in many cases, symbolical types of Christ who brought about the atonement, thus Christ was chosen to be the sacrificial lamb before the world began. See for example: Ex. 12:3-17; Isa.53:1-12; John 1:29, 36, Acts 8:32-35; 1 Pet.18-20; Rev.5:12-13, 7:13-17, 13:8, 19:7-9, 21:9-27, 22:3.

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- 1166- Jaroslav Pelikan, The Illustrated Jesus Through The Centuries, (New Haven & London: Yale University Press, 1997), p. 63 & 249. Pietro di Pucci da Orvieto, Universe Supported by God with the Signs of the Planets, Campo Santo, Pisa, Italy (Alinari/Art Resource, N.Y.)
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- 1168- Robert Oertel, Early Italian Painting to 1400, NY & Washington: Frederick A. Praeger, 1966, fig. 52. FILIPPO RUSUTI The Creation. Assisi, San Francesco. Art & Mankind, General Ed., Rene Huyghe, Pub., Prometheus Press NY., 1958, p.149-50, fig. 296; The Art of the Illuminated Manuscript, David M. Robb, Pub. South Brunswick etc., 1973, p. 168-9, fig.107; Ethiopia Illuminated Manuscripts, texts by Stephen Wright, etc., 1961, Pub. by The N.Y. Graphic Soc., pl.XIX; The Icon, Kurt Weitzmann, etc., 1982, Pub. Alfred A. Knopf, NY, p.107, & 321; History of Art by H.W. Janson, Pub. Harry N. Abrams, NY., 1986, p.82, fig.123, p.225-8, fig.328; The Malcove Collection, Ed. by Sheila D. Campbell. Un. of Toronto Press 1985, p.258, #351; Medieval Art, W.R. Lethaby, revised by D. Talbot Rice, Pub. Thomas Nelson & Sons LTD, Lon. & NY., p.50, pl.14; The Medieval Treasury, by Ed. by Paul Williamson, Pub. by Victoria & Albert Museum, 1986, p.116-7; Ivory Carvings in Early Medieval England, John Beckwith, 1973, Harvey Miller & Medcalf LTD, Lon., Eng., fig.33; Monuments of Romanesque Art, by Hanns Swarzenski, 1967, orig. pub. 1954, Un. of Chicago Press, pl.66, fig.151.
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- 1173- Gilbert Thurlow, All color book of Biblical Myths & Mysteries, Lon.; NY, NY: Octopus Books, 1974; Distributed in USA by Crescent Books a division of Crown Pub. Inc., 14th c. war in heaven, Norwich Cathedral.
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- 1177- New International Encyclopedia of Art, vol.13, p. 2756-7.
- 1178- Paintings in the Louvre, by Lawrence Gowing, 1987, Stewart, Tabori & Chang, N.Y., p.38, MASTER OF THE REBEL ANGELS Avignon? 1340 A.D., St. Martin Dividing His Cloak; Fall of the Rebel Angels. Part of a two parts panel. Deposited by the Bourges Museum in 1967. DL. 1967-1 A and B (both, MN).
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- 1184- Italian Paintings in the Walters Art Gallery, by Federico Zeri, Vol.1, p. 21-22, pl.11, fig.12, Baltimore, Pub. by the Trustees, 1976, Master of Santa Verdiana, St. Michael.
- 1185- Gothic Art, Erlande-Brandenburg, Alain, translated from the French by I. Mark Paris, (New York: Harry N. Abrams, 1983), p.271, plate 105, Andres Marsal De Saxe, late 14th-early 15th century A.D., Altarpiece of St. George, (Valencia c. 1400 Panel Painting Vic. & Alb. #63(?), Mus. London).
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- 1188- Ernest Ingersoll, *Dragons and Dragon Lore*, (New York: Payson & Clarke Ltd., 1928), p. 133 & 169.
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- 1190- William Hood, *Fra Angelico at San Marco*, (New Haven & Lon.: Yale Un. Press, 1993), p.109, plate 57.
- 1191- Andreas Stylianou and Judith A. Stylianou, *The Painted Churches Of Cyprus, Treasures of Byzantine Art*, (London: Trigraph - for the A.G. Leventis Foundation, 1985), p. 316 & 318, fig. 189. Moses and the Vision of the Burning Bush, ca. 1500, "Latin chapel," monastery of St. John Lampadistis, Kalopanayiotis.
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- 1195- Ronald W. Lightbown, *Mediaeval European Jewellery*, (Published by the Victoria & Albert Museum with the Assistance of the Getty Grant Program, C/R 1992), p. 482, 526-7, pl.144a. Paternoster. Gold, English, c. 1500. Victoria & Albert Museum, London. Cat.81, M.30-1934.
- 1196- Father Louis Coulange, *The Life of the Devil*, (London: Alfred A. Knopf, 1929), art work by title page. Photo by Giraudon. 15th century, war in heaven.
- 1197- J. Charles Wall, *Devils*, (Lon. England: Methuen & Co. 1904; Detroit: Singing Tree Press, Book Tower, 1968, reissued), 41-42, Fabricius, vol.1. 37, says that Lucifer was distinguished from the rest of the other seraphs by a crown, in his quality of "light-bearer." Other are works show a crown on the falling Lucifer, symbolizing his rank as the Lord of Darkness. L. M. J. Delaisse, (Commentaries), *Medieval Miniatures*, From the Department of Manuscripts, Formerly the "Library of Burgundy" (New York: Harry N. Abrams, Inc., The Royal Library of Belgium), 96-98, portion of a 6-part depiction: The creation and fall of the Angels. Historiated Bible of Guiard Des Moulins, first part. Paris, about 1410. Ms. 9001, f.19. Showing the portion where Lucifer, for his rebellion, is thrust out of heaven & is demonified on the way down into the jaws of hell. Other angels fall with him, he has a crown on his head to symbolize his rank as becoming the Lord of Darkness. See also: Jeffrey Burton Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, NY: Cornell Un. Press, 1988).
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- 1201- G. J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst, Door ('S-Gravenhage: Martinus Nijhoff, 1936)*, 209, Afb.91. *Pijlerschildering in de St. Walburgkerk te Zutphen. (Na de restauratie). Michael lances dragon.*
- 1202- Joseph Campbell, with Bill Moyes Editor, *The Power Of Myth*, (NY: Lon.: Doubleday, 1988), see the colored plates in between pp.108-109, plate 14, "Fall of the Rebellious Angels, from Les Tres Riches Heures du Duc de Berry, Brothers Limbourg, Franco-Flemish, 1411-16." A.D.
- 1203- Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, Ithaca & Lon.: Cornell Un. Press, 1981, 81.
- 1204- Wim Swaan, *The Late Middle Ages, Art and Architecture from 1350 to the Advent of the Renaissance*, (Ithaca, New York: Paul Elek, LTD., 1977, Cornell University Press), p.162-3, fig.257. Harper's Encyclopedia of Art, Architecture Sculpture Painting, Decorative Arts, based on the work of Louis Hourticq, translated under the supervision of Tancred Borenius, PH.D., D. LIT., fully revised under the direction of J. Leroy Davidson & Philippa Gerry, L-Z, (New York & London: Harper & Brothers, 1937), vol. II, page after 258, see bottom left area. COSIMO TURA: ST. GEORGE OVERCOMING THE DRAGON.
- 1205- David M. Zesmer, *Guide to English Literature From Beowulf through Chaucer & Medieval Drama*, (NY: Barnes & Noble, 1961, 10th print 1970, Pub. Booksellers Since 1873), 279-83.
- 1206- *Five Illuminated Manuscripts of Giangaleazzo Visconti*, by Edith W. Kirsch, Published for College Art Association, by The Pennsylvania State Un. Press, Un. Park & Lon., 1991, see fig. 53. Belbello da Pavia (on a dei Grassi design), c. 1427. Fall of the Rebel Angels. Florence, Bibl. naz., Landau-Finaly, fols. IIV-12.
- 1207- A Catalogue Of Italian, Spanish and Byzantine Paintings, The Metropolitan Museum of Art, by Harry B. Wehle, N.Y. 1940, 212-3, Unknown Valencian Painter, Early XV c. 39.54. Saint Michael triumphant.
- 1208- A Catalogue Of Italian, Spanish and Byzantine Paintings, The Metropolitan Museum of Art, by Harry B. Wehle, N.Y. 1940), p.214-16, #76.10, Compare Isa.14:12-19; Rev.12: 13:10. "Unknown Valencian Painter, First Quarter of the XV Century". #12.192. Saint Michael and the Dragon. Formerly attributed by the Museum to the Master of the Bambino Vispo. J.P. Richter, Cat. of Locko Park (1901), no. 203, ill., attributes this painting to Neri de Bicci. While F. J. Sanchez Canton said in 1930, that it was either the Valencian or the Majorcan school. However, D. Angulo said in 1933 that it was Valencian, & dates it 1400-1450 A.D. J. Gudiolit, in 1940, called it a Valencian work, which dated between 1400 & 1430 A.D.

- 1209- Federico Zeri, 1976, Italian Paintings in the Walters Art Gallery, Baltimore: Pub. by the Trustees, 1:236, Pl.116, fig.159. "Antonio Vivarini..." No. 703, reproduced in van Marle, VII, fig. 231. A conspicuous borrowing from one of the masters of the Venetian Gothic, painted in Antonio Vivarini's early phase, before 1440.
- 1210- Jennifer O'Reilly, A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages, (NY, U.S.A., & Lon., England: Garland Pub., Inc., 1988). Thesis submitted to Un. of Nottingham for the degree of Dr. of Philosophy, October 1972), 226-7.
- 1211- John Coulson, Editor, Introduction by C. C. Martindale, S. J., The Saints, A Concise Biographical Dictionary, (New York: Hawthorn Books, Inc., 1958, 1960), p. 332 & 353, Michael, with a sword in his hand, painted by Hans Memline, 1430—35—1495. Wallace Collection, London.
- 1212- Benedictine Monks of St. Augustine's Abbey, Ramsgate, The Book of Saints, A Dictionary of Servants of God, (Wilton, Connecticut: Morehouse Pub., 1921, 1989, sixth edition), 401.
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- 1214- Terry Givens, When Souls Had Wings,... (New York: Oxford University Press, 2010), 69.
- 1215- L.M.J. Delaisse, Medieval Miniatures, From the Department of Manuscripts, Formerly the Library of Burgundy, NY: Harry N. Abrams, The Royal Library of Belgium, 136-7, The Punishment of the Rebellious Angels.
- 1216- Edward McNall Burns, Robert E. Lerner, & Standish Meacham, Western Civilizations, Their History and Their Culture, (NY: W. W. Norton & Co., 1st ed. 1941, 7th ed. 1968-9, 10th ed. 1984), vol. 1, see color plate before p.385, "Vespers of the Holy Ghost, with a View of Paris, Jean Fouquet. From the Book of Hours of Etienne Chevalier, 1461. The cathedral in the art work is Notre Dame" (Robert Lehman). Medieval Travellers, by Margaret Wade Labarge, 1982, Pu. W.W. Norton & Co., NY, & Lon., 21, plate 6; Europe 1492 Portrait of a Continent 500 Years Ago, by Franco Cardini, Pub. by Facts On File, NY., Oxford, 1989 by Anaya Editoriale, 32.
- 1217- Devils, Demons, Death and Damnation, by Ernst and Johanna Lehner, (Dover Pictorial Archive Series), Dover Pub., Inc., N.Y., 1971, p.25, fig.50. Casus Luciferi (the fall of Lucifer). From Biblia Pauperum (the poor man's Bible), a block-book printed at Bamberg, 1470.
- 1218- Federico Zeri, 1976, Italian Paintings in the Walters Art Gallery, (Baltimore: Pub. by the Trustees), vol.1, p.193-4, pl.96, fig.127. Serra (L'arte nelle Marche. II, periodo del Rinascimento, 1934, p.272, 281, figs.348, 357), mistakes the 2 faces of the standard for 2 different pictures, & dates the St. Michael near 1491. Lorenzo di Alessandro, St. Michael (reverse) side.
- 1219- Michel Colombe, a French sculptor, born about 1430 A.D., & died in 1512 A.D., is said to have been of Breton origin, born in the neighborhood of Leon. And lived in Touraine. During the Gothic period he settled at Tours. In 1473-4 A.D.. He went to work on several works. One of which hints to dragon slaying type lore. Harper's Encyc. of Art, Vol.1, p.83-4. Note also the art work depicting "COLOMBE (Michel). St. George FIGHTING THE DRAGON." Paul Vitry's Michel Colombe et la sculpture française de son temps. Paris, 1901.
- 1220- New International Illustrated Encyclopedia of Art, Vol.8, p. 1671-3, Palazzo Barberini, Rome. Vol.8, p. 1672. Vol.21, p. 4378-9, & Vol.23, p. 4698-9, Vol.24, p. 4904-5.
- 1221- Angelo S. Rappoport, Ph.D., Ancient Israel Myths and Legends, NY: Bonanza Books, 1987, 3 vols. in 1. Vol.1, p. 6-9, 39, 42-43, 70-1, Huge Nibley, The Collected Works of Huge Nibley, Provo & SLC, Utah: FARMS, & Deseret Book Co., vol. 1: Old Testament and Related Subjects, (1986), 153-59. Nibley, vol.16: The Message of the Joseph Smith Papyri, An Egyptian Endowment, 2005, 2nd ed., 424-46, 436-41, 455-56, 471, 496-98, 531-32. Bernard J. Bamberger, Fallen Angels, Soldiers of Satan's Realm, (Philadelphia, Jewish Publication Society of America, 1952), 109-10, Miscellaneous Coptic Texts (In the Dialect of Upper Egypt), Edited & translated by Ernest Alred Thompson Wallis Budge, M.A., Litt. D., 1915, p.576, & 579, (Brit. Mus. MS. Oriental, No. 7030). Jahrbuch Der Berliner Museen, Jahrbuch der Preußischen Kunstsammlungen, Neue Folge, Berlin, Germany: Gebr. Mann Verlag, 1977, Neunzehnter Band, 1977, p.167, Abb. 51. Mathias Kager zugeschr., Verkündigung, 1599, Federzeichnung lav., Düsseldorf, Kunstmuseum. Baby Jesus' spirit descends out of heaven towards Mary, his mother to be. Page 167, Abb. 52. Philipp Offenbach fälschlich zugeschr.. Verkündigung, 1600, Wien, Kunsthistorisches Museum. Baby Jesus' spirit descends out of heaven towards Mary, his mother to be. Stephen D. Ricks, & LeGrand L. Barker, Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament & in the Book of Mormon, SLC, Utah: Eborn Books, 2009, 101-2, 112-17, 197, 201-2, 271, 373-407, 434-5. Donald W. Parry, (Editor), Marion D. Hanks, Huge W. Nibley, Adrew F. Ehat, Truman G. Madsen, John M. Lundquist, Stephen D. Ricks, Donald W. Parry, Michael A. Carter, John J. Sroka, John W. Welch, M. Catherine Thomas, William J. Hamblin, Brian M. Hauglid, John A. Tvedtnes, and many others providing research papers, & unpublished works for authors to consider, Temples Of The Ancient World, Ritual and Symbolism, SLC, Utah: Desert Book Co., 1994, & Provo, Utah: FARMS). Jeffrey M. Bradshaw, Temple Themes In the Book of Moses, SLC, Utah: Eborn Pub., 2010, 26-48, 53-59, 77, 81, 84-89, 100-101, 115, 117-24, 151, 188-92. James Wasserman, The Temple of Solomon, From Ancient Israel to Secret Societies, Rochester, Vermont, Toronto, Canada: Innter Traditions, 2011, 63-67, 76, 81, 86, 102-03, 172-73.
- 1222- There are many cases in art of protective garment traditions, to name a few: Laurie Schneider Adams, A History of Western Art, Boston, NY, etc.: McGraw Hill, 1994, 1997, 2001, 3rd ed., p. 188, figures 12.9 & 12.10, Gislebertus, Last Judgment, Cathedral of St. Lazare, Autun, Burgendy, c. 1120-1135. Souls wrap themselves in Michael's angelic robes to protect themselves from the monstrous devils, during the weighing of souls. Thus, post-death, encounters with deeds, where the post-fall from heaven activities of the devils are in how they try to tip the scales by hanging on them. Thus, attempting to cheat the verdict of judgment against the soul being judged. Denise Hooker, (Editor), History of Western Art, (NY: Barnes & Nobles, 1994, text & art work 1989, Boxtree Limited), p. 88-89. Etc. Henry Ansgar Kelly, The Devil at baptism: Ritual, Theology, and Drama, (Ithaca and London: Cornell University Press, 1985). Michel Pierre, Morgan - Antoine Sabbagh, The Human Story, Europe In The Middle Ages, (Englewood Cliffs, New Jersey: Silver Burdett Press, 1988), p. 34, originally published in 1986 by Casterman, under the title: L' Histoire des Hommes: L' Europe du Moyen Age. Sir Herbert Read, Dr. Donald E. Strong, Professors David Talbot Rice and Giuseppe Bovini, and G. Zarnecki, Peter Lasko, Dr. George Henderson, The Book of Art, A Pictorial Encyclopedia of Painting, Drawing, and Sculpture, (Grolier Inc., 1965), vol. 1, Origins of Western Art, p. 138, A: The Dormition of the Virgin, 10th century, Cologne, Schnütgen Mus. An angel descends with a cloth to cloth Mary's soul in, as also seen in another section.
- 1223- R.&L. Brasch, (Dr.) How Did It Begin? The Origins of Our Curious Customs & Superstitions, (NY: MJF Books, 1st Pub. paper back 2011. Hardback 2014, CR 2006 Li Brasch), 37-8. Eric Maple, Superstition and the Superstitious, (South Brunswick, New York: A. S. Barnes & Company, 1971, first American Edition, 1972, Cranbury, New Jersey), 40, knot tied in matrimony, representing the bond of marriage: "Among primitive people a knot is often regarded as an amulet that protects one from the attack of evil spirits." (Page 88). See also p. 82-83,

with demons venturing forth at night to attack sleeping mankind, led to the superstition of nurses in hospitals, upon making beds, they would have to be careful not to place new blankets over a chair, for this could mean at least three deaths in the hospital could follow, so goes this bedding blanket superstition. It should also be remembered, that in the past, the dead were often wrapped in woollen blankets before burial. E. And M. A. Radford, *The Encyclopedia of Superstitions*, (USA: Metford, 2002), 28, babies were believed to be in constant peril from witches, fairies, and evil spirits, until they were christened, or baptized, thus amongst other protective charms, parents would put "his parents' clothes in the cradle." See also p. 105–106, clothes, p. 354–60, wedding dress, & veil superstitions. Iona Opie and Moira Tatem, (Editors), *A Dictionary of Superstitions*, (Oxford, New York: Oxford University Press, 1989), 86–88, protective clothing lore & superstitions is seen in the turning of a cloak inside out to protect one against evil spirits-devils, called Pucks, in 1648 R. Corbet Poet Stromata 55, 'Inter Boreale'. "Turne your Cloakes. Quoth hee, for Puck is busy in these Oakes: If ever wee at Bosworth will be found Then turne your Cloakes, for this is Fayry-ground." See also: Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (NY: Gramercy Books, 2000 ed., earlier editions by Crown Pub., 1978), 291, also citing Inter Boreale, in foot note. For more on lore & superstitions on protective cloths, garments, & other clothing items, threads, that was believed to protect loved ones from the different demons, & other dark demonic creatures of the forests, streams, lakes & underground races of fallen angels, evil spirits, & unclean spirits, see p. 63–65, 70–71, 78–80, 94, 117, 122–24, 148–50, 156–59, 197–200, 214–219, 223–24, 245–46, 258–63, 270–71, 314–19, 333, 360–63, 371, 385–86, 403, 407, 441–42, 464. Dr. Paul Carcus, *The History of the Devil & the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, originally pub. in Chicago: Open Court Publishing Co., 1900), 346–48, 387–88, 401, 406–414. Jeffrey Burton Russell, *Lucifer, The Devil in the Middle Age*, (Ithaca, London: Cornell University Press, 1984), *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell University Press, 1988).

1224- <https://jennajaxon.wordpress.com/2014/01/10/b-is-for-bedding-the-bride/> - [https://commons.wikimedia.org/wiki/File:Memmo Di Filippuccio - Erotic scenes - WGA15023.jpg](https://commons.wikimedia.org/wiki/File:Memmo_Di_Filippuccio_-_Erotic_scenes_-_WGA15023.jpg) -

1225- <http://ica.themorgan.org/manuscript/page/30/77118> - Morgan Lib. & Museum, NY, Medieval & Renaissance Manuscripts, Book of Hours, Paris France, 1485–90, MS M.231 fol. 137r.

1226- <http://medieval.tumblr.com/post/1043075716/this-is-just-right-out-rhea137-making-visible> - <http://perpetuummobile.tumblr.com/page/4> - Different views on the interpretation of this art work. Most agree & claim that this illumination is from a fifteenth-century French manuscript shows a couple in bed. The Holy Trinity—father, son and Holy Ghost—watch from the upper left corner and send them a naked childlike form. Similar to iconography of the Annunciation, where a naked spirit baby of Christ descends down to Mary. In this art work, the scroll quotes Genesis from the Latin Bible: 'Let us create man in our image and likeness' ('Faciamus hominem ad imaginem et similitudinem nostram'). The slippers by the bed refer to God's commandment to Moses to remove his sandals before the holy ground of the burning bush. Thus, possible types for the setting to be like the early to later Christian mysteries, the removal of clothing items, the couple having most likely been recently been joined together through the mystery of marriage, and so points to the holiness of the sacrament of marriage. The woman's extended right arm probably signifies Eve's offering the apple from the Tree of Knowledge, reminding us that we all inherit Original Sin at conception. The burning candle on the mantelpiece indicates the beginning of a new life about to go through ensoulment. As to when the spirit enters the body, many variable opinions on the timing. <http://www.sites.hps.cam.ac.uk/visibleembryos/sl3.html> - <http://wtfarthistory.com/post/7886097565/homunculus-n-a-little-human> -

1227- <http://medieval.tumblr.com/post/1043075716/this-is-just-right-out-rhea137-making-visible> - <http://perpetuummobile.tumblr.com/page/4> - Different views on the interpretation of this art work. Most agree & claim that this illumination is from a fifteenth-century French manuscript shows a couple in bed. The Holy Trinity—father, son and Holy Ghost—watch from the upper left corner and send them a naked childlike form. Similar to iconography of the Annunciation, where a naked spirit baby of Christ descends down to Mary. In this art work, the scroll quotes Genesis from the Latin Bible: 'Let us create man in our image and likeness' ('Faciamus hominem ad imaginem et similitudinem nostram'). The slippers by the bed refer to God's commandment to Moses to remove his sandals before the holy ground of the burning bush. Thus, possible types for the setting to be like the early to later Christian mysteries, the removal of clothing items, the couple having most likely been recently been joined together through the mystery of marriage, and so points to the holiness of the sacrament of marriage. The woman's extended right arm probably signifies Eve's offering the apple from the Tree of Knowledge, reminding us that we all inherit Original Sin at conception. The burning candle on the mantelpiece indicates the beginning of a new life about to go through ensoulment. As to when the spirit enters the body, many variable opinions on the timing. <http://www.sites.hps.cam.ac.uk/visibleembryos/sl3.html> - <http://wtfarthistory.com/post/7886097565/homunculus-n-a-little-human> -

1228- Preexistence themes are found in the concept, ensoulments. See for example: Pacino di Binaguida, *Tree of Life* c. 1310. - <http://wtfarthistory.com/post/7886097565/homunculus-n-a-little-human> - naked baby souls descend down from heaven to be born, or to go through ensoulment, the soul clothed in a physical mortal body. https://images.search.yahoo.com/yhs/search;_ylt=AwrTca8o06RYcj0AhKonnlIQ?p=Pacino+di+Binaguida%2C+Tree+of+Life+c.+1310&fr=yhs-mozilla-004&fr2=piv-web&hspart=mozilla&hsimp=yhs-004 -

1229- <http://wtfarthistory.com/post/7886097565/homunculus-n-a-little-human> - Annunciation, late 12th century, tempera and gold on panel. The Holy Monastery of Saint Catherine, Sinai, Egypt, Christ child in Mary's womb is in the mandorla symbol, (). This symbol is often seen around those who go through different realms. <https://encrypted-tbn3.gstatic.com/images?q=tbn:ANd9GcR5dRjJ9biupG85Dnw7LtlIdIsUVepoX930TziWix7BQedlimHAs6g>

1230- Charles D. Cuttler, Northern Painting, From Pucelle to Bruegel/Fourteenth, Fifteenth, & Sixteenth Centuries, (NY, San Francisco, etc.: Holt, Rinehart & Winston, Inc., first printing 1968), 62, fig. 82. Master Francke, Nativity, Englandfahrer Altarpiece, 1424, Kunsthalle, Hamburg. Christ child, light from the Father, Christ in mandorla type light, 2 angels with blanket-veil?

1231- Charles D. Cuttler, Northern Painting, From Pucelle to Bruegel/Fourteenth, Fifteenth, and Sixteenth Centuries, (New York, Chicago, San Francisco, etc.: Holt, Rinehart & Winston, Inc., first printing 1968), in between p. 68 & 69, color plate 7. Master of Flémalle, Mérode Altarpiece, c. 1426, Metropolitan Museum of Art, New York, (Cloister Collection, Purchase), see p. 76. Laurie Schneider Adams, *A History of Western Art*, (Boston, New York, etc.: McGraw Hill, 1994, 1997, 2001, third edition), 262–63, figs., 15.30 & 15.31.

1232- Elizabeth R. Hayes, *The Evolution of Visual, Literary, & Performing Arts, From Tribal Cultures Through The Middle Ages*, (Herriman, Utah: Blue Ribbon Books, 2004, Freethinker Press), 203, Illustration 193. Mystery play of 1439, in the Portinari Chapel in Milan, story of the Annunciation, angel descends in mandorla symbol, artificially illuminated with lights.

1233- Robert Oertel, *Early Italian Painting to 1400*, (New York & Washington: Frederick A. Praeger, 1966), fig. 52. FILIPPO RUSUTI *The Creation*. Assisi, San Francesco. Art and Mankind, General Ed., Rene Huyghe, Pub., Prometheus Press N.Y., 1958, p.149-50, fig. 296; *The Art of the Illuminated Manuscript*, by David M. Robb, Pub. South Brunswick etc., 1973, p.168-9, fig.107; *Ethiopia Illuminated Manuscripts*, texts by Stephen Wright, etc., 1961, Pub. by The N.Y. Graphic Soc., pl.XIX; *The Icon*, Kurt Weitzmann, etc., 1982, Pub. Alfred A. Knopf, N.Y., pp.107, & 321; *History of Art* by H.W. Janson, Pub. Harry N. Abrams, N.Y., 1986, p.82, fig.123, pp.225-8, fig.328; *The Malcove Collection*, Ed. by Sheila D. Campbell. Un. of Toronto Press 1985, p.258, #351; *Medieval Art*, W.R. Lethaby, revised by D. Talbot Rice, Pub. Thomas Nelson & Sons LTD, Lon. & N.Y., p.50, pl.14; *The Medieval Treasury*, by Ed. by Paul Williamson, Pub. by Victoria & Albert Museum, 1986, pp.116-7; *Ivory Carvings in Early Medieval England* by John Beckwith, C/R 1973 by Harvey Miller & Medcalf LTD, Lon., Eng., fig.33; *Monuments of Romanesque Art*, by Hanns Swarzenski, 1967, orig. Pub. in 1954, Un. of Chicago Press, pl.66, fig.151. <http://www.encyclopedie.bsditions.fr/image/article/image/ITPEIPRIRUSUTIF001.jpg> - Rusuti.

1234- Charles D. Cuttler, *Northern Painting, From Pucelle to Bruegel/Fourteenth, 15th, & 16th Centuries*, (New York, Chicago, San Francisco, etc.: Holt, Rinehart & Winston, Inc., first printing 1968), p. in between 164 & 165, color plate 13. Hugo Van Der Goes, *Portinari Altarpiece*, c. 1474–76. Uffizi, Florence. Christ child in mandorla shaped light at Nativity scene. Laurie Schneider Adams, *A History of Western Art*, (Boston, New York, etc.: McGraw Hill, 1994, 1997, 2001, third edition), 270–71, fig. 15.39. Denise Hooker, (Editor), *History of Western Art*, (New York: Barnes & Nobles, 1994, text & art work 1989, Boxtree Limited), 160, plate 176.

1235- Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (New York: Crown Publishers, 1982), 164.

1236- Robert Hughes, *Heaven & Hell in Western Art*, (NY, NY: Stein & Day, 1968), 147. Piero della Francesca, 1470, Michael's victory of the serpent-devil. National Gallery, London.

1237- Emile Mâle, *Religious Art in France, The Late Middle Ages, Studies in Religious Iconography*, (Princeton Un. Press, Bollingen Series, 1986), 68, fig. St. Michael fighting demons. Hours for use of Rome, made in Paris, Jean du Pré, Feb. 4, 1488. London, British Museum. IA 39821. Council in heaven, prayer circle, & war in heaven.

1238- Franco Cardini, *Europe 1492 Portrait of a Continent 500 Years Ago*, NY, Oxford: Facts On File 1989, Anaya Editoriale, 30.

1239- Franco Cardini, *Europe 1492, Portrait of a Continent 500 Years Ago*, NY, Oxford: Facts On File, 1989, Anaya Editoriale), 142.

1240- Roger S. Wieck, *Time Sanctified, The Book of Hours in Medieval Art & Life*, NY: George Braziller, Inc., NY in Association with Walters Art Gallery, Baltimore 1988, p.128, fig.117. Clerics Pray over a Corpse while Michael Battles a Devil for his Soul. France, Rouen, ca. 1480, Master of the Geneva Latini, Waters 284, fol. 85; Cat. No. 60.

1241- Terryl Givens, *When Souls Had Wings...* (New York: Oxford University Press, 2010), 152.

1242- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 48, 335, notes 39–40. James H. Charlesworth, *Old Testament Pseudepigrapha*, (NY: Doubleday, 1983), 1:523, 539, 541. Fourth Book of Ezra, IX, 13, VII.127–28, 132, 78. Willis Barnstone, (Editor), *The Other Bible*, (Calif.: Harper & Row, 1984), 512–16. R.H. Charles, *The Apocrypha & Pseudepigrapha of the Old Testament*, (Oxford: Clarendon Press, 1913), 2:569-70. https://en.wikipedia.org/wiki/Hugh_Latimer -

1243- Rene Huyghe, Prof. College of France, General Ed., Art & Mankind, Larousse Encyclopedia of Renaissance And Baroque Art, (NY: Prometheus Press, 1958, 1961, Paul Hamlyn LTD, 1963, 1964). Auge, Gillon, Hollier-Larousse, Moreau et Cie , France: Librairie Larousse, & this ed., Lon., Eng.: Paul Hamlyn LTD, 1963), p.16-17, fig.8. GERMAN, BERNT NOTKE. St. George & the Dragon. Polychrome sculpture. 1488. Stockholm Cathedral.

1244- Rene Huyghe, (Professor in the College of France, General Editor), Art and Mankind, Larousse Encyclopedia of Renaissance And Baroque Art, (New York: Prometheus Press, 1958, 1961, Paul Hamlyn LTD, 1963, 1964). Auge, Gillon, Hollier-Larousse, Moreau et Cie (Paris France: Librairie Larousse, and this edition, London, England: Paul Hamlyn LTD, 1963), 69, & 73-4, on p.69 see fig. 124. SPANISH. BARTOLOMME BERMEJO (active 1474-1498). St Michael. Panel of an altar from Tous. Wernher Collection, Luton."

1245- A Visual Dictionary of Art, General Editor, Ann Hill, 1974, William Heinemann, etc., p. 222, ALBRECHT DURER St Michael and the Dragon from the Apocalypse series. 1498. Woodcut. BM London. See also: *The Encyclopedia Of Visual Art*, Limburg Brothers, & Ribalta, Vol.7. See also: Harper's Encyc. of Art, Vol. 1, p. 109. *500 Years of Art In Illustration, From Albrecht Durer to Rockwell Kent*, by Howard Simon, 1949, Garden City Pub. Garden City, New York, p.35, depicting *The Battle of the Angels' Apocalypse Series*"; See also: *Devils, Demons, Death and Damnation*, by Ernst and Johanna Lehner, (Dover Pictorial Archive Series), Dover Pub., Inc., N.Y., 1971, p.26, fig.51. Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 201.

1246- *Paintings in the Louvre*, Lawrence Gowing, 1987, Stewart, Tabori & Chang, NY, p.76, Josse Lieferinxe active in Provence 1493-1505/08 Calvary. Acquired in 1962. R.F. 1962-1 (S/AR).

1247- Harper's Encyc. of Art, Vol.1, p.84. https://www.wga.hu/html_m/c/colombe/michel/stgeorge.html

1248- Rene Huyghe, Professor in the College of France, General Ed., Art and Mankind, Larousse Encyclopedia of Renaissance And Baroque Art, NY: Prometheus Press, 1958, 1961, Paul Hamlyn LTD, 1963, 1964. Auge, Gillon, Hollier-Larousse, Moreau et Cie (Paris France: Librairie Larousse, this ed., Lon., Eng.: Paul Hamlyn LTD, 1963), fig.396, p.181. ITALIAN. RAPHAEL (1483-1510). St Michael slaying the Dragon. c. 1502. Louvre. See also p.184.

1249- Edward McNall Burns, Robert E. Lerner, & Standish Meacham, *Western Civilizations, Their History & Their Culture*, NY: W.W. Norton & Co., 1st ed. 1941, 7th ed. 1968-9, 10th ed., 1984. Vol. 1, p.428, *The Creation of Adam* by Michelangelo. 1 of a series of frescoes on the ceiling of the Sistine Chapel in Rome, 1508-12.

1250- Alice K. Turner, 1993, *The History of Hell*, (NY, San Diego, U.S.A.: London, England: Harcourt Brace & Company). Anna D. Kartsonis, Anastasis, *The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Scroll down in blog to article: <http://drivetimelivearchivespromosources.blogspot.com/> *Passover, Easter & Garment Types of Deification in the Resurrection* (Easter Sunday, 4-8-2012), by Darell Thorpe, see: Christ in Limbo, 1440s Friedrich Pacher - Szépművészeti Múzeum - Budapest. In many cases, souls in limbo, hell, hades, purgatory, etc., are depicted naked, without protective garments, or robes. Christ's right to Adam's left, a red-haired Eve is by Adam. Hjembæk 1475 Harrowing of Hell Sect 2 south arch. Naked souls, first Adam, are raised up out of the jaws of hell by different types of hand & wrist grasping. The traditional trade mark of the resurrection, or the anastasis are different types of hand & wrist grips as Christ resurrects the dead out of their graves. Eve is a red-haired woman, like in Michelangelo's works of the Creation of Adam & Eve. Descent into hell - f.20r of MS K.26 one of sequence of 46 biblical illustrations cent. 1270-80, inserted at front of 14th c Psalter. Naked souls raised by hand grips out of the jaws of hell, thus being resurrected. Descent into Limbo, Évrard d'Espinques illumination

manuscript, Middle Ages. Christ reaches out his hand to clasp the hand of Adam, the first naked soul to be resurrected out of the jaws of limbo. 14th century, Christ's descent into purgatory. Christ grips the hand of a naked Adam, the first in many to be resurrected out of purgatory. Art redrawn by Debra Wirth, for an original see: Claude Schaeffner, *Artistic Consultant: Jean-Clarence Lambert & others, Gothic Painting*, (England: Ed. S.A. Geneva 1968), vol. I, p. 48), 14th century, the Master of Westphalia, Christ in Purgatory. Harrowing of hell Caparoso altarpiece of Caparoso 1507 St Mary's Cathedral Pamplona Spain. Descent of Christ to Limbo 1365-68 Andrea da Firenze - Cappella Spagnuolo, Santa Maria Novella, Florence. Master of the Narbonne Parament - Entombment, descent into Hell, and Noli me tangere c 1375 Musée du Louvre - Paris. After the harrowing of hell. Cité de Dieu La - Augustinus council in heaven; fallen angels, creation of Eve hand clasp. Bible of Robert de Bello - England S - E - Canterbury 1240 1253 Historiated initial with scenes of Genesis, Council in heaven, falling angels, creation scenes, God pulls Eve out of Adam's side by hand clasp. Reader's Digest, ABC's of the Bible, (NY: The Reader's Digest Association, 1991), p. 18, Creation of Eve, Dutch illustration, 15th cent., hand clasp. Hjembæk. c.1475. (M-K 11-091) Creation of Adam and Eve, Creation drama hand clasping. Gjerrild. c.1500. (M-K 10-006) Creation of Eve, God clasping Eve's wrist. (Ghiberti) Creation of Adam hand clasp with God - 1425-52 Bronze door to Baptistery - Florence, Creation of Adam, God's left hand to Adam's left to clasp hands. Ejlsing. c.1525. (M-K 07-024) Marriage of Adam and Eve, hand & wrist grasping, Eve has long red hair. BIBLE German Nuremberg Anton Koberger 17 February 1483 God pulls Eve out Adam's side, by hand clasping, Creation of Eve surrounded by praying angels in heavenly council? Even has long red hair. Hjembæk. c.1475. (M-K 11-085) Harrowing of Hell, hand clasp between Adam & Christ, Eve there too, has long red hair. Early Christian Art, Late Roman & Byzantine Empires, 3rd - 7th c. fig. 83, Christ's descent into Limbo, 4th-5th c. AD. Adam's right to Christ's right. Venice, St. Marks. Painting I, p. 48, Wallraf-Richartz Mu., Cologne, Col. dir. Claude Schaeffner, etc., Eng.: 1968, Christ in Purgatory, 14th cent. Gothic painting, Master of Westphalia. Also: Holy Water Bucket (SITULA) Ivory Ottonian (Milan) 980 AD, Christ lifting Adam out of hell, Angels assist Christ. <http://restoredapologetics.blogspot.com/> Walter Lowrie, Art In The Early Church, 1947, plate 100. Christ descent into limbo, 4th or 5th cent.

1251- Terry L Givens, *When Souls Had Wings*,... (NY: Oxford Un. Press, 2010), 69.

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1253- Raymond A. Moody, Jr., M.D., *Reflections On Life After Life*, (Toronto; New York; London & Sydney, Bantam Books, 1977, 6th printing, Nov. 1983), p. 12-13, 28, note 1: Edith Hamilton & Huntington Cairns, eds., *The Collected Dialogues of Plato*, trans. Hugh Tredennick, Bollingen Series 71 (New York: Pantheon Books, 1961), p. 844. Plato, *The Republic*, Book X, written about 360 B.C.E., Translated by Benjamin Jowett.

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1305- Christ hints to preexistence themes, when he talked about how he came down from heaven. He used types, such as how he is the bread that came down from heaven. He didn't fully explain his exact meanings, but reserved the full disclosure for his apostles to know the "mysteries" about the preexistence, the meaning of the sacrament, etc. John chapter 6, 8:58-59; 9:2. Terryl L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 168-69. Bart D. Ehrman, Lost Christianity, The Battles for Scripture and the Faiths We Never Knew, (New York: Oxford University Press, 2003). Ehrman, Misquoting Jesus, The Story Behind Who Changed the Bible and Why, (New York, New York: Harper San Francisco, A Division of Harper Collins Publishers, 2005). Ehrman, The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament, (New York, Oxford: Oxford Un. Press, 1993). Darell Thorpe, The Pre-existence: Our Pre-earth Life As Spirits In A "Family In Heaven" (1992), now on line as Kindle edition rough draft. R. G. Hamerton-Kelly, (Professor of the New Testament McCormick Theological Seminary, Chicago), Society for New Testament Studies Monograph Series 21, Pre-Existence, Wisdom And The Son of Man, A Study of the Idea of Pre-existence in the New Testament, (Cambridge University Press; Cambridge, Great Britain, 1973). Charles Francis Potter, (Rev. & Dr.), Did Jesus Write This Book? A Study of The Book of the Secrets of Enoch, Reappraising it in the light of the Qumran, Chenoboskion, and other recently discovered manuscripts and papyri. (Greenwich, Conn.: A Fawcett Crest Book, 1965, 1967). George W. E. Nickelsburg & James C. VanderKam, 1 Enoch, A New Translation, (Minneapolis: Fortress Press, 2004). Huge Nibley, Dr. (Series): The Collected Works of Huge Nibley, (Provo & Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), Volume 1: Old Testament and Related Subjects, (1986). Volume 2: Enoch The Prophet, (1986). Nibley, vol. 3, The World And The Prophets, 1987, p.168, see also note 9, on p.311. "Clementine Recognitions I, 52, in PG 1:1236, see J. P. Migne, Patrologiae Cursus Completus; Series Latina, 221 volumes; (Paris: 1844-1864). Patrologia Cursus Completus, Series Graeca (Paris: 1857-1866, 161 volumes). Lenet H. Read's series of articles: How the Bible Came to Be, published in The Ensign, (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, 1982), series ran from January 1982 through September 1982. Reader's Digest, Reader's Digest's, The Bible Through The Ages, (Pleasantville, New York and Montreal, Canada: The Reader's Digest Associations, Inc., 1996). John Lawrence Mosheim, D.D., An Ecclesiastical History, (London: 1819, Translated by Archibald MacLaine), 6 vols. Darell Thorpe, The Mystery Behind the Mysteries, Ritualistic Realm Pilgrims In early to later Christian Mysteries, (1996-1997). Angelo S. Rappoport, Ph. D., Ancient Israel Myths and Legends, (New York: Bonanza Books, 1987), three volumes in one. Tertullian [A.D. 145-220], seems to have considered the writings of Bonanza to be genuine scriptures which were restored through Ezra. (See: The Ante-Nicene Fathers, Vol.4, p.15-16.) The Book of Hermas, or the Shepherd of Hermas, is said to have been part of some of the earlier Christian Bibles. What were some of the reasons why this book was taken out of later canons? "Evidently at Naples, the Shepherd won, at least for a time, its struggle to be received among the canonical books of the New Testament." (Early Christian Art and Architecture, by Robert Milburn, 1988, Un. of Calif., Press, Berkeley and L.A., p.55; See also: The Ante-Nicene Fathers, Vol.2, Intro. note to Hermas, p.3-7; Mormon Issues #1, April, 1991, p.4, Bible, So Many Versions, by Van Hale & Bill Forrest with Don Bradley on this issue. See also: Apostasy to Restoration, by T. Edgar Lyon, Deseret Book Co. SLC., Ut., 1960, p. 67. John P. Lundy wrote that that the Shepherd of Hermas "was the most popular of books in the Christian community, i. e., from the second to the fifth centuries..." (Monumental Christianity, by John

P. Lundy, Pub., in N.Y., J W Bouton, 1876, p. 66, 196). "The Shepherd of Hermas was treated by some of the early fathers as if it formed part of the canon of scripture,..." (Butler's Lives of the Saints, revised edition by Herbert Thurston, S.J., and Donald Attwater, Vol.III, July . August . September, Pub. P.J. Kenedy & Sons, N.Y., 1956, p.678). The Shepherd of Hermas symbolically calls the pre-existing Church "an old woman". "Old", because of how the Church dates back before the world was created. For "she" (the Church) was created first of all. The same early Christian writer also hints to hand clasps, & garments, & color symbolism to suggest the degree of sins, or the degree of righteousness of those who are clothed in different colors of garments. ANF, 2:9-13, 18-19, 36-37, & 44-55. The Lost Books of the Bible, p.143, 2nd Clement, chap.4:2; The Shepherd of Hermas, Sim. IX:110-111, p.149-151. Job 1:6, 38:4-8, 32:8, Ezk.28:13-19, Acts 2:22-36, 7:1, 30, 38, 13:29-37, 17:29-30, 38; & Num.16:22, 27:16; Eccl.12:7; Isa.9:6, 14:12-19, 30:1-5, 57:16, 63:9, 15-16; Zech.3:1, 12:1; Heb.12:9; Jer.1:5; Rom.6:3-11, 8:16, 29-30; Titus 1:1-2; 2 Tim.1:9; Heb. c.1-2; Jn.3:13, 6:33-51 & 62, 7:5, 28-33, 8:42, 57-9, 9:1-2, 12:44, & 49, 16:5, 28, 17:18; 20:21. Ex.3:1-14; Jude 6; 2 Pet. 2:4; Rev.6:9-11; 8:10, 9:1, chap.12, 13:10; Gen.2:4-5; Acts 17:29; John 1:1-14, 3:13, 6:33-53, 62, 7:28-33, 8:42, 57-9, 12:31-2, 44, 49, 16:5, 17:5-24, 20:21, Prov.30:4; Exod.3:1-14; Phil.2:5-12; Luke 10:18. Luke 4:33-41, 11:14-22; Jude 9; Mark 3:11-12. Amos 3:7; Eph.1:3-14, 3:3-15, 4:10-14; 1 Pet.1:19-21; Eccl.12:7; Luke 16:22-23; Heb.12:9; Gal.6:6-10; Jude 14-16; Isa.28:9-10; 1 Cor.2:6-16; 3:1-3, 15:12-28, Ps.xcvi.5; Deut. 32:8; Acts 17:26; Matt.24:34; Eph.4:7-10; Isa.14:12-19, 24:17-22, 26:19, 42:6-7, 49:8-9, 51:14; Psa.68:18, Rev.13:10, 1 Pet.3:15-22, 4:5-6. ANF, 1:27, 55, 57, 61, 83, 90, 105-6, 118-9, 139, 157-8, 167-173, 178, 181-86, 190-1, 213-31, 217, 219, 228, 230, 238, 241, 243, 250-1, 263, 264, 272, 285, 300-1, 331, 340, 346, 352, 356, 409-12, 421, 445-6, 449-51, 455-7, 462-3, 469, 478, 481, 488, 493-4, 499-500, 506, 510, 516-25, 543-4, 547, 549-53, 558, 560, 569, 572-3, & 575-7; vol.2:3, 10, 12, 61, 66-8, 73-4, 165-169, 215-219, 230-1, 253-4, 263-6, 453-4, & 582-3, etc., Vol.3:17, note 1, & 34-8, 44, & p.536. Tertullian, On The Flesh of Christ, (Trans. by Dr. Holmes), v. chap. xvii. Tertullian [AD 145-220], wrote that "God therefore sent down into the virgin's womb His Word, [Jesus Christ] as the good Brother, who should blot out the memory of the evil brother" [the devil]. ANF, 4:14-6, 23, 26, 32, 223, 263-4, 341-3, 405, 407, 422, 424, 427-8, 447, 464, 526-7, 538-9, 543-4, 558, 560, 565-71, 581, 591-607, 609, 632, 638-9, 640-1, 643-5, 648-9, 651-2, & 659-60; 8:52-6, 64, 73-4, 83-4, 105-110, 195; The Nicene & Post Nicene Fathers, Vol.1, p.82-88, Vol.5, p.11, 17, 518-24; Vol.6, p. xvi & xxv; Vol.12, xiii & xxix; Vol.14, p.312, 316-9; Clem. Alex., Strom., i. 15: Herodot., ii. 123; Clem. Rec.1:24; 7.

1306- Terryl Givens, *When Souls Had Wings*, (NY: Oxford Un. Press, 2010), 169, 355, end notes 78–85: Joseph Glanvill [& George Rust], *Two Choice and Useful Treatises*, B2, 17, 12, 15; 22, 25, 31, 42–43.

1307- ANF, 1:409-12, book 2, chaps 33–34. Irenaeus, *Against Heresies*, Note 1 in verse 2. Comp. Clem. Alex., Strom., i. 15: Herodot., ii. 123. Raymond A. Moody, Jr., M.D., *Reflections On Life After Life*, (Toronto; NY; London & Sydney, Bantam Books, 1977, 6th printing, Nov. 1983), p. 12-13, 28, note 1: Edith Hamilton & Huntington Cairns, eds., *The Collected Dialogues of Plato*, trans. Hugh Tredennick, Bollingen Series 71 (NY: Pantheon Books, 1961), p. 844. Plato, *The Republic*, Book X, written about 360 B.C.E., Translated by Benjamin Jowett. Terryl L. Givens, *When Souls Had Wings*,... (NY: Oxford Un. Press, 2010), 121, 159–60.

1308- Terryl L. Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 99–127, 160.

1309- Terryl L. Givens, *When Souls Had Wings*, *Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 159–163, 354, end notes 48–63: Macrobius, *Commentary on the Dream of Scipio* by Macrobius, trans. William Harris Stahl (New York: Columbia University Press, 1990), 185. Cicero, *Tuscan Disputations*, I.27; Consolation, cited by Lactantius, *On the Anger of God*, XI, in *The Ante-Nicene Fathers*, ed. Alexander Roberts and James Donaldson (Grand Rapids, Mich.: Eerdmans, 1977), 7:267. David E. Hahm, *The Origins of Stoic Cosmology* (Columbus: Ohio State University Press, 1977), 140, 151. James Mark Baldwin, ed., *Dictionary of Philosophy and Psychology*, 3 vols. (New York: Macmillan, 1902), 2:270. Ernest Fortin, "The Viri Novi Arnobius and the Conflict between Faith and Reason in the Early Christians Centuries," in *The Birth of Philosophic Christianity: Studies in Early Christian and Medieval Thought*, ed. J. Brian Benestad (Lanham, Md.: Rowman & Littlefield, 1996), 176. Stephen Bay's translation, from More, "Preface General," in *Philosophical Writings*, xiii. Xxv. Letter of Henry to Anne Conway, 12 May [1668], cited in Hutton, Anne Conway, 60. Allison P. Coudert, *The Impact of the Kabbalah in the Seventeenth-Century: The Life and Thoughts of Francis Mercury van Helmont (1614–1698)*, (Leiden: Brill, 1999), xix, 115, 222, chapters 3 & 6.

1310- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 161–163, 354–55, end notes 64–71: Richard H. Popkin, "The Spiritual Cosmologies of Henry More & Anne Conway," in *Henry More (1614–1687): Tercentenary Studies*, ed. Sarah Hutton (Dordrecht: Kluwer, 1990), 105. Attack against the publication was done in a letter, 1675, by Herman Rose, cited in Coudert, *Impact of the Kabbalah*, 115.

1311- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 164, 355, end note 68: Anne Conway, *The Principles of the Most Ancient & Modern Philosophy Concerning God, Christ & the Creatures*, II,2, VI, VII, 42–43, ed. And trans. Allison P. Coudert & Taylor Corse (Cambridge Un. Press, 1996), 39.

1312- Terryl Givens, *When Souls Had Wings*, *Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 173–76, 356, end notes 94–101: Thomas Traherne, "The Salutation," in *Selected Writings of Thomas Traherne*, ed. Dick Davis (Manchester: Fyfield, 1980), 19–20, 24–26, 28–30, 35.

1313- https://en.wikipedia.org/wiki/John_Locke

1314- Terryl L. Givens, *When Souls Had Wings*, *Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 192–93, 357–58, end notes 9–11: John Locke, *Essay Concerning Human Understanding*, I.1.8–2.1, I.2.2,5, II.27,14; ed. Peter H. Nidditch (Oxford: Clarendon, 1975), 48–50, 338–39.

1315- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 193–199.

1316- Terryl Givens, *When Souls Had Wings*, *Pre-mortal Existence in Western Thought*, NY: Oxford Un. Press, 2010, 169, 355, notes 86–87: Edward Warren, *No Præexistence*; or, *A Brief Dissertation against the Hypothesis of Humane Souls, Living in a State Antecedaneous to This* (Lon.: Samuel Thomson, 1667). 2–4, 7–8, 24.

1317- Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 385, Internet Archives: https://archive.org/details/bub_gb_K0gzHmvOW9wC – Nicolas Caussin, *La Cour Sainte*, published in 1674. See also: Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). And: <http://www.newadvent.org/cathen/03467a.htm> – Ernst and Johanna Lehner, *Devils, Demons, Death and Damnation*, (New York: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). J. Charles Wall, *Devils*, (London, England: Methuen & Company, 1904; Detroit: Singing Tree Press, Book Tower, 1968, reissued). Martha Himmelfarb, *Tours Of Hell, An Apocalyptic Form in Jewish and Christian Literature*, (Philadelphia: University of Pennsylvania Press, 1983). Bernard J. Bamberger, *Fallen Angels, Soldiers of Satan's Realm*, (Philadelphia, Jewish Publication Society of America, 1952).

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- 1319- Ernst & Johanna Lehner, *Devils, Demons, Death & Damnation*, NY: Dover Pictorial Archive Series, Dover Pub. 1971, 27, fig. 52. Title page from Thomas Heywood's *The Hierarchie of the blessed Angells*, engraved by T. Cecill, printed by Adam Islip, London, 1635 A.D.
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- 1322- Paul Carcus, *The History of the Devil & the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, Chicago: Open Court Pub. Co., 1900), 451. <https://en.wikipedia.org/wiki/Subjectivism> -
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- 1328- *Paradise Lost*, John Milton, (An Authoritative Text Backgrounds and Sources Criticism), Edited by Scott Elledge, Cornell Un., Pub. by W.W. Norton & Co., N.Y., Lon., 1975, 8-9, & 324-5, type setting mine. 2nd ed., of an orig. title reads: *Paradise Lost. A Poem in Twelve Books*. John Milton. The Second Edition Revifed & Augmented by the fame Author. London, 1674. Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 177–82.
- 1329- Ernst & Johanna Lehner, *Devils, Demons, Death & Damnation*, NY: Dover Pictorial Archive Series, 1971, 28, fig.53. Lucifer reign over sinners' souls. Illust. John Baptist Medina for John's *Paradise Lost*, Lon. 1688.
- 1330- *Paradise Lost*, bk 7, J. Charles Wall, 1904, *Devils*, Detroit: Singing Tree Press, Book Tower, 1968, 32.
- 1331- New International Illustrated Encyc. of Art, vol. 11, p. 2241, Icon of Saint George Killing the Dragon, late 17th early 18th century, A.D., church at Arbanasi, Bulgaria.
- 1332- New Catholic Encyc., New York: McGraw-Hill Book., Co., 1967, vol. 8, p. 427, fig.10; p.430, Fig.12-d.
- 1333- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 178–80, 356, end notes 102–108: [Abel Evans?], "Pre-Existence," in *Poems Imitative of Spenser: And, in the Manner of Milton*, ed. John Bell (London: John Bell, 1790), 124, 128–131, 134, 136. Justin White, in "Pre-Existence": A Poem in Imitation of Milton: A Discussion of Authorship," unpublished manuscript. Edward Moore, "Origen of Alexandria and Apocatastasis: Some Notes on the Development of a Noble Notion," *Quodlibet: Online Journal of Christian Theology and Philosophy* 5.1 (January 2003), www.quodlibet.net/articles/moore-origin.shtml - Joseph Wilson Trigg, *Origen (The Bible and Philosophy in the Third-century Church)*, (Atlanta: 1946, 1952, 1971, 1973, & John Knox Press, 1983), 40.
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- 1335- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 189, 357, end note 1: Benjamin Franklin to Jane Mecom, cited in *The Works of Benjamin Franklin*, 10 vols., ed. Jared Sparks (Boston: Hilliard, Gray, 1840), 7:58–59, Sparks does not date the letter.
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- 1337- Terryl L. Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 199-200, n. 33–35, p. 110–111, 345–46, n.41–42: Edward Search [Abraham Tucker], *Freewill, Foreknowledge and Fate: A Fragment* (London, 1763; repr., Bristol, England: Thoemmes, 1990), 169–171. Tertullian, *A Treatise on the Soul*, XXIV, in *The Ante-Nicene Fathers*, 10 vols., ed. Alexander Roberts and James Donaldson (Grand Rapids, Mich.: Eerdmans, 1977), 3:203. *The Ante-Nicene Fathers*, Vol. 1, p. 409-12, book 2, chapters 33–34. Irenaeus, *Against Heresies*. Note 1 in verse 2. Comp. Clem. Alex., Strom., i. 15: Herodot., ii. 123. Augustine, *The Soliloquies*, II.2034, in John H. S. Burleigh, *Augustine's Earlier Writings*, (Philadelphia: Westminster, 1953), 61–62. Augustine, *Retraction*, I.4.4, in Burleigh, 18. <http://www.ccel.org/ccel/schaff/anf01.ix.iii.xxxiv.html> -
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- 1339- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 200–6.

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- 1341- Ernst & Johanna Lehner Devils Demons Death & Damnation NY: Dover Pict. Arch. Ser. 1971, 29, fig. 54.
- 1342- Terryl L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 255–56, 366, end notes 47–48; Johann Wolfgang von Goethe, (1749–1832), Faust, trans., Walter Arndt, (New York: Norton, 1976). Sarah Austin, ed. And trans., Characteristics of Goethe, from the German of Falk von Müller, 3 vols. (London: Effingham Wilson, 1833), 1:78–84.
- 1343- Louis Hourticq, Harper's Encyclopedia of Art, Architecture Sculpture Painting, Decorative Arts, translated under the supervision of Tancred Borenius, PH.D., D. LIT., fully revised under the direction of J. Leroy Davidson & Philippa Gerry, L-Z, (New York, U.S.A., and London, England: Harper & Brothers Publishing, 1937), vol. I, page after 167, see BOURGES: LAST JUDGMENT; & the page before p. 191, Flemish Primitives, Last Judgment. Beaune. See also: Carol Zaleski, Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times, (New York and Oxford: Oxford University Press, 1987), p. 69-74. New International Illustrated Encyc. of Art, vol. 4, p. 733. Howard Simon, Five Hundred Years of Art In Illustration, From Albrecht Durer to Rockwell Kent, (New York: Garden City, 1949), p. 79, William Blake's work pub. on March 1, 1825. Colleen McDannell and Bernhard Lang, Heaven: A History, (New Haven and London: Yale University Press, 1988), p. 234. Fredk, WM. Hackwood, F.R.S.L., Christ Lore, Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church, Lon.: 1902, repub., Detroit: Gale Research Co., Book Tower, 1969), 245-6; The American West (Magazine of the Western History Assoc., Fall 1965, Vol. II, #4, p. 42.
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- 1346- Joseph Campbell, Bill Moyes (Editor), The Power Of Myth, (New York, U.S.A., and London, England: Doubleday, 1988), colored plate 14. "Fall of the Rebellious Angels, from Les Tres Riches Heures du Duc de Berry, Brothers Limbourg, Franco-Flemish, 1411-16." A.D.
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- 1348- Terryl L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), 245–47, 365, end notes 17–18; Samuel Taylor Coleridge, "Sonnet on Receiving Letters," in The Complete Poems, ed. William Keach (New York: Penguin, 1977), 121. Letter to John Thelwall (11-19-1796), & Letter to Thomas Poole (11-1-1796), in Collected Letters of Samuel Taylor Coleridge, 6 vols. Ed. E. L. Griggs (Oxford: Clarendon, 1956), 1:260–61, & 1:246. Irene H. Chayes makes a case that Coleridge came to the idea of preexistence by way of Ramsay's Philosophical Principles, reading "Coleridge, Metempsychosis & 'Almost All the Followers of Fenelon,'" English Literary History 25.4 (Dec. 1958): 290–315.
- 1349- Terryl L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, NY: Oxford Un. Press, 2010, Intro. 8, note 15, p. 329, William Wordsworth, "Ode: Intimations of Immortality," In Poetical Works, ed. Thomas Hutchinson and Ernest de Selincourt, (NY: Oxford Un. Press, 1989), 460–62. Tad R. Callister, The Inevitable Apostasy, & the Promised Restoration, (SLC, Utah: Deseret Book, 2006), 128, 426, note 75; Wordsworth, "Ode: Intimations of Immortality from Recollections of Early Childhood," in A Treasury of Great Poems, 655.
- 1350- William Wordsworth, The Poetical Works of William Wordsworth, (London: Edward Moxon, Dover Street, 1847, The Poems of William Wordsworth, A New Edition, (London: Edward Moxon, Dover Street, 1858), 441–443. Ode. Intimations Of Immortality From Recollections of Early Childhood, verses I–XI. (Dated 1803–06). Comments added here by Darell Thorpe, about 2016-2017. <https://archive.org/stream/poemsofwilliamwo01word/page/440/mode/2up> – <https://archive.org/details/poemsofwilliamwo01word> See also: Terryl L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (New York: Oxford University Press, 2010), Introduction, 8, end note 15, p. 329, mentions William Wordsworth, "Ode: Intimations of Immortality." In Poetical Works, ed. Thomas Hutchinson and Ernest de Selincourt, (New York: Oxford University Press, 1989), 460–62. Part of the poem was also cited in the movie: Man's Search For Happiness, on You Tube: <https://www.youtube.com/watch?v=L5oS2pZlvgI> – This film was produced by the BYU Motion Picture Studio for the Mormon Pavilion at the 1964 World's Fair in New York City, United States of America. https://en.wikipedia.org/wiki/Man%27s_Search_for_Happiness#cite_note-2 – https://en.wikipedia.org/wiki/Ode:_Intimations_of_Immortality – https://en.wikipedia.org/wiki/Ode:_Intimations_of_Immortality
- 1351- Charles Kingsley, The Water-Babies, A Fairy Tale for a Land – Baby, with illustrations by W. Heath Robinson, (Boston & New York: Houghton Mifflin Company, 1915, printed in Great Britain), 78–79. <https://archive.org/stream/waterbabiesfairy00king5#page/78/mode/2up> – Everyman's Library, Edited by Ernest Rhys, For Young People, The Water Babies and Glaucus, Introduction by Rose Kingsley, (New York and London: J. M. Dent and Sons, LTD., E. P. Dutton and Company, 1908, reprints 1910 and 1914), pages 56–57. <https://archive.org/details/waterbabiesglauc00king> -
- 1352- <http://www.sundaymagazine.org/wp-content/uploads/19101120-4-sir.pdf> See the interesting & long: Sunday Magazine, article, November 20, 1910, Sir Oliver Lodge Teaches The Soul's Pre-Existence, <http://sundaymagazine.org/2010/11/sir-oliver-lodge-teaches-the-souls-pre-existence/#respond> - See also: Sir Oliver Lodge, Reason and Belief, (New York: George H. Doran Company, 1910). Links might not work, but still could, at this time of reading: <https://archive.org/details/reasonandbelief00lodgegoog> – (New York: Moffat, Yard & Co., 1910), <https://archive.org/stream/reasonandbelief03lodgegoog/page/n6/mode/2up> –
- 1353- Terryl Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (NY: Oxford Un. Press, 2010), 252–54, 366, notes 37, 39–43; David Hume, "On the Immortality of the Soul," in Of the Standard of Taste and Other Essays, ed. John W. Lenz (Indianapolis, Ind.: Boobs-Merrill, 1965), 162. Percy B. Shelly, "On a Future State," in Essays and Letters by Percy Bysshe Shelley, ed. Ernest Rhys (Lon.: Walter Scott, n.d.), 81–82. Thomas Jefferson Hogg, The Life of Percy Bysshe Shelley (Lon.: Routledge, 1906), 147–48. Percy Bysshe Shelley, "Prince Athanase," ll.91–92, in Complete Poetical Works, ed. Thomas Hutchinson (NY: Oxford, 1933), 161. Shelley,

Epipsychidion, ll. 131–37, 417–23, 453–56, in *Complete Poetical*, 414, 420–21.

1354- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 252–54, 366, end note 44: Byron, Cain, ll.549–52; ll.1.175–76, in Byron, 900, 906.

1355- Myth and Mankind, (BV, Amsterdam: Time-Life Books, & Duncan Baird Pub., 1999), numerous vols., vol., *Forests of the Vampire, Slavic Myth*, p. 60-61, writers, Charles Philips, Michael Kerrigan.

1356- C. J. S. Thompson, M.B.E., *The Mystery and Lord of Monsters, With accounts of some Giants, Dwarfs and Prodigies*, (NY: Barnes & Noble Books, 1994), 185.

1357- *Jahrbuch Der Berliner Museen, Ehemals Jahrbuch der Preußischen Kunstsammlungen Neue Folge*, Berlin, Germany: Gebr. Mann Verlag, 1990, Zweiunddreissigster Band, 1990, p. 264, Abb. 37. Original des Ehrenschrantes mit Detail. 1818, Bronze, feuervergoldet u. ziseliert. Französischer Privatesitz. Michael pins Satan under his feet and thrusts a lance into him.

1358- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 226–27, 362, end note 71: Green's article is in *Christian Advocate* 3, (1825): 530.

1359- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010), 209–211.

1360- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 209–212, 360, notes 9–16: Wilhelm Benecke, *An Exposition of St. Paul's Epistle to the Romans*, trans. Friedrich Wilhelm, Lon.: Brown, Green & Longmans, 1854, xii–xiii, 31, 455–56. Herman Olshausen *Biblical Commentary on the New Testament*, 6 vols. (New York: Sheldon, Blakerman, 1857), 3:576.

1361- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 226–27, 362–63, end notes 71–73: Green's article in *Christian Advocate* 3, (1825): 530. *Christian Observer*, 19.32 (8-6-1840). Duffield's words, *Spiritual Life; or Regeneration* (Carlisle, Pa: George Fleming, 1832), 395, cited in *Christian Observer* article.

1362- Lehre von der Präexistenz der menschlichen Seele (Straßburg 1859), siehe auch Präexistenzlehre. - Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), pages 199, 358–59, end note 36: *Bibliotheca Sacra* 20.80 (October 1863): pages 681–733. <https://archive.org/search.php?query=Bibliotheca+Sacra&page=2> - https://de.wikipedia.org/wiki/Johann_Friedrich_Bruch

1363- Terryl Givens, *When Souls Had Wings*,... (New York: Oxford University Press, 2010), 199–200.

1364- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 207, 359, end note 1: J. Friedrich Bruch, *Die Lehre von der Präexistenz* (Strasburg: Treuttel und Würz, 1859), 24. Translation by Roger Minert.

1365- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 220–23. Edward Beecher, (1803–1895), *The Conflict of Ages, or, The Great Debate on the Moral Relations of God and Man*, <https://archive.org/details/conflictagesorg02beecgoog> - (1853), <https://archive.org/details/conflictagesor00inbeec> - (1854), <https://archive.org/details/conflictagesorg01beecgoog> - (1855).

1366- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 226, 362, end notes 59 & 69, Edward Beecher, (1803–1895), *The Conflict of Ages, or, The Great Debate on the Moral Relations of God and Man*, <https://archive.org/details/conflictagesorg02beecgoog> - (1853), 2–3, 46, 60, 98, 107, 110–11, 196, 211, 221, 228–33, 239, & 242.

1367- Terryl L. Givens, *When Souls Had Wings*,... (NY: Oxford Un. Press, 2010), 230–31. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (NY: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978). Linda J. Ivanits, *Russian Folk Belief*, (Armonk, New York & London England: M. E. Sharpe, Inc. 1989). Jeffrey Burton Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell University Press, 1988). Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900). Ernst & Johanna Lehner, *Devils, Demons, Death and Damnation*, (New York: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). Janetta Rebold Benton, *Holy Terrors, Gargoyles on Medieval Buildings*, (New York, London: Abbeville Press Publishers, 1997).

1368- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 230, 363, n.86: Anonymous review, *Christian Review* (January 1854).

1369- Terryl Givens, *When Souls Had Wings*,... (New York: Oxford University Press, 2010), 226–229.

1370- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 229, 363, end notes 74–84: H. B., “Review of *The Divine Character Vindicated*,” *University Quarterly and General Review* (April 1855).

1371- Terryl Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, NY: Oxford Un. Press, 2010, 229. John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882), 98. A. S. Garretson, *Primitive Christianity And Early Criticism*, (Boston: Sherman, French & Company, 1912), 73. R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine, (A Discourse Against the early Christians)*, (Oxford: Oxford University Press, 1987), 54 & 65. John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882), 73-4; ANF, 4:419-20, & 448. Hugu Nibley, Dr. (Series): *The Collected Works of Hugu Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), vol. 3, *The World And The Prophets*, p.18-19; Nibley, vol. 4, (1987), *Mormonism and Early Christianity*, note 107, *Origen Against Celsus* II, 43, in *Patrologia Cursus Completus*, = PG 11:864-65. J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 volumes; (Paris: 1844-1864). *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-1866, 161 vols). ANF, 4:528, book 4, chap. lxi. *Origen Against Celsus*.

1372- Terryl Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, NY: Oxford Un. Press, 2010, 230–31, 363, end notes 87–88: Beecher, “Life.” Plus: John Beecher to President Hudson, 11 March 1950, Letter introducing the manuscript copy of “Life of Edward Beecher” original in Illinois College Library.

1373- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 226–227.

1374- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 233–34.

1375- Terryl Givens, *When Souls Had Wings*,... NY: Oxford Un. Press, 2010, 234–35.

1376- Terryl Givens, *When Souls Had Wings*, NY: Ox.Un. Press, 2010, 235–36, 363–64, n.98–106: Julius Müller, *The Christian Doctrine of Sin*, 2 vols. trans. William Urwick, Edinburgh:Clark, 1868, 1:7, 2:69–76, 74n, 76n.

1377- A. S. Garretson, *Primitive Christianity And Early Criticism*, (Boston: Sherman, French & Company, 1912). <https://archive.org/details/primitivechristi01garr> - Stan-Michel Pellistrandi, *The Early Christian Civilization*, (Ferni, Geneva: 1978, California, USA: Paradise Found Books, English edition). R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine*, (A Discourse Against the early Christians), (Oxford: Oxford University Press, 1987). <https://archive.org/details/AnteNiceneChristianLibraryV01> - Origen Against Celsus, <https://archive.org/stream/antenicenefathe00menzgoog#page/n370/mode/2up> - Robert Louis Wilken, *The Christians As The Romans Saw Them*, (Yale University Press; New Haven and London, 1984). <https://archive.org/details/antenicenefathe00menzgoog> - Stephen Benko, *Pagan Rome And The Early Christians*, (Indiana: Indiana University Press, 1984). W. H. C. Frend, *Martyrdom & Persecution In The Early Church*, (Garden City, New York: Anchor Books Doubleday & Company, 1967). Thomas William Doane, *Bible Myths, And Their Parallels In Other Religions*, (New York: The Truth Seeker Company, 1882 & 1910). <https://archive.org/details/biblemythsandthe00doanuoft> (1882), <https://archive.org/details/biblemythstheirp1910doan> (1910 edition). <http://web.archive.org/web/20030627133557/http://www.restorationhistory.com/EC2002.HTM> - Julian the Apostate, [361—63 C.E.], says: "Moses says that the creator of the universe chose the Hebrew nation, that to that nation alone did he pay heed and cared for it, & he gives him charge of it alone. But how & by what sort of gods the other nations are governed he has not said a word" (100a)." Julian asks the Christians if Judaea was the only land that he chose to take thought for, what about the other lands? Why did God only send prophets to a certain land, "but to us no prophet, no oil of anointing, no teacher, no herald to announce his love for man which should one day, though late, reach even unto us also?...If he is the God of all of us alike, & the creator of all, why did he neglect us? (106d)." Robert Louis Wilken, *The Christians As The Romans Saw Them*, (Yale University Press; New Haven and London, 1984), p. 162-3, 180-81. Porphyry, an early anti-Christian writer A.D. 3rd century, asks the Christians: "What about the souls of people who lived before Jesus and had no opportunity to believe?" Reader's Digest, Editor, Gayla Visalli, and others, 1992, *After Jesus, The Triumph of Christianity*, (Pleasantville, New York and Montreal, Canada: The Reader's Digest Associations, Inc., 1992), p.199-200. He also charged that the early Christians' God couldn't be the way, and the truth and the life, in which men and women could have only had access to God, since the time of Christ's appearing in the flesh. Hence, their God "excludes those who have gone before and those who have no knowledge of Jesus of Nazareth." Wilken, *The Christians As The Romans Saw Them*, p. 162-63. Other critics, or "detractors in the Roman empire were able to sneer that he [Christ] had put his appearance "in some small corner of the earth somewhere." Jaroslav Pelikan, *The Illustrated Jesus Through The Centuries*, (New Haven & London: Yale University Press, 1997), p. 225–236. The early anti-Christian, Porphyry, according to Wilken, took a passage in John 14:6, & then asks: "If Christ says he is the way, the grace, & claims that only in himself can believing souls find a way to God, what did the people who lived in the many centuries before Christ do[?] ...What became of the innumerable souls, who can in no way be faulted, if he in whom they were supposed to believe had not yet appeared among humankind?...Why did he who is called the Savior hide himself for so many ages?" It is arrogant for Christians to think that only since the coming of Christ have men & women had access to God. Realizing that Christians answered this objection by appealing to the antiquity of Jewish tradition, he says": "Let them not say that the human race was saved by the ancient Jewish law, since the Jewish law appeared & flourished in a small part of Syria, a long time after [the ancient cults in Italy], & only later made its way into the Italian lands, after the reign of Gaius Caesar, or probably during his reign. What, then, became of the souls of Romans or Latins who were deprived of the grace of Christ which had not yet come until the time of the Caesar? [Augustine, Ep. 102.8]...." Wilken, *The Christians As The Romans Saw Them*, p.162. Origen, in response to Celsus, the early anti-Christian of the late 2nd cent., points out that Christ had not neglected other nations, had prophets in other nations, & went to other nations too, The Ante-Nicene Fathers, 4:407, 422-4, 444, 447, 464, 468, 557, 609, & 641; *Chronicles* 16:12-16, 20-24. <https://archive.org/stream/antenicenefather04robeuoft#page/608/mode/2up> - (page 609). <https://archive.org/stream/antenicenefather04robeuoft#page/640/mode/2up> - (page 641). <https://archive.org/stream/antenicenefather04robeuoft#page/556/mode/2up> - (page 557). <https://archive.org/stream/antenicenefather04robeuoft#page/468/mode/2up> - (page 468). <https://archive.org/stream/antenicenefather04robeuoft#page/464/mode/2up> - (pages 464-47). <https://archive.org/stream/antenicenefather04robeuoft#page/446/mode/2up> - <https://archive.org/stream/antenicenefather04robeuoft#page/422/mode/2up> - <https://archive.org/stream/antenicenefather04robeuoft#page/406/mode/2up> - The Ante-Nicene Fathers, = TANF, volume one, page 289, Justin Martyr, *Hortatory to the Greeks*, chapter thirtyseven. <https://archive.org/stream/cuaantenicenefat01robe#page/n299/mode/2up> A. S. Garretson, *Primitive Christianity And Early Criticism*, (Boston: Sherman, French & Co. 1912). <https://archive.org/details/primitivechristi01garr> - pages 103-6. The Ante-Nicene Fathers, volume one, (1895), <https://archive.org/details/cuaantenicenefat01robe> - <https://archive.org/details/in.ernet.dli.2015.152507> - <https://archive.org/stream/in.ernet.dli.2015.152507/2015.152507.Primitive-Christianity-And-Early-Criticisms-A-Work-Of-Negation#page/n119/mode/2up> The Ante-Nicene Fathers, 4: p. 528, Origen Against Celsus, book IV, chapter LXIX. <https://archive.org/stream/antenicenefather04robeuoft#page/528/mode/2up> - <https://archive.org/details/AnteNiceneChristianLibraryV23> -The Ante-Nicene Fathers, volume four (1885) - <https://archive.org/details/antenicenefather04robeuoft> - The Ante-Nicene Fathers, volume four, page 528, book four, chapter lxiix, Origen Against Celsus. 4: page 609, book 6 chapters lxxviii-lxxix, Origen Against Celsus; <https://archive.org/stream/antenicenefather04robeuoft#page/608/mode/2up> The Ante-Nicene Fathers, volume three, pages 157-8; chapter vii, Tertullian, *An Answer to the Jews*. (1885 reprinted May 1989). Links might still be working, but might also not, as they get changed, or removed: <https://archive.org/details/antenicenefather03robeuoft> - <https://archive.org/stream/antenicenefather03robeuoft#page/156/mode/2up> - Another source says that a certain Historian cites Tertullian as saying that the doctrine of Christ had been heard in all nations of the earth, for "the same voice and doctrine had been heard by the inhabitants of many more strange countries and islands unknown to us, and which, he says, we could not enumerate, yet in which is known the name of Christ, who has come and reigns, before whom the gates of all cities have opened and none remained closed, before whom all iron chains have been broken and steel locks have been unbarred. "Does not Tertullian," Solorzano says, "indicate, as it were, with his finger the distant regions of which we have no knowledge?" -of America?" Tertullian also used the words of scripture to help him express this belief, for he cites from Psalm 18:5 & Rom. 10:18 (P. D. Roo, *History of America Before Columbus*, (According to Documents & Approved Authors), by P. De Roo, Pub. by Philadelphia & Lon. J. B. Lippincott Co. 1900, Vol.1; p. 205-9). <https://archive.org/details/antenicenefather04robe> - The Ante-Nicene Fathers, vol. 4, Origen Against Celsus, book 6 chapter lxxviii-lxxix, Origen Against Celsus; <https://archive.org/stream/antenicenefather04robeuoft#page/608/mode/2up> <https://archive.org/stream/biblemythstheirp1910doan#page/210/mode/2up> - Thomas Williams Doane, (1852–1885), *Bible Myths and Their Parallels in Other Religions, Being a Comparison of the Old and New Testament Myths and Miracles with Those of Heathen Nations of Antiquity, Considering also Their Origin and Meaning*, (New York: The Truth Seeker, Co., 1910), <https://archive.org/details/biblemythstheirp1910doan> - NY: Commonwealth co. 1882,

<https://archive.org/details/biblemythsandthe00doanuoft> - New York: Truth Seeker, 1882, https://archive.org/details/biblemythstheirp00doan_0 - 1971 reprint: <https://archive.org/details/biblemythsandthe00doangoog> - 1882 <https://archive.org/details/biblemythstheirp00doan> - "Borrowing, theft, adulteration. We have dwelled on the confrontation of comparative chronology since it seems to have weighed heavily on the Christian's evaluation of the features they shared with classical paganism. From the moment they thought that, by virtue of their connection to the Jewish people, they preceded Greek history, they were able to consider resemblances to their adversaries only as cases of plagiarism committed against them by the latter. The direction of influence seemed beyond all doubt; as Justin unambiguously puts it, "It is not we who think like the others, but all of them who imitate us in what they say" (First Apology 60.10). Tertullian would recall the determining role played by chronology: "That which first existed is necessarily the origin of what followed. And this is why you have things in common with us or things that resemble ours"; so it is, he continues, that our Wisdom (sophia) gave you philosophy, and our prophecy your poetic divination." (Apologeticus 19.1.5*-6*). This slide from posteriority to dependence, in Judaism as well as in Christianity, has been studied by K. Thraede. ("Erfinder," part 2, in *Reallexikon für Antike und Christentum* (1962), cols. 1242-61). Tertullian, *Apologeticus* 47.11-14. Ad Autolycum 1.14; 2:37, translated by Robert M. Grant, Oxford 1970. Stromateis 2.1.1.1. Justin Martyr, First Apology 54.1-4, 54.5-10, 55.1; Dialogue With Trypho, 67.1-2; 69.1-5; 70.1-3, 5; 78.5-6. Yves Bonnefoy, *Mythologies*, (A Restructured Translation of Dictionnaire des mythologies et des religions des sociétés traditionnelles et du monde antique) Prepared under the Direction of Wendy Doniger, (Chicago & London: The University of Chicago Press, 1991), 2:659-662, article Christian Judgments on the Analogies Between Christianity and Pagan Mythology, J. P./d.w. Early anti-Christian, 2nd cent., Celsus "...criticizes the books of the Bible. Using an elementary comparative method, he traces Biblical tales to pagan legends, to Platonic theses, or beliefs derived from the Oriental cults of Mithra & Osiris." (Stan-Michel Pellistrandi, Early Christian Civilization, The Catacombs, The Dura-Europos Excavations, The Excavations At Saint Peter's In Rome, French title: La Civilisation chrétienne primitive, (Geneva: Ferni Publishers, 1978; Editions Ferni), 179-199).

1378- Thomas William Doane, *Bible Myths, And Their Parallels In Other Religions*, (New York: The Truth Seeker Company, 1882 & 1910). <https://archive.org/details/biblemythsandthe00doanuoft> (1882), <https://archive.org/details/biblemythstheirp1910doan> (1910 edition). John P. Lundy, *Monumental Christianity, or the Art and Symbolism of the Primitive Church, as Witnesses and Teachers of the One Catholic Faith and Practice*, (New York: J. W. Bouton, 1876), p. 98. <https://archive.org/details/monumentalchris00lundgoog> -

1379- Terry L Givens, *When Souls Had Wings...* (New York: Oxford University Press, 2010), 236–37.

1380- Terry L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 236, 364, end note 109: Andréa Pizzani, Pre-existence and Future Existence; or, The Soul Created in the Image of God ... (London: William Ridgeway, 1864?0, 16–17.

1381- Terry L Givens, *When Souls Had Wings...* NY: Oxford Un. Press, 2010, 269–70, 368, Austin Warren, "The Concord School of Philosophy," *New England Quarterly* 2.2. (April 1929): 216. Raymond L. Bridgman, ed., *Concord Lectures on Philosophy* (Cambridge: Moses King, 1883), 121, 149.

1382- Terry L Givens, *When Souls Had Wings...* NY: Oxford Un. Press, 2010, 236–37, 364, end note 110: Norman Pearson, "Before Birth," *Nineteenth Century*, (September 1886): 340–63.

1383- Terry L Givens, *When Souls Had Wings...* (New York: Oxford University Press, 2010), 256–60.

1384- Terry L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 259, 367, end note 56: Dante Gabriel Rossetti, "Sudden Light," in *Complete Poetical Works*, ed. William M. Rossetti (Boston: Roberts Brothers, 1894), 260.

1385- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978). Linda J. Ivanits, *Russian Folk Belief*, (Armonk, New York & London England: M. E. Sharpe, Inc. 1989). Richard Cavendish, editor, *Man, Myth & Magic*, (New York: Marshal Cavendish, 1983), 11 volumes. George Every, 1970 & 1987, *Christian Legends*, (New York: Peter Bedrick Books). Every, *Christian Mythology*, (London, England; New York, U.S.A.; Sydney Toronto: The Hamlyn Pub. Group Limited, 1970, and Middlesex, England: Hamlyn House, Feltham, 1973). Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900). Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). Lucifer, *The Devil In the Middle Age*, (Ithaca, London: Cornell University Press, 1984). The Prince of Darkness, *Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell University Press, 1988). Bernard J. Bamberger, *Fallen Angels, Soldiers of Satan's Realm*, (Philadelphia, Jewish Publication Society of America, 1952).

1386- Terry L Givens, *When Souls Had Wings, ...* NY: Oxford Un. Press, 2010, 231–32, 363, end notes 91–92: "The Sacredness of Life," in Phillip Brooks: *Selected Sermons*, ed. William Scarlett (New York: Dutton, 1949), 19 & 21. Brooks is quoting Alexander Pope's poem "The Messiah: A Sacred Eclogue."

1387- Terry L Givens, *When Souls Had Wings...* NY: Oxford Un. Press, 2010, 231–32, 363, notes 93–94: Virgil, *Aeneid*, VI, ll. 913–14, trans., by Robert Fitzgerald (New York: Vintage, 1990), 183. Alexander Pope, *Essay on Man* I.3, ll. 77–80, 97, in *Collected Poems*, ed. Bonamy Dobrée (London: Dent, 1975), 184.

1388- Terry L Givens, *When Souls Had Wings...* NY: Oxford Un. Press, 2010, 61–70, 78, 82, 109, 140, 157, 164–166, 172, 240–244, 255–256, & 270, 232, 363, notes 95–96: "The Candle of the Lord," in Phillips Brooks: *Sermon*, 39. Alexander V. G. Allen, *Phillips Brooks* (NY: Dutton, 1907), 64, 66. Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, SLC, Utah: Eborn Books, 2009, 83–97, *The Hymn of the Pearl. The Hymn of the Soul Contained in the Syriac Acts of St. Thomas. And: The Lost Books of The Bible & The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), see: The conflict of Adam and Eve with Satan. Adam & Eve, upon finding out how hard mortal life can be, get home sick to return to their former bright state of existence, to return to glory. *Ecclesiastes* 12:7.

1389- Terry L Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (NY: Oxford Un. Press, 2010), 259, 367, end note 57: Robert Browning, "Rabbi ben Ezra, II. 159–68, in Browning's, 291.

1390- Terry L. Givens, *When Souls Had Wings...* (NY: Oxford Un. Press, 2010), 259–60, 367, Francisco Sellén, "Pre-existence," trans. Helen S. Conant, *Current Literature*, 5.3, (9-1890): 234.

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1392- http://www.sweetpeasandpolkadots.com/legend_lore.html Internet article on Sweet Peas & Polka Dots, article: Babies, Birth Announcements and the Stork: The Legend and Lore, showing also numerous illustrated actual vintage birth announcements circa 1900–1915. Also citing from: Danish author, Hans Christian Anderson, (sometimes spelled Andersen), from his legends & fairy tale lore, *The Storks*, published 1838. “One popular stork tale revolves around the folk legend that the souls of unborn children live in watery areas such as marshes, wells, springs and ponds.” See also: https://en.wikipedia.org/wiki/Hans_Christian_Andersen – <http://postcardiva.blogspot.com/2010/07/antique-babies-storks-birth.html> Blog, Post Card IVA, article: Antique BABIES & STORKS Birth Announcement Postcards, Sunday, July 4, 2010. Posted by Toni at Postcardiva. Also: “According to ancient legends, storks bring babies to parents in baskets held in their beaks. There is one particular tale associated with the stork which explains the role played by storks in child-birth. According to this account, the souls of unborn babies live in watery areas and since storks frequently visit marshy areas, they pick these souls and deliver the babies to their parents.” See a stork is good luck, killing one will bring misfortune to the one who did it. <http://www.indobase.com/holidays/christmas/legends/legend-of-the-stork.html> – Indobase Holidays, internet article: Legend of the Stork. <https://www.pinterest.com/pin/304204149804978451/>

1393- Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca & Lon.: Cornell Un. Press, 1985). Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 157–438. Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). Lucifer, *The Devil In the Middle Age*, (Ithaca, London: Cornell University Press, 1984). *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell University Press, 1988). Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978). Linda J. Ivanits, *Russian Folk Belief*, (Armonk, New York & London England: M. E. Sharpe, Inc. 1989). Internet Archives: *The Mythology of All Races*, <https://archive.org/search.php?query=The%20Mythology%20of%20All%20Races> – Hieronymus Bosch, *Haywain* triptych, AD 1515 – Council, war, fall of rebellious angels, the fallen angels look like insects & nymphs. See also: Pieter Bruegel the Elder- *The Fall of the Rebel Angels* - AD 1562. Walt Disney, *Fantasia*, (1941), featuring the classical song: *Night on Bald Mountain*, shows a traditional black skinned devil, horns on his head, large bat like wings on his back. He conjures up a number of ghostly demons, & spirits from a town below, & a few ghostly water-spirits from under a dark water, to which they return, after their night time devilish fiery dance with the devil. You Tube: <https://www.youtube.com/watch?v=SLCuL-K39eQ>. See also: [https://en.wikipedia.org/wiki/Fantasia_\(1940_film\)](https://en.wikipedia.org/wiki/Fantasia_(1940_film)) Bernard J. Bamberger, *Fallen Angels, Soldiers of Satan's Realm*, (Philadelphia, Jewish Publication Society of America, 1952). Gustav Davidson, 1967, *A Dictionary Of Angels*, including the Fallen Angels, (New York; London: The Free Press, and Collier-Macmillan Limited). Janetta Rebold Benton, *Holy Terrors, Gargoyles on Medieval Buildings*, (New York, London: Abbeville Press Publishers, 1997), gargoyles, associated with water flow, as water spouts, keeping the rain water to flow down away from the masonry, as much as possible. They look like demonic creatures & are symbolic of some of the fallen angels, & the evils outside in the world, in contrast to the spiritual safety with in the church. See: *ICJ Metford, Dictionary of Christian Lore and Legend*, (London, England: Thames and Hudson, 1983), 107, etc. <http://www.angelfire.com/ny5/spiritisong/WhoAreFae.html> “Different people in different countries have their own names and beliefs about them. Some believe fairies are fallen angels, too bad for heaven and too good for hell. Wherever these fallen angels landed was the type of fairy they would become (ie: if they fell into water, they became water fairies, if into the woods, a wood nymph, etc.). Some people believed them to be the spirits of unbaptized children, and so having no souls, simply perished at death. They can be more than mortal size or only a few inches high and can assume any appearance they like, particularly that of a deer or falcon or flower. There are tales of them kidnapping babies and leaving 'changelings' in their place, or carrying off adults into Faeryland. If these adults ate or drank there, they could never more return.”

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<https://archive.org/search.php?query=The%20Mythology%20of%20All%20Races> – Hieronymus Bosch, Haywain triptych, AD 1515 - Council, war, fall of rebellious angels, the fallen angels look like insects & nymphs. See also: Pieter Bruegel the Elder- The Fall of the Rebel Angels - AD 1562. Walt Disney, Fantasia, (1941), featuring the classical song: Night on Bald Mountain, shows a traditional black skinned devil, horns on his head, large bat like wings on his back. He conjures up a number of ghostly demons, & spirits from a town below, & a few ghostly water-spirits from under a dark water, to which they return, after their night time devilish fiery dance with the devil. You Tube: <https://www.youtube.com/watch?v=SLCuL-K39eQ>. See also: [https://en.wikipedia.org/wiki/Fantasia_\(1940_film\)](https://en.wikipedia.org/wiki/Fantasia_(1940_film)) Bernard J. Bamberger, Fallen Angels, Soldiers of Satan's Realm, (Philadelphia, Jewish Publication Society of America, 1952). Gustav Davidson, 1967, A Dictionary Of Angels, Including the Fallen Angels, (New York; London: The Free Press, and Collier-Macmillan Limited). Janetta Rebold Benton, Holy Terrors, Gargoyles on Medieval Buildings, (New York; London: Abbeville Press Publishers, 1997), gargoyles, associated with water flow, as water spouts, keeping the rain water to flow down away from the masonry, as much as possible. They look like demonic creatures & are symbolic of some of the fallen angels, & the evils outside in the world, in contrast to the spiritual safety with in the church. See: JCY Metford, Dictionary of Christian Lore and Legend, (London, England: Thames and Hudson, 1983), 107, etc. <http://www.angelfire.com/ny5/spiritsong/WhoAreFae.html> "Different people in different countries have their own names and beliefs about them. Some believe fairies are fallen angels, too bad for heaven and too good for hell. Wherever these fallen angels landed was the type of fairy they would become (ie: if they fell into water, they became water fairies, if into the woods, a wood nymph, etc.). Some people believed them to be the spirits of unbaptized children, and so having no souls, simply perished at death. They can be more than mortal size or only a few inches high and can assume any appearance they like, particularly that of a deer or falcon or flower. There are tales of them kidnapping babies and leaving 'changelings' in their place, or carrying off adults into Faeryland. If these adults ate or drank there, they could never more return."

1399- https://img1.etsystatic.com/049/1/7172827/il_570xN.698915465_c4wx.jpg – 1880s Antique Print of Cherubs - Victorian Decor - Cherub Gift - Woodland Fairies - Fairy Art - Stork Print - Fantasy Art - Wood Engraving. Internet: Esty - depicting picture dated 1880s antique mounted print of a pair of cherubs with a stork.

1400- <https://www.pinterest.com/kenpatsnow/antique-storks-and-babies/> Pinterest - The World's catalog of ideas, Antique Storks and Babies, Birth Announcement cards, vintage cards. Google image search on internet: History of vintage birth announcements - storks. <http://drivetimearchive.blogspot.com/> – scroll down to article by Darell Thorpe, entitled: Passover, Easter & Garment Types of Deification in the Resurrection (Easter Sunday), 4-8-2012). Hans Memling 1440 1494 Last Judgement Triptych in Muzeum Narodowe Gdansk Poland 3. Matfré Ermengau of Béziers Breviari d'Amor Catalan prose version- f-40- soul ride up on protective blanket - last quarter of 14th century). Icon with the Koimesis, Falling Asleep of the Virgin Mary, late 10th cent Byzantine - Christ wraps the spirit of the Virgin Mary in protective swaddling clothing, an Angels descend with ascension robes to further protect her spirit during her assumption into heaven. These types of ascension robes, clothing, swaddling cloth, blankets, & martyrs' rewards as garments; are part of the baptismal types of ascending in high realms. 10th century, Constantinople, Soap stone Dormition Dormition, Mary's soul is wrapped in a swaddling cloth, to be passed on into the protective care of an angel also descending with ascension clothing. Angels carrying the soul of St Bertin to heaven - From an altarpiece by Simon Marmion 1480. The soul rides up on a protective blanket in the care of guardian angels. Book of Hours, Use of Rome- Netherlands, S- c. 1440- Naked souls ride up to paradise on blanket, Angels also for protection, God above blesses their ascension out of their graves. British Library. Book of Hours, Use of Sarum- Netherlands, S- 2nd or 3rd quarter of the 15th century- soul rides up to heaven on white protective blanket, with guardian angels. British Library. Book of Hours, Use of Sarum -Netherlands, S Bruges c 1490- Soul wrapped up in protective blanket with Abraham in paradise - Demon attempt to harm soul.

1401- Internet: Google Images: [Heavenly angels in white on clouds playing harp.](#)

1402- Disney's Dumbo, the flight of the Storks scenes, You Tube: Dumbo Look Out for Mr. Stork, <https://www.youtube.com/watch?v=dODSHuvuoTM> – You Tube: Dumbo's Arrival: <https://www.youtube.com/watch?v=RI5n5ngaaHc> – The Stork delivers Dumbo shows the stork sitting on a cloud with the baby Dumbo wrapped up in a white blanket, the Stork figures out where he needs to descend to, in order to make his delivery, after landing & delivering, he starts out with a greeting poem, several versions, which mention how the child is "from heaven," hinting to pre-existence themes, as to where these unborn baby souls, becoming newly delivered baby mortals to their parents. Delivery rooms at hospitals perhaps get their names from this type of lore. Dumbo is an American animated film produced by Walt Disney Productions and premiered on October 23, 1941, by RKO Radio Pictures. <https://en.wikipedia.org/wiki/Dumbo> Also: Storks is a 2016 American 3D computer-animated adventure buddy comedy film produced by Warner Animation Group, RatPac-Dune Entertainment & Stoller Global Solutions. Directed by Nicholas Stoller & Doug Sweetland. There's scenes where clouds are producing different types of babies to be delivered by the Storks that fly up to them, & pick up the babies wrapped up in white blankets, perhaps as a faded legendized hint to the earlier lore that babies also come from the heavens, believed to be in the clouds up in the sky, like angel-lore of angels sitting on a cloud playing harps. [https://en.wikipedia.org/wiki/Storks_\(film\)](https://en.wikipedia.org/wiki/Storks_(film)). The movie gets into how Storks progressed from just delivering babies to also delivering packages. How one stork accidentally pushed the baby making machine & produced an baby, <http://www.storksmovie.com/> Earlier vintage baby announcement post cards have the Stork at watery marshy areas, or near rivers, & lake, with babies wrapped up in white blankets, held together in their beaks, getting the soul-baby of the unborn, ready for delivery, to become a mortal baby, & to be delivered to the parents. <https://www.pinterest.com/cwhenry/vintage-postcards-storks-and-babies/> Google Image on Internet: [Old vintage Storks birth announcements & stamps](#) - Google image: [Stork Delivery Services](#).

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1405- Jeffrey Russell, The Prince of Darkness,... Ithaca, NY: Cornell Un. Press, 1988, 195.

1406- Ellen G. White, who wrote during the 1880s --1888 A.D., The Great Controversy, (Between Christ & Satan), (California: aspiration Books, paperback edition, see Author's Preface, p.10, & chapter 29, "The Origin of Evil", p. 419-429, see also chapter 31, p. 435-440, etc.

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1408- Paul Carcus, 1900, The History of the Devil & the Idea of Evil NY, Avenel: Gramercy Bks, 1996, 410-12.

- 1409- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 291– 92, 371, end note 52: Maurice Maeterlinck, *The Blue Bird*, trans. Alexander Teixeira de Mattos (New York: Dodd, Mead, 1944), 32, 214, 218–19, 235, 241.
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- 1411- Tristram Potter Coffin *The Book of Christmas Folklore* 1973 NY: Continuum Book, Seabury Press, 126-27.
- 1412- Linda J. Ivanits, *Russian Folk Belief*, (Armonk, NY, & London, England: M. E. Sharpe, Inc., 1989), 47.
- 1413- Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, & Music*, Monograph Series, 21, (Michigan: Medieval Institute Pub. Western Michigan Un. 1994), 80.
- 1414- Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, & Music*, Monograph Series, 21, (Michigan: Medieval Institute Pub. Western Michigan Un. 1994), 84.
- 1415- Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 42.
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- 1417- Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 130.
- 1418- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, & Other Little People*, (NY: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 313–349.
- 1419- Paul Carcus, *The History of the Devil and the Idea of Evil*, (NY: Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 245–249, art on p. 248. See: Lord of the Rings, movie series, *The Fellowship of the Ring*. Dante Alighieri, *The Divine Comedy, The Inferno, The Purgatorio, & The Paradiso*, translated by John Ciardi, (NY: New American Library, a division of Penguin Group, 2003).
- 1420- Paul Carcus, *The History of the Devil and the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Pub. Co., 1900, 248. A common mode for angelic guides & travel from one realm of existence to the next is often by hand clasping guides. David M. Robb, *The Art of the Illuminated Manuscript*, (Cranbury, Jew Jersey: A.S. Barnes and Company, Inc., 1973), 200—201, fig. 135, London, British Museum, Add. Ms. 17737-8, f. 199. Bible from Floreffe, *The Ascension of Our Lord*, A.D. 1160. Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, SLC, Utah: Eborn Pub. 2010, 33–34, 39, 42–43, 115, 171.
- 1421- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, & Other Little People*, (NY: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 362–363.
- 1422- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, & Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 464.
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- 1426- Katharine Briggs, *An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, & Other Supernatural Creatures*, (NY: Pantheon Books, 1976), 136-37.
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- 1440- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, NY: Gramercy Books, 2000 ed., earlier ed. by Crown Pub., 1978, 60–64, 70–71, 78, 156–160, 174–76, 197–200, & 217.
- 1441- Paul Carcus, 1900, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Bks 1996, 387.
- 1442- Raymond Koechlin, *Les Ivoires Gothiques Français*, France: Réimpression, F. De Nobele, 1968, Planches, pl. CXLVI, No. 823bis, Lyon, coll. E. Badoin. Pl. CLIV, No. 858 & 959 Paris, Musée de Cluny, Descents, No 858. Londres, Victoria & Albert Museum. The Descent. Pl. CLXVIII, & Pl. CLXVII, No. 955.
- 1443- Geoffrey R. King's *The Forty Days, From Calvary to Ascension*, (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1949, first American edition, 1962, Photolitho printed by Cushing - Malloy, Inc., Ann Arbor, Michigan, USA, 1962), 21.
- 1444- E. Baldwin Smith, *The Dome, A Study in the History of Ideas*, (Princeton, New Jersey: Princeton University Press, 1950, 1978), 26—27, see note 52.
- 1445- Anna D. Kartsonis, *The Anastasis, The Making of An Image*, (Princeton: Princeton University Press, 1986), fig. 19. Stuttgart, Württembergische Landesbibliothek. Stuttgart Psalter. Cod. lat. 23, fol. 29v. Ps. 23-24.
- 1446- *Jahrbuch Der Berliner Museen, Jahrbuch der Preußischen Kunstsammlungen Neue Folge, Zehnter Band 1968*, (Verlagsort, Berlin: Im Gemeinschaftsverlag G. Grote'sche Verlagsbuchhandlung KG - Gebr. Mann), p. 134-38, abb 7. Donatello, Christus in der Verhölle. Florenz, San Lorenzo, rechte Kanzel. Christ descent into hell, grasping, with his right hand, the right hand of one of the ones he is lifting up out of hell, p.137. Abb. 8.
- 1447- Gabriel Millet, *Membre de l' Institut, Recherches Sur L' Iconographie De L' Évangile, AUX XI^{ve}, XVe ET XVI^{es} SIÈCLES, D' APRÈS LES MONUMENTS DE MISTRA, DE LA MACÉDOINE ET DU MONT-ATHOS, DESSINS DE SOPHIE MILLET, DEUXIÈME ÉDITION*, (Paris, France: ÉDITIONS E. DE BOCCARD, RUE DE MÉDICIS, 1960), fig. 3. Icône de Chémokmédi, en Géorgie. (Coll. H. Ét.), top left corner area, Christ descent into hell. Christ has turned and has grasped, with his right hand, the right hand of the first to be raised.
- 1448- Descent, Christ turned & is guiding a person, by grasping, with his right hand, the person's right hand. Kartsonis, Anastasis, fig. 21, Vatican, Museo Sacro. Silver reliquary of Pascal I. The raising of Adam.
- 1449- Darell Thorpe, Christ, *The World Wide Wounded Wanderer*, (Salt Lake City, Utah: Religious, Historical and Polemical Studies, 1998, 1999, 2000). Mit Beiträgen von, Gabriele Atanassiu, Mariano d' Alatri, Stanislaw da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt, Franz von Assisi, (Italy: Stuttgart, Zürich: Belser Verlag, 1990), figures 236—246, 393—396.
- 1450- Robert L. Wilken, *The Christians As The Romans Saw Them*, (New Haven & Lon.: Yale Un. Press, 1984), pp. 162-3, & pp.94-196; After Jesus, by Reader's Digest, pp.199-200; The Ante-Nicene Fathers, 4: pp.407, 419-20, 422, 444, 447-8, 454, 458, 464, 468, 528, 557, 609, 617, 634, 641, & 660, Origen Against Celsus. See also: Darell D. Thorpe, *The Grand Pilgrimage, Vol.1, Issue #3, June - July 1992, Pathway #2, Did Christ Also Preach The Gospel In Other Parts Of The Earth?* by DARELL D. THORPE, &: *Prophets Preached The Gospel In Different Parts of the World*, by D. Thorpe; Joseph Wilson Trigg, Origen, *The Bible & Philosophy in the Third-century Church*, (Atlanta: John Knox Press, 1983), pp. 222-243; John P Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J W Bouton, Broadway, 1875, 2nd Edition, 1882), pp. 73-4; Joseph R. Hoffmann, *Celsus On The True Doctrine*, (Oxford Un. Press, 1987), p.65; Dr. Hugu W. Nibley, *The World And The Prophets*, (Salt Lake City and Provo, Utah: Deseret Book and Foundation For Ancient Research and Mormon Studies, 1987), volume 3 in *The Collected Works of Hugu Nibley*, p.18-19.
- 1451- ANF, 8:74, & 91, *Recognitions of Clement, Bk.1, chaps 51-52*; Nibley, *The World And The Prophets*, (The Col. Works, of Hugu Nibley, Vol.3), 168, note 9, p.299, & 311, J.-P. Migne, *Patrologiae Cursus Completus. Series Graeca* (Paris: 1857-1866), 1:1236; Robert G. Ingersoll asked: "What has become of the millions who have died since, without having heard of the atonement?" (The Works of Robert G. Ingersoll, vol. 2, p. 316). A. T. Hanson, upon writing a small article about the descent into hell in history suggests that: "The I Peter passage introduces another motif: the doctrine of the descent helps to answer the question: 'what of those who have died before the incarnation?'... The suggestion found in I Peter that the descent gave an opportunity for those who died before Christ to hear the gospel is rather too mythological for modern minds, but it may be regarded as a hopeful symbol of the destiny of those who have died without ever having heard the good news of Christ. Some means must be found for safeguarding the insight that the generations before Christ were not deprived of the gospel". (Westminster Dictionary of Christian Theology, Edited by Alan Richardson and John Bowden, Pub. by The Westminster Press, Philadelphia, Pennsylvania, p. 153-4, see the article by A. T. Hanson, *The Descent into Hell*, (CR SCM Press Ltd 1983, first Pub. in Great Britain in 1983 under the title *A New Dictionary of Christian Theology*).
- 1452- The Ante-Nicene Fathers, vol. 8, p. 460-1.
- 1453- Dr. Hugu W. Nibley, *Mormonism & Early Christianity*, (Salt Lake City & Provo, Utah: Deseret Book Co., and Foundation for Ancient Research and Mormon Studies, 1987), pp.10-44, 100-167, & the Clementine Recognitions, see also: Nibley, *Since Cumorah*, (Salt Lake City, Utah: Deseret Book Co., 1967), 96-126.
- 1454- Acts 2:25-36, Rom. 10:6-7; Ps. 16:8-10, 68:18; 88:6-12, 142:7; Ezk.26:20; 28:8; 31:14-18, 32:18, 23-30; Zech.9:11-12; 1 Pet. 3:15-22, 4:5-6; Eph.4:7-10; Isa. 9:2; 14:12-19, 24:17-23, 42:6-7, 49:8-9, 51:14; Phil. 2:9-11; Rev. 5:13; John 5:25; William Barclay mentions a number of these passages & other sources which make reference to Christ's descent. In the case with 1 Peter 3:18-20; 4:6, he wrote that: "On the face of it it says that Jesus preached to the spirits in prison, that is, to the dead." He points out that: "There have been several unconvincing attempts to explain it completely away." The passage was considered in the Greek along with the English: "Thanatopsis-- Having been put to death" "mem sarki--in the flesh" "zoopietheis--having been raised to live" "de pneumat-- in the Spirit" "en ho--in which" "kai--also" "tois en phulake pneumasi--to the in prison spirits" "ekeruxen--he preached." Further on he wrote: "We will be wise to take the Peter passage in its obvious sense. Peter meant it to mean that Jesus preached to the shades of men in the world of the dead." He also noted that further on that: "In the early Church it came to be held that it was for this preaching that the descent was made. In the 1st elaboration of this line of

thought the preaching was not to everyone in Hades. It was to the patriarchs, the saints, the prophets and martyrs of the Old Testament. Jesus preached the gospel to them, and then led them with him out of Hades into Heaven." He goes on to mention Irenaeus, Tertullian as having written about the descent. The Syrian Didaskalia says: "Jesus was crucified under Pontius Pilate, and departed in peace in order to preach to Abraham, Isaac, and Jacob, and all the saints, concerning the end of the world and the resurrection of the dead." (William Barclay, *The Apostles' Creed For Everyman*, (New York and Evanston: Harper and Row, 1967), pp. 119-133. Geoffrey R. King also notes the a number of passages that make reference to the descent. See: *The Forty Days*, p. 15-20.

1455- *The Ante-Nicene Fathers*, Vol.1, p.45, p.62, Chapter ix; Everett Ferguson, Editor, Michael P. McHugh & Frederick W. Norris, Associate Editors, David M. Scholer, Consulting Editor, *Encyclopedia Of Early Christianity*, (New York and London: Garland Pub., Inc., 1990), p. 412. In many early to later Christian art works, many of the Old Testament prophets, etc., are there to greet the Lord when He descended down unto them. See: Matthew 27:52; Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton Un. Press, 1986).

1456- *The Ante-Nicene Fathers*, 1: p. 70, chap. IX.

1457- 1 Corinthians 15:21-28; David Diringer D. LITT., *Illuminated Book*, (R.Q. London: Faber & Faber Limited, MCMLVIII), 3, 14-b, S. Swithin Psalter, Christ in Limbo trampling over the devil, or a demon. An angel is behind Christ thrusting down on it with a lance. One example in many. Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 95-96, 137, n. 55-56; Clement of Alexandria, *Stromata* 6.6, ANF, 2:490. Shepherd of Hermas, Sim. 9:16, in *Apostolic Fathers*, 2:263.

1458- Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 95, 137, n. 53: Ignatius, *Epistle to the Trallians* 9, ANF, 1:70, emphasis added.

1459- (Isa. lxi I, 2.), *The Ante-Nicene Fathers*, 1: p. 46, Ep. of Barnabas, chap. xiv.

1460- Jeffery Russell, *Satan, The Early Christian Tradition*, Ithaca & Lon.: Cornell Un. Press, 1981, 118-122.

1461- Jeffery Russell, *Satan, The Early Christian Tradition*, (Ithaca & Lon.: Cornell Un. Press, 1981), 47.

1462- Scott Petersen *Where Have All The Prophets Gone?* Springville Ut.: CFI 2005, 96, 137, n. 57; Odes of Solomon 42:11-20, James Charlesworth, ed., *Old Testament Pseudepigrapha*, NY: Doubleday 1983, 2 vols., 2:771. Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 177, 434, n. 241. *The Lost Books of The Bible & The Forgotten Books of Eden*, p. 140, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), "The Odes of Solomon," Ode 42.

1463- Kurt Rudolph, trans. ed. by Robert McLachlan Wilson, *Gnosis, The Nature & History of Gnosticism*, (San Francisco, etc.: Harper & Row Pub., 1977, 80, 84), 139-142, & 377, p. 181-82.

1464- ANF 1:234-5, 560, chapter LXXII; Alfred Firmin Loisy, *The Birth of the Christian Religion & The Origins of the New Testament*, (*La Naissance du Christianisme Les Origines du Nouveau Testament*), translated from French by L. P. Jacks, see p. 204, & 270-1. James L. Barker, *Apostasy From The Divine Church*, (SLC, Utah: Deseret News Press, 1960), 63. Barker makes reference to Irenaeus, *Against Heresies*, IV, 27, 2, 12; Justin Martyr's, *Dialogue with Trypho*, LXXII, 4; *The Shepherd of Hermas*, Sim. IX. xvi, 5. Ferguson, *Encyclopedia Of Early Christianity*, p. 411-12. John P. Lundy, *Monumental Christianity, Or the Art & Symbolism of the Primitive Church*, NY: J W Bouton, Broadway, 1875, 2nd Ed., 1882, 264. Hugu Nibley, Dr. (Series): *The Collected Works of Hugu Nibley*, Provo & SLC, Utah: FARMS, & Deseret Book Co., Vol. 4: *Mormonism & Early Christianity*, (1987), 118-119, 155, notes 97-98. J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 volumes; (Paris: 1844-1864). *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-1866, 161 volumes). Justin Martyr, *Dialogue With Trypho* 4, 6, in PG 6:645; Irenaeus, *Against Heresies* III, 20, 4, in PG 7:945; IV, 22, in PG 7:1046; IV, 33, 1, in PG 7:1208. Jerome, *Commentarius in Evangelium Mattheum* (Commentary on Matthew) 4, 27, in PL 26:213. Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, (SLC, Utah: Deseret Book, 2006), 177-79, 434-5, n. 246 & 254.

1465- Hugu Nibley, Dr. (Series): *The Collected Works of Hugu Nibley*, Provo & SLC, Utah: FARMS, & Deseret Book Co., Vol. 4: *Mormonism & Early Christianity*, (1987), 115, 153-4, note 71: 2nd century Coptic manuscript, see: Carl Schmidt & Isaak Wajnberg, *Gespräche Jesu mit seinen Jüngern nach der Auferstehung: Ein katholisch-apostolisches Sendschreiben des 2. Jahrhunderts*, (Leipzig: Hinrich, 1908), p. 89, 84-85 (xxii, xxi of Coptic text).

1466- Irenaeus perhaps may have learned of the missing prediction from the writings of Justin Martyr. *The Ante-Nicene Fathers*, vol.1, pp.234-5, 325, 421, 449-451, 455, 457, 488, 493-4, 499, 506, 510, 543-4 & 549-50; William Barclay, *The Apostles' Creed For Everyman*, (New York and Evanston: Harper and Row, 1967), pp. 119-133. Barclay notes that Justin and Irenaeus cite from this passage, sometimes attributing it to Jeremiah, sometimes to Isaiah, it was cited as proof text in support of the descent. See also: Nibley, *Mormonism and Early Christianity*, note 97, Justin, *Dialogue with Trypho* 4, 6, in PG 6:645; Irenaeus, *Against Heresies*, III, 20, 4, in PG 7:945; IV, 22, in PG 7:1046; V, 33, 1, in 7:1208; also cited by Jerome, *Commentaries in Evangelium* (Commentary on Matthew) 4, 27, in PL 26:213; Lundy, *Monumental Christianity*, p. 264-5.

1467- *The Ante-Nicene Fathers*, 1: p.352, Irenaeus, *Against Her. book*, 1, chap. 27.

1468- *The Ante-Nicene Fathers*, 1:449.

1469- *The Ante-Nicene Fathers*, 1:455.

1470- Russell, *Satan, The Early Christian Tradition*, p. 118-122.

1471- Loisy, *The Birth of the Christian Religion and the Origins of the New Testament*, p. 204, 270-1.

1472- *Ante-Nicene Fathers*, vol.1, p. 352, 421, 450-51, 455-8, 471, 488, 494, 499, 506, 510, 532, 539, 549-50.

1473- Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 95, 137, n. 54, 370, bibliography: Irenaeus, in Robert M. Grant, *Irenaeus of Lyons*, (NY: Routledge, 1997), 4:27:2, 158.

1474- Lundy, *Monumental Christianity*, 1882, 264-5, n.1 Lib. v. c. 31, iii c. 20, Har. Harvey's *Creeds*, I: 333-4.

1475- ANF, 1:234-5, & 455; Ezk. 16:6-9; Rev. 1:5-7. Nibley notes that even though Tertullian & Irenaeus did believe in the doctrine of Christ's descent to preach the gospel to the spirits in prison, they both are said to have had some doubts. For "we find both Tertullian and Irenaeus hedging on the question of whether Christ ever visited the spirits in prison- a doctrine repugnant to philosophy." Nibley, *Mormonism & Early Christianity*, note 207, Schmidt, *Gesprache Jesu*, 519-20; Irenaeus, *Against Heresies*, V, 32, 1, & V, 35, 3, in PG 7:1210, & 1220.

1476- Walter Lowrie, *Art in the Early Church*, NY: Pantheon Bks, 1947, 69, 184-187, & pl.100, a, & d; Isa.40:11.

1477- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 173, 433, n. 223. *The World Book Encyclopedia*, (Chicago: World Book, 1988), 22 vols., 1:556. William Barclay, *The Apostles' Creed For Everyman*, (New York and Evanston: Harper and Row, 1967).

1478- 1 Corinthians 15:21-28; David Diringer D. LITT., *Illuminated Book*, (R.Q. London: Faber & Faber Limited, MCMLVIII), 3, 14-b, S. Swithin Psalter, Christ in Limbo trampling over the devil, or a demon. An angel is behind Christ thrusting down on it with a lance. One example in many. Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 95-96, 137, n. 55-56; Clement of Alexandria, *Stromata* 6.6, ANF, 2:49, 357, 490-2. Shepherd of Hermas, Sim. 9:16, in *Apostolic Fathers*, 2:263.

1479- James Barker, *Apostasy From the Divine Church*, SLC, Ut: DNP, 1960, 63, Shep. of Her., Sim. 9, 16, 5.

1480- Russell, Satan, *The Early Christian Tradition*, p. 118—19.

1481- Robert Grant, David Freedman *The Secret Sayings Of Jesus*, NY: Doubleday, 1960, 118 ANF 8:750, 756-8.

1482- O. Preston Robinson, *The Challenge of the Scrolls, How Old is Christ's Gospel?*, (Salt Lake City, Utah: Deseret Book, 1963), p.49, & note 10; Testament of Benjamin, 9:2-4, & 10:7-12; Isa.26:19; Matt.27:52-3; The Antiochene Fathers, vol. 8, p. 3 of Introductory Notice, Cave placed the composition of the Testaments about A.D. 192, but concedes a much earlier origin to the first portion of the work. See also p. 36, verses 3-4, p. 37, verse 9 of XII, *The Testament Of Benjamin Concerning A Pure Mind*.

1483- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 177-8, ANF, 3:231. Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, Ithaca, London: Cornell Un. Press, 1981, 118-122. ANF, 2:490-2, Clement of Alexandria, *Stromata*, book 6, chap. 6. Origen, In *Lucam Homiliae* (Homily on Luke), 4, in PG 12:1811, & Origen, *Commentaria in Evangelium Joannis* (Commentary on John), 2, 30, in PG 14:181. Hippolytus, On Christ & the Antichrist, 5, 45, in PG 10:764. ANF, 1:352, 421, 450-51, 455-8, 471, 488, 494, 499, 506, 510, 532, 539, 549-50, 560, Irenaeus against Marcion's views about who rushed to Christ during descent.

1484- Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines & Practices*, (Idaho: Deseret News Press, 1961), 61—64, BAPTISM FOR THE DEAD. Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 96, 137, n.56. Shepherd of Hermas, Sim. 9:16, in *Apostolic Fathers*, 2:263. James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 64, foot note 23: Tixeront, *Historie des Dogmes dans l' Antiquité Chrétienne*, Vol. I, p. 143. ANF, 2:490-2, Clement of Alex., *Stromata*, book 6, chap. 6. Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 181, 435, notes 260-61.

1485- Alice K. Turner, 1993, *The History of Hell*, (NY, San Diego, U.S.A.; London, Eng.: Harcourt Brace & Company). Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton Un. Press, 1986). *Hallenfahrt Christis*, in Richard Paul Wulker, *Bibliothek der Angelsachsischen Poesie*, (Leipzig: Wigands, 1897), 3 vols. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. Also: Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: W.M. B. Eerdmans, 1949). Jacobus de Voragine, *The Golden Legend, (Readings on the Saints)*, (Princeton, New Jersey: Princeton University Press, Vol. 2, 1993). *The Golden Legend, Jacobus de Voragine*, translated and adapted from the Latin by Granger Ryan and Helmut Ripperger, 1941, New York: Arno Press of New York Times, 1969).

1486- Russell, Satan, *The Early Christian Tradition*, (Ithaca & London: Cornell University Press, 1981), 121.

1487- Russell, Satan, *The Early Christian Tradition*, p. 118-122, note 40; *Teachings* 104:12-13.

1488- John Lundy, *Monumental Christianity*, 266, n.2, Clement of Alex., *Stromata*, VI. c.6. ANF, 2:490-2. Eugene Seach, *Ancient Texts & Mormonism, The REAL Answer to Critics of Mormonism*, Showing that Mormonism is a genuine restoration of Primitive Christianity, Murray, Utah: Sounds of Zion 1983, 66. Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 178-79, 434-5, n. 250-53.

1489- Russell, Satan, *The Early Christian Tradition*, p. 118-122, note 39, Tertullian, *Res. 44*; ANF, 3:577, On The Resurrection of the Flesh, chapter XLIV; Ferguson, *Encyclopedia Of Early Christianity*, p. 406; Christ kicking the doors to hades down, see also: Roland H. Bainton, *Behold the Christ*, 1974, p.170, fig. 194; Huyghe, *Art and Mankind*, p.149, fig. 296; Auclair, *Christ's Image*, p.129; Kartsonis, *The Anastasis*, fig. 19; H. W. Janson in *History of Art*, (New York: Harry N. Abrams, Inc., 1986), pp. 227-8, says that the Anastasis in greek means "the resurrection", and yet, it often included the descent of Christ into hell just before the actual resurrection. "Surrounded by a radiant gloriole, the Saviour has vanquished Satan and battered down the gates of Hell (note the bound Satan at His feet, in the midst of an incredible profusion of hardware), and is raising Adam and Eve from the dead." See also: David Talbot Rice, text and notes, Photos by Max Hirmer, *The Art of Byzantium*, NY: Harry N. Abrams, 1959, p. 174, book cover, silver-gilt, repousse work. The Marcian Library, A.1, No. 55. Christ stands on the broken down doors of hades while clasping the hand of a person to raise them. Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 117, 434, n. 242. ANF, 3:231.

1490- ANF, 10:344. Origen, In *Lucam Homiliae* (Homily on Luke), 4, in PG 12:1811, & Origen, *Commentaria in Evangelium Joannis* (Commentary on John), 2, 30, in PG 14:181.

1491- <http://drivetimelivearchivespromossources.blogspot.com/> - Scroll down to article: Passover, Easter & Garment Types of Deification in the Resurrection (Easter Sunday, 4-8-2012), by Darell Thorpe. See also rough draft documentary: <https://www.youtube.com/playlist?list=PLF77C8E735D3F732D> - As time went by, the confusing aspects of what John the Baptist, & other prophets are doing in Hades, or hell, become legendized. Are they there, as dis-embodied spirits, to further preach the gospel, as they had foretold of Christ, when they were alive in their own body? Are they there waiting in silence, not preaching, but being in the grave of death, await for Christ to deliver them & take them over into paradise? Or are they preaching repentance, baptism, & the coming resurrection? George Every, *Christian Mythology*, Lon . Eng. NY, Toronto: Hamlyn Pub. Group Limited, 1970, & Middlesex, Eng.: Hamlyn House, Feltham, 1973, 96-7, about AD, 1305, at Kahrie Cami (the Church of St Mary in Chora), Istanbul; Richard Krautheimer, *Early Christian & Byzantine Architecture*, Baltimore, Maryland: Penguin Books, 1965-7, 192, Constantinople, Kahrie Cami, parckkleston, c.1303, c.1320. Gilbert Thurlow, *Bible Myths & Mysteries; The Encyclopedia Of Visual Art*, London: Encyclopaedia Britannica International, LTD., vol.3, date it AD 1315-21. John Beckwith, *The Art Of Constantinople, An Introduction to Byzantine Art* 330-1453, NY: Phaidon Pub., Inc., 1961, NY Graphic Society, Greenwich, Connecticut, p. 143, fig. 188. Robert Charles Zaehner, ed. *The Concise Encyclopedia of Living Faiths*, NY: Hawthorn Books Inc., 1959, 104, Plate II. Russian icon, Eastern Church, early 14th c., British Museum, Lon. Sheila D. Campbell, Ed., *The Malcove Collection*, Un. of Toronto Press, 1985, p. 258, "Painted Icons" 351 Icon, Anastasis, Gesso, Russian, late 16th c. M82.131. V.I. Antonova, *Drevnerusskoe Iskusskoe v Sobranii Payla Korian* (Mos.) 61, 123. It may be that a late 16th century work was based on the early 14th century work. Roland H. Bainton, *The Horizon History of Christianity*, Edited by Marshall B. Davidson of *Horizon Magazine*, (U.S.A.: American Heritage Pub. Co., English ed., 1964), 214-15. Joseph Gantner & Marcel Pobe, *Romanesque Art In France*, Lon. Eng.: Thames & Hudson, 1956, pl. 135, p. 64. Robert Hughes, *Heaven & Hell in Western Art*, NY: Stein & Day, 1968, 188-91. Geoffrey Barraclough, etc., *The Christian World*, NY: Harry N. Abrams, 1981, 8-9, *The Harrowing of Hell*, 15th century A.D., alabaster made in Nottingham.

1492- ANF, 10:344. Origen, In Lucam Homiliae (Homily on Luke), 4, in PG 12:1811, & Origen, Commentaria in Evangelium Joannis (Commentary on John), 2, 30, in PG 14:181. Hippolytus, On Christ & the Antichrist, 5, 45, in PG 10:764. Hallenfahrt Christis, in Richard Paul Wulker, Bibliothek der Angelsächsischen Poesie, 3 vols. (Leipzig: Wigands, 1897), 3.1:177, cited by Nibley, Mormonism And Early Christianity, pp. 115-212, & notes, pp. 153-55; The Ante-Nicene Fathers, 1: p. 12, Clem. of Rome, 1st Ep., chap. 26; Seach, Ancient Texts And Mormonism, pp. 66, & notes 253-5, p. 135. Zacharias prediction may have also become another element for early Christian writers, & artists. John the Baptist had witnessed & prepared the way of Christ before His (Christ's) earthly mission. But also, He had died before Christ, and thus he descended down unto the spirit in prison to preach & predict the descent of Christ unto the captive spirits there. Upon Christ's descent into the valley of the shadow of death, Christ's glorious light, & the glorious light of truth in the gospel, enlightened those that sat in darkness. Christ, acting as their guide, brought them up out of the darkness. Luke 1:57-80, citing verses 76-9; see also Isa. 9:2; The Ante-Nicene Fathers, 1: p.424; In later centuries, Christ is often depicted in art works as a divine guide who brightens the path of those whom he brings out of darkness into paradise. See: Medieval and Renaissance Manuscripts in the Walters Art Gallery, vol. 1, (875-1420 A.D.), Randall, pp. 309-10, figs. 59 & 65; Kurt Weitzmann, Icons, 1980, p. 23, 82, 151, 177, 221, 228, plates 47, 123, & 177; M. Auclair, Christ Image, p. 129. Though the spirit prisoners would be held captive in the pit, after many days they would be visited by Christ. (Isa. 24:22; Job 33:27-30). Isa. 60:1-3 may have been considered a being another prediction about the Christ descent to bring the Gentiles and kings to the light. Origen believed, unlike Irenaeus, that the descent of Christ would not be a pattern to be followed by all believers, but rather the descent represented the liberation of the righteous from the incarceration in Hades. The righteous who died after the descent of Christ into hades would immediately go to paradise, and thus would bypass hades. See: Ferguson, Encyclopedia Of Early Christianity, p. 406.

1493- Lundy, Monumental Christianity, p.73-4; The Ante-Nicene Fathers, Vol.4, p.419-20, & 448; Hoffmann, Celsus On The True Doctrine, p.65; Nibley, The World And The Prophets, pp.18-19; Nibley, Mormonism and Early Christianity, note 107, Origen Against Celsus II, 43, in PG 11:864-65. Hercules return from Hades may have been considered to be similar to Christ's descent & ascension up out of Hades. Concerning this, Lundy asked this question: "Can all this be a type of what is so often grouped together on the Christian monuments, Christ, after his resurrection, subjugating the powers of darkness, and doing His work of human restoration in founding His Church by Apostolic commission to preach the Gospel to all nations, and thus undoing the effects of the first human transgression?" Lundy, Monumental Christianity, p. 399, see also p. 98.

1494- R. Joseph Hoffmann, Celsus On The True Doctrine, Oxford: Oxford Un. Press, 1987, 65.

1495- T. W. Doane, Bible Myths, and their Parallels In Other Religions, being a comparison of the Old and New Testament Myths and Miracles with Those of Heathen Nations of Antiquity, Considering also Their Origins and Meaning, 1882, 7th edition 1910, See chapter 22 p. 211-214. Doane wrote that: "The doctrine of Christ Jesus' descent into Hell is emphatically part of the Christian beliefs, although not alluded by Christian divines excepting when unavoidable." Doane goes on to cite from St. Chrysostom, Clement of Alexandria, Origen, and others. (Bible Myths, p. 211-14; Dean Plumptre's The Spirits in Prison: Studies on the Life after Death, p. 85, S.; see also: The Ante-Nicene Fathers, Vol. 4, p. 419-20, & 448, Origen Against Celsus, Book 2, Chapter XLIII; Hoffmann, Celsus On The True Doctrine, p.65. Note 4; Jameson's History of Our Lord in Art, vol. 2, p. 354-5.

1496- T. W. Doane, Bible Myths, 1882, 7th edition 1910, note 1, p. 212; Jameson, p.250-1.

1497- Doane makes reference to: Asiatic Researches, vol. 1, p. 237; Bonwick's Egyptian Belief, p. 168-9; Maurice: Indian Antiquities, Vol. 2, p. 85; Lundy, Monumental Christianity, p. 286; Dupuis: Origin of Religious Belief, and Dunlap's Mysteries of Adoni, p. 33, 125, 152, & 257; Bell's Pantheon, vol. 1, p. 12; Higgins: Anacalypsis, vol. 1, p. 322; Mexican Antiquities, vol. 6, p. 166; etc. Doane, Bible Myths, p. 211-214, & notes.

1498- John Lundy, Monumental Christianity,... (New York: J. W. Bouton, 1875 & 1882), page 196, See Internet Archives, (1876), plus other editions might be found there. <https://archive.org/details/MonumentalChristianity-https://archive.org/details/monumentalchris00lundgoog>

1499- Robert Hughes notes parallels between the pagan descents & ascensions, & that of the Christians' versions, & suggests that this was "adapted from the classical prototype of Hermas Psychopompos." For the Christianising of Hermas & his door as the angel (or cherub) of Paradise standing at the gate is readily established. What of Hell? One parallel jumps to mind at once-the theme of Christ's 'Harrowing of Hell': his descent into Limbo, whence he led forth the souls he had chosen to redeem, thus proving his power over Satan. This scene was so often repeated by artists that one would expect it to develop constant symbolic types. And so it did. One of these was the vanquished demon who is seen writhing beside the collapsed door to Hell and, very often, pinned and crushed beneath it (p.187), as the triumphantly liberated souls march out of Hell into the sphere of power of Christ's protective mandorla. Obviously, the figure of Christ as leader of souls inherits the prototype of Hermas Psychopompos." Robert Hughes, Heaven & Hell in Western Art, 1968, 180-191. O.M. Dalton also noted some parallels too, and the blending of pagan & Christian themes in later centuries, for he wrote that "it is very probable, as Strzygowski suggested, that early Egyptian legend & belief affected the typical representation of this subject. One of the romances of Setne Khamuas, popular in Roman Egypt, describes the visit of Stne to Amenti, the underworld. In the 5th hall of Amenti they see the wicked rich man grovelling in Amenti with the long doorpost fixed in his eyes must have been familiar in Egypt, and as a signal example of retribution may have been adopted in Christian iconography. At any rate, in Anastasis pictures Christ is sometimes seen driving his long staff into the eye of Hades, who lies prostrate before him. The mouth of hell, where shown at all, is indicated by a cavernous entrance, not by the open jaws of a monster, as in Western mediaeval art. Christ advances over the broken valves of the door, holding a long cross in one hand. With the other he raises Adam from a sarcophagus-tomb; behind Adam appear Eve, David, Solomon, and other righteous persons of the Old Testament. Near Our Lord stands John the Baptist; behind him are grouped figures of the righteous under the Old Dispensation. In the foreground, below Christ's feet, lies the figure of Hades as an old bearded man whose hands and feet are chained.... Sometimes angels are seen fastening the chains. St. John the Baptist is not found in this scene before the 11th century. The ivory carving in the British Museum (Catalogue of Early Christian and Byzantine Antiquities, No. 299), now held to represent another subject." O.M. Dalton, Byzantine Art And Archaeology, 662. John M. Robertson also noted parallels between the different pagan nation's descent stories and that of the early Christians, and pointed out how some had argued that the Christians had borrowed it from the pagans, while other said the pagans had borrowed it from the Christians. He also noted that similar descent elements in pagan stories were Christianized and eventually blended with later Christian versions of Christ descent into hell. John Robertson, Christianity & Mythology, Lon.: Watts, 2nd ed., 1910, 234-41.

1500- Lundy, Monumental Christianity, p. 266, see note 1, Contra Cel., II. c. 43, Harvey's Creeds, I. p. 337.

- 1501- Lundy, *Monumental Christianity*, 264. Marion P. Ireland: "The fish has been identified with baptism by the early Christian writers, such as Tertullian who wrote: "But we, little fish, are born in water." Note 9: van der Meer & Mohrmann, *Atlas of the Early Christian World*, 55. "In Jewish art, water filled with fish signifies resurrection." (Note 10: Goodenough, *Jewish Symbols V*, 36-61. Running water, or "living water" also represented the life giving water, or "living water" which Christ offers to his followers (John 4:10, 13-14; Matthew 3:11; Jeremiah 2:13; Ezekiel 36:25). Marion Ireland, *Textile Art in the Church, Vestments, Paraments, & Hangings in Contemporary Worship, Art, & Architecture*, Nashville & NY: Abingdon Press, 1971, 86-91.
- 1502- Russell, *Satan, The Early Christian Tradition*, p. 118-122; ANF, 5:3, & 209, Hippolytus, *Treatise On Christ And Anti-Christ*, 26; Daniel, chapters 2 & 7; Philippians 2:9-11.
- 1503- Lundy, *Monumental Christianity*, 1881, 73-4, *Contra Platonem*, 220-1, Fabricius, Hamb. 1716; ANF, 5: 194, 221-3.
- 1504- Lundy, *Monumental Christianity*, 265, n.2, Com. on St. Luke, Ante-Nicene Lib., I. p. 485; ANF, 5:194, Hippolytus, *Fragments From Commentaries, On Luke*, Chap. XXIII.
- 1505- Nibley, *Mormonism & Early Christianity*, 115-121, notes p. 153-55, n.112, Hippolytus, *On Christ & the Antichrist*, 5, 45, in PG 10:764.
- 1506- Paul Carcus, 1900, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Bks, 1996, 173-79.
- 1507- Lundy, *Monumental Christianity*, p. 266, see note 4, Eusebius, *Eccl. Hist.*, I. c. 13, Demonstration of the Gospel, commenting on Psalm 16, & summing up the Christian faith as it was taught to Agbarus, king of Edessa. Nibley, *Mormonism & Early Christianity*, note 103, Eusebius, I, 13, 19, citing the letter of Thaddeus to Abgar. Also: Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 176-77, 434, n. 240: Eusebius, *Ecclesiastical History*, 1:47.
- 1508- The Nicene & Post-Nicene Fathers, 4, *Prolegomena*, Chap. II, p. xiv-xv, Chap. 5, p. lxxxv-lxxxvii; & p. 303, & 424-5, Athanasius, *Discourse III*, Chap. XXIX: 56-7.
- 1509- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 188-90, 394-95, 436-7, n. 281-4: David W. Bercot, *What the Early Christians Believed about Christ's Descent into Hades*, Audiotape. Tyler, Tex.: Scroll Pub., Co., 1998. Roland H. Bainton, *Here I Stand, A Life of Martin Luther*, (Paper back edition, 1950 by Pierce & Smith, & 1978, New American Library for Abingdon Press, Nashville).
- 1510- Frederick S. Paxton, *Christianizing Death, The Creation of a Ritual Process in Early Medieval Europe*, Ithaca & London: Cornell Un., Press, 1990, p. 22, n.15, *Sacramentum Serapionis*, XXX, in *Didascalia et Constitutiones Apostolorum*, ed. Franz X. Funk, 2 vols, (Paderborn, 1905), 2.193-4.
- 1511- N&PNF, 4:448, 454, & 467, n.8 on p.454, & note 2 on p.467. From the 8th confession, or 3rd Sirmian, A. D. 359; The 10th Confession at Nike and Constantinople, A.D. 359, 360. De Synodis, concerning the Councils of Ariminum and Seleucia. Some writers have noted that it was during the 4th century that the descent of Christ into hades, limbo, etc., began to acquire creedal status, first perhaps in the Syriac Christianity, however, no known examples have survived (but cf. Eusebius, H.E. 1.13.20). Another creed was formed in the Greek arena in the fourth formula of Sirmium, the "Dated Creed" of A.D. 359. Another was produced at Constantinople in 360, these had an Arian tinge to them, and they didn't passed into general use. In the Latin west, the baptismal creed of the Italian see of Aquileia (Rufinus, *Symb.* 18:28) made reference to the descent. There was also the widely circulated Apostles' and Athanasian Creeds which made reference to the descent too. And even though Augustine was uncertain about its meaning, it was a traditional and undeniable article of belief (Ep. 164.3, 14). Ferguson, *Encyclopedia Of Early Christianity*, p. 411. Charles Rufus Morey, *Mediaeval Art*, (NY: Princeton Un., Pub. W. W. Norton, 1942), 125-7, & 129, Toledo, *Statue Plaque: The 12 Feasts of the Church*. Morey wrote that: "The Harrowing of Hell is an uncanonical event, described in the apocryphal gospel of Nicodemus. It first appears on the ciborium columns of St. Mark's in the 5th century, but in its proto-Byzantine form three centuries later, in frescoes of S. Maria Antiqua of the early 8th c., and in a contemporary mosaic of the lost chapel of John VII in Old St. Peter's. It enters the Creed as a necessary provision for the universal salvation of mankind, that should include those who lived before Christ's coming as well as later generations. In Byzantine art it was the regular type of the Resurrection, preferred, because of its profounder implication, to the scene of Easter Morn which appealed to the early Christian taste of narrative. Late Byzantine art gave it the Alexandrian mountain slopes on either side, flanking the pit of Hell over those gates the Saviour strides, grasping by his hand the resurrected Adam and Eve beside him." David, Solomon, & John the Baptist were with them. (Ibid., p. 129, see also p. 150, Melissenda's Psalter: *The Harrowing of Hell*).
- 1512- Nicene and Post-Nicene Fathers, 4:570 & 572, Letters of Athanasius, Letter LIX:5-6; William Barclay, *The Apostles' Creed*, NY: Harper & Row, & Evanston, 1967, 119-133. On p. 120 the Athanasian Creed mentions the descent, for Jesus "suffered for our salvation: descended into hell, [&] rose again the third day from the dead." He also notes that: "Its first actual appearance in a credal statement is in the Symbol of Sirmium in A.D. 359/60".
- 1513- Russell, *Satan, The Early Christian Tradition*, p. 118-22.
- 1514- Nicene & Post-Nicene Fathers, 7:22, Lec. iv: 14. He also wrote of the descent into the font. Catech. xvii.
- 1515- The Nicene and Post-Nicene Fathers, vol. 7, Cyril of Jer. lec. iv: 14, p.22, xiv: 19-20, p.99
- 1516- The Nicene & Post-Nicene Fathers, 5, p.519-520, & 524. Gregory of Nyssa: *Dogmatic Treatises*, etc. reprint June 1972, by WM. B. Eerdmans). Early to later Christian art works, & writings, depict & mention, that some of the catechumens, or people being baptized, as having been naked. It may have been a symbolical type of the nakedness of birth. And symbolically, the baptismal act was also a sort of ritualistic rebirth, or the act of being "born again," thus, in some cases they were naked. The same sort of symbolism is found in the case with the descent in, & ascension out of the grave, limbo, hades, the pit, etc., (which the baptismal font was a type of, in many cases), many art works show naked souls, just before they are clothed in a garment. In some cases they are naked, but it wasn't for long, for they would be clothed in garments. "Cardinal Colonna writes 'The Catechumens without clothing, descended into the water of the baptism, and were there immersed 3 times; then priest accompanying the act with his hand, & invoking at each immersion the name of 1 of the persons of the Holy Trinity.' "And De Rossi warns us that 'We ought not to confound the imposition of the right hand with which the ministrant accompanies the immersion of the candidate with what the bishop in the case of the neophyte as he emerges from the water, and is clothed in white at the confirmation.' See: Curry, *A History of the Baptists*, pp. 274-5; 2 Cor.5:1-10, King James Version; Editor in Chief, Guy Carleton Lee, Ph.D., *The World's Orators*, (NY & London: Un. Edition, G.P. Putnam's Sons, & The Knickerbocker Press, 1900), 146-7.
- 1517- N&PNF, X:xiii, & p. 191, St. Ambrose, Book II:102-3, *On Belief In The Resurrection*.
- 1518- Hom. xxv, In Joannem, & Hom. xl. In Ep. ad Rom, & Rom.6:1-15; Doane, *Bible Myths*, 1882, & 1910, p.211, note 1, Bonwick: *Egyptian Belief*, p. 46.

- 1519- John Lundy, *Monumental Christianity*, NY: J. W. Bouton, 1875 & 1882, 73–74.
- 1520- Russell, Satan, *The Early Christian Tradition*, p.118-22, see note 37.
- 1521- John Lundy, *Monumental Christianity*, NY: J.W. Bouton, 1875 & 1882, 267, n.2, *Epist. ad Evod.*, 164. Migne's Ed., II. p. 710.
- 1522- 4th Letter to the Bishops of Sicily. In early to later Christianity, the numerous Christian art works depicting the descent, the Anastasis, (or the resurrection), shows Christ, or angels raising the resurrected up out of the grave, hades, & limbo, etc., with different types of hand and wrist grips. And in some cases, some art works show hand grips being used to help raise a person up out of the waters of baptism. A baptismal font has depicted on it, people reaching out their hands towards each other, thus, it may be that it's makers wanted to show the moment just before the hand clasp. Since baptism was a ritualistic type & symbol of the descent and the resurrection, the art works that depicted different types of hand grips must have helped to remind the Christians of their ritualistic pilgrimage of the soul through which they had passed through as a type of the soul's pilgrimage through the different realms of existences. Anastasis, Kartsonis, fig.17a, Rome. S.Clemente. Lower Church. Anastasis I (after Wilpert). Fig.19, Stuttgart, Württembergische Landesbibliothek. Stuttgart Psalter. Cod. lat. 23, fol. 29v. *Psa.* 23-24; fig. 21, Vatican. Museo Sacro. Silver reliquary of Pascal I. The raising of Adam; fig. 37b, 52, 14a. Rome S. Maria Antiqua. Doorway to the Palatine ramp; The Anastasis, (after Wilpert); Thomas Armitage, D.D., LL.D., *A History Of The Baptists*, NY: Bryah, Taylor, & Chicago: Morningside Pub., 1887, 258-9, #4; Gertrud Schiller, Trans. Janet Seligman, *Iconography of Christian Art*, NY: Graphic Soc., LTD., Greenwich Connecticut: Trans. from 2nd Ed. 1969, Eng. ed. 1971, Lund Humphries NY, G.S., 1:204-5, #5, & p. 345-6, fig. 346.
- 1523- William Henry Paine Hatch, 1931, *Greek and Syrian Miniatures In Jerusalem*, p. 58-9, pl. II, *The Jerusalem, Codex 14*, Saec. XI, fol. 3, & on p. 59 note 1, "The legend of the Harrowing of Hell is based upon the idea that after his crucifixion Christ descended into the lower world and 'preached to the spirits in prison.' (1 Pet. 3:19). For a reference to the Ethiopic book, S. C. Malan, *The Book of Adam and Eve* (London, 1882), p. 206.
- 1524- Anna Kartsonis, *Anastasis, The Making of An Image*, New Jersey: Princeton Un. Press, 1986. Alice K. Turner, 1993, *The History of Hell*, NY, San Diego, U.S.A.; Lon., Eng.: Harcourt Brace & Co. Hanns Swarzenski, *Monuments Of Romanesque Art*,... Un. of Chicago Press, 1954 & 2nd, Ed. 1967.
- 1525- H. Clay Trumbull, *The Blood Covenant*,... NY: Charles Scribner's Sons, 1885, 41–42.
- 1526- Russell, Satan, *The Early Christian Tradition*, p. 118-122; *The Lost Books of the Bible & The Forgotten Books of Eden*, p. 86-8, Nicodemus Chap. XIX: 1-4, 8-12; XX:11-12.
- 1527- Roland H. Bainton, *Behold the Christ*, (U.S.A.: Harper, 1974), 170-72.
- 1528- Right Rev. Charles Joseph Hefele, D.D., Late Bishop of Rottenburg, Formerly Professor of Theology in the University of Tübingen, *A History of the Councils of the Church, From the Original Documents*, (T.&T. Clark, 38 George Street, U.S.A.: Edinburgh, 1895; trans. from German & edited by William R. Clark, M.A., HON, LL.D., F.R.S.C., Professor of Philosophy in Trinity College, Toronto; HON. Professor in Hobart College, Geneva, NY. First AMS ed. pub. in 1972; (NY, NY: AMS Press, Inc., 1972), A.D. 451 to 680, vol. 4, p. 224-27, #9 of the 15 anathematisms against Origen, rejects certain versions of the Christ's descent into hades.
- 1529- William Barclay, *The Apostles' Creed For Everyman*, (New York: Harper and Row, & Evanston, 19670, pp. 119-133. Nibley notes that different versions of the creed contained references to Christ's descent, while others did not. Eventually "this annoying fragment of antique arcana came to be generally condemned." (Nibley, *Mormonism and Early Christianity*, note 210. The Arminensian and Acacian versions of the creed both contain the phrase "descended to the regions beneath the earth." Socrates, HE II, 37, and II, 41, in PG 67:305, 348.
- 1530- *Encyclopedia Of Early Christianity*, Everett Ferguson, NY, & Lon.: Garland 1990, 406-7, Moral.12.13.
- 1531- W.R. Lethaby, revised D. Talbot Rice, *Medieval Art From the peace of the Church to the eve of the Renaissance 1312-1350*, Lon. & NY: Thomas Nelson & Sons LTD, 50, pl.14. Descent into Hell, Clemente, Rome.
- 1532- W.R. Lethaby, *Medieval Art*,... (Lon. & NY: Thomas Nelson & Sons), 50, pl. 14.
- 1533- Paul Carcus, 1900, *The History of the Devil and the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, 173.
- 1534- Edited by Harold Osborne, *The Oxford Companion to Art*, p. 525.
- 1535- Anna Kartsonis, *Anastasis, The Making of An Image*, New Jersey: Princeton Un. Press, 1986, fig. 80, etc.
- 1536- Kurt Weitzmann, (Ed.), *Age Of Spirituality, Late Antique & Early Christian Art, 3rd to 7th century*, (Catalogue of the exhibition at the Metropolitan Museum of Art, November 19, 1979–Feb. 12, 1978. (NY: Princeton Un. Press in association with The Metropolitan Museum of Art, NY, 1979), 634-6, fig. 574, 8th c.
- 1537- Robert M. Grant, 1960, *The Secret Sayings of Jesus*, p. 40-43, see 9 on p. 43. The fragment was discovered in the winter of 1886-7 during a French archaeological expedition and digging in Christian graves at Akhmim in Upper Egypt. They are said to date back to the 8th or 9th century A.D., see: note 1 on p. 40, making reference to C. Maurer, in W. Schneemelcher-E. Hennecke, *Neutestamentliche Apokryphen in deutscher Übersetzung*, I(Tubingen, 1959), 118. Franz von Assisi, *Mit Beitragen von*, etc., Belser Verlag, Stuttgart Zurich, 1990.
- 1538- Harold Osborne, (Ed.), *The Oxford Companion to Art*, Oxford, NY: Oxford Un. Press, 1970, 525, 9th-c. paintings in the rock churches of Cappadocia.
- 1539- Carl Nordenfalk, *Early Medieval Book Illumination*, Skira: 1957, 1st pub. as *Early Medieval Paintings*, NY: Rizzoli Internat., Paperback ed, 1988, p.88, *Beastus Apocalypse. Hell, 975 AD Folio 17*, Gerona Cathedral.
- 1540- Elizabeth Hallam, (ed.) *Preface, Huge Trevor-Roper, 4 Gothic Kings, The Turbulent History of Medieval England & the Plantagenet Kings (1216-1377) Henry 3, Edward 1, Edward 3 Seen Through The Eyes Of Their Contemporaries*, NY: Weidenfeld & Nicolson, C/R 1987 Phoebe Phillips Editions, 70-1, & 198-199.
- 1541- Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (NY & Lon.: Garland Pub. 1988, Thesis submitted to the Un. of Nottingham for the degree of Doctor of Philosophy, Oct. 1972), 340-41.
- 1542- Harold Osborne, *The Oxford Companion to Art*, NY: Oxford Un. Press, 1970, 526, OTTONIAN ivory bucket, 10th-c., V. & A. Mus.
- 1543- Editor, Paul Williamson, *The Medieval Treasury, The Art of the Middle Ages in the Victoria and Albert Museum*, (Published by the Victoria & Albert Museum, 1986), "3 The Basilewsky Situla; Ottonian, c. 980 page 77"; *New International Illustrated Encyclopedia of Art*, vol. 12, p. 2375.

- 1544- David M. Robb, *The Art of the Illuminated Manuscript*, NY: South Brunswick & A.S. Barnes, Lon.: Thomas Yoseloff LTD, 1973, 168-9, fig. 107. Vatican, Biblioteca Apostolica, Ms. lat. 9820, m. 9. Exultet Scroll, Christ's Descent into Limbo. Following Christ's death on the cross, the descent was "to bring salvation to the deserving of the Old Dispensation". This "is a subject found in nearly all the Exultet scrolls. The example illustrated is from one written for Pandulfus II of the monastery of St. Peter in Benevento between 981 and 987." The "style has some Byzantine overtones, and is closely related to that of late 9th century south Italian frescoes, like those in the chapel of San Lorenzo in the church of San Vicenzo at the source of the Volturno River" (p. 168).
- 1545- Alice Bank, 1977, *Byzantine Art*, pl.136, Diptych with the 12 Feasts of the Church, 10th-11th c., fig.184.
- 1546- Peter Lasko; Ed.: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md., Ringwood, Victoria, Australia: The Pelican History of Art, Penguin Books, 1972), vol. 36, *Ars Sacra*, 800—1200, p. xv—xvi, plate 138. Altar cross, c. 1024/39; in the centre a Fatimid crystal, 10th c. Borghorst, St Nicomedes. Angels descending to rescue a soul out of hell. The moment before the clasp. This scene is seen on the lower portion of the cross. Hence suggesting the traditional place for Adam's grave.
- 1547- George Every, *Christian Mythology*, Lon.; NY; Sydney Toronto, The Hamlyn Pub. Group Lim., 1970; Feltham, Middlesex, England: Hamlyn House, 1973, p. 37.
- 1548- Harold Osborne, (Ed.), *The Oxford Companion to Art*, Oxford, NY: Oxford Un. Press, 1970, 525.
- 1549- Emile Male, *Religious Art in France, the Twelfth Century*, Princeton U. Press, 1978, Bollingen Series XC. I), 110, fig.99; O'Reilly, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, 176-7, & 340.
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- 1552- Yves Christe, Tania Velmans, Hanna Losowska and Roland Recht, *Art of the Christian World A.D. 200-1500, A Handbook of Styles and Forms*, (Published by Rizzoli International Pub., CR 1982 Office du Livre), p. 165, fig. 104, Mosaic: Descent into Limbo, 11th c., church of Daphni.
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- 1554- Dalton, *Byzantine Art And Archaeology*, p. 675, fig. 427, a portion shows the descent into hell on a mosaic of the 11th century A.D., in the Cathedral of Torcello. (Alinari.)
- 1555- The Walters Art Gallery, *Early Christian and Byzantine Art, An Exhibition Held At The Baltimore Museum of Art, April 25-June 22*, Organized by The Walters Art Gallery, In collaboration with The Department of Art and Archaeology of Princeton Un. & Dumbarton Oaks Research Library & Collection of Harvard Un. & forming part of Princeton's Bicentennial Celebration. (Baltimore: Trustees of the Walters Art Gallery, 1947), 138 for explanation for plate XCIV, fig. 705. Lectionary of the Gospels, Byzantine, 11th century, Greek text. Showing the descent into hades, with Christ grasping, right hand to right wrist of Adam, to lift him out of his grave.
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1568- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 237-43, & foot notes: J. Rivière, *Le Dogme de la Rédemption au début du Moyen Âge*, 1934. *Medieval and Renaissance Studies*, 3, 1953. St. Anselm, *Cur Deus Homo*, I, 3, 7. Gilbert Crispin's *Disputatio Judaei cum Christiano*, (Patrologiae Cursus Completus, series latina, ed. J. P. Migne), vol. 159, 1034.

1569- Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: WM. B. Eerdmans. Co., 1949), p. 15-20.

1570- The early Christian writers & artists seemed to look for types & hints of Christ in the Scriptures. And thus, such types were depicted in the art works. For example, Isaiah 9:2-6, may have become part of the inspiration for different elements of in the descent of Christ into hades, limbo, or the land of the dead. The glorious light of Christ's Spirit, or in other cases his resurrected body has often been depicted & mentioned in legends, art works, & early Christian writings. Thus Isaiah may have been seen as a prediction of this when he wrote: "The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined." (Isaiah 9:2; Marion P. Ireland, *Textiles Art in the Church*, (Nashville & New York: 1966, 1967, & 1971, Abingdon Press), pp.114, 52a, on a vestment/outer garment, the descent is depicted. The brightness of Christ's aura extends out from his body as He clasps the hand of Adam to raise him and the other with him from out of the grave. Alice Bank, *Byzantine Art, Plates*, (New York: H. N. Abrams, 1978), pl.136, fig.184, plates 182, 243, 278, etc. Huyghe, *Art & Mankind*, pp. 149-50, fig. 296; David M. Robb, 1973, *The Art of the Illuminated Manuscript*, pp.168-9, fig. 107; Bainton, *Behold the Christ*, p.171, fig. 195, p. 172, fig.196; Francis Russell, *The World of Durer 1471-1528*, (Time-Life Books, 1967), see woodcut of "The Large Passion." Kurt Weitzmann, *The Icon*, pp.170, 225, 282-3, etc. Antonie Bon, 1972, *Byzantium*; H. W. Hanson, *History of Art*, (New York: Harry N. Abrams, 1986), p. 227-28, fig.328; Kartsonis, Anastasis, *The Making of An Image*.

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- 1580- Emile Male, *Religious Art in France*, p.110-111, fig.100. "Descent into Limbo. Le Mans (Sarthe), Cathedral of St.-Julien. Stained glass panel of nave window."
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- 1582- Yves Christe, Tania Velmans, Hanna Losowska & Roland Recht, *Art of the Christian World A.D. 200-1500, A Handbook of Styles and Forms*, (Rizzoli International Pub., CR 1982 Office du Livre). p.172, fig. 132, Mosaic: Last Judgment, 12th c., Torcello Cathedral, Italy. See also p. 233, fig. 355. Book cover, silver gilt and cloisonne enamel: Descent into Limbo, 12th c., S. Mark's Treasury, Venice.
- 1583- Kurt Weitzmann, and others, *The Place of Book Illumination in Byzantine Art*, p. 35-6, fig. 30, Four Passion scenes, top middle shows the descent or the Anastasis. Tbilisi (Georgian S.S.R.), Academy of Sciences, cod. H. 1667, fol. 195r (after Machavariani). p. 35. Georgian book illumination were done in a similar manner as Constantinopolitan models. Gospel book from Jruchi, passion scenes. See also foot note 74, making reference to: H. Machavariani, *Georgian Manuscripts* (Tbilisi, 1970), p. 41, & pl. 33.
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- 1585- Jennifer O'Reilly, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, NY & Lon.: Garland, 1988, 348-50.
- 1586- O.M. Dalton, *Byzantine & Archaeology*, Oxford Un. Press, 1911, & NY: Dover 1961, p. 240, fig. 149.
- 1587- O.M. Dalton, *Byzantine & Archaeology*, Oxford Un. Press, 1911, & NY: Dover 1961, 254, fig.157, 12th c., Gospel in the British Museum, (Harley 1810).
- 1588- Jeffrey Burton Russell, *Lucifer, The Devil In the Middle Age*, Lon.: Cornell Un. Press, 1984, 145-6, top portion of 2 part picture. Illumination manuscript, English, AD. 1150, the British Library. "The holy dead wait in hell for Christ's approach; he breaks down the doors, and a great light shines into the darkness, accompanied by angelic song as if at dawn." (p. 145).
- 1589- Peter Lasko, Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, Australia, etc.: Penguin Books, 1972, vol. 36, *Ars Sacra: 800—1200*, p. xix, pl.241. Alton Towers triptych, Lon., Victoria & Albert Museum.
- 1590- Peter Lasko, Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, Australia, etc.: Penguin Books, 1972, vol. 36, *Ars Sacra: 800—1200*, p. xxi, pl.285, altar frontal Ølst, Copenhagen, National-museet.
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- 1593- John Coulson, *The Saints, A Concise Biographical Dictionary*, NY: Hawthorn Book, 1958, 1960, 110.
- 1594- O.M. Dalton, *Byzantine Art and Archaeology*, p. 642, fig. 407, Descent into Hell, 12th century. Monastery, Mount Sinai (Sinait 339). (Hautes Etudes: N. Kondakoff.); The Walters Art Gallery, Early Christian And Byzantine Art, (Baltimore: Trustees of the Walter Art Gallery, 1947), p. 122 for explanation for a portion of the 12 Feasts, Italo-Byzantine, 12—14th centuries, plate LXXX, fig. 612.
- 1595- Andreas Stylianou & Judith A. Stylianou, *The Painted Churches of Cyprus, Treasures of Byzantine Art*, Trigraph, West Africa House Hanger Lane, London for the A.G. Leventis Foundation, 1985, 355-6, fig. 211. The Anastasis, 1183, classicizing style, tomb niche of the Enkleistra, monastery of St. Neophytus, near Paphos.
- 1596- Timothy Verdon & John Henderson, *Christianity And The Renaissance, Image and Religious Imagination in the Quattrocento*, Syracuse, NY: Syracuse University Press, 1990, p. 12-13, fig. 2, a Tuscan painted cross, unknown artist, during the late 12th c. A.D., Florence, Uffizi Gallery. Photo Alinari/Art Resource, N.Y.
- 1597- Emile Male, *Religious Art in France, the 12th Century*, Princeton Un. Press, 1978, Bollingen Series XC. I. Male, *Religious Art in France*, 119-121, fig.108. Descent into Limbo. Miniature cycle of Life of Christ from St. Martial of Limoges NY, Pierpont Morgan Lib. ms.44, fol.IV. Late 12 c.
- 1598- Frederick Hartt, *History of Italian, Renaissance Art, Painting, Sculpture, Architecture*, NY: Harry N. Abrams, 1994, 4th ed., p. 48, fig. 25. School of Florence. Cross. Late 12th century. Panel, Uffizi Gallery.
- 1599- Andreas Stylianou & Judith A. Stylianou, *The Painted Churches of Cyprus, Treasures of Byzantine Art*, Lon., Eng.: Trigraph, West Africa House Hanger Lane, for the A.G. Leventis Foundation, 1985, 354-5 & 357, fig.212, Anastasis, 1196 AD, monastic style, nave of the Enkleistra, monastery of St. Neophytus, near Paphos.
- 1600- Harold Osborne, (Ed.), *The Oxford Companion to Art*, NY: Oxford Un. Press, 1970, 526.
- 1601- Propyaen Kunstgeschichte In Achtzehn Banben Das Mittelalter II Das Hohe Mittelalter Von Otto Von Simson. MCMLXXII, 1972, Verlag Ullstein Gmbh, Frankfurt am Main-Berlin-Wien, Propylaen Verlag. Propylaen Verlaid Berlin, fig. 259b.
- 1602- Kurt Weitzmann, *The Place of Book Illumination in Byzantine Art*, p. 32, & 34-5, fig. 28. Anatasis, Mont Athos, Layra, Skevophylakion. Lectionary, fol. IV. See also fig. 29, Anastasis. London, British Museum, cod. add. 7171, fol. 156v. Phocas Lectionary in the Treasury of the Athos monastery, Lavra, (fig. 28) shows Christ dragging Adam out of the Lower World just as Heracles had dragged Cerberus out of Hades. A Syriac Lectionary in the British

Museum from around A.D. 1220. Fig. 29 copies a Byzantine model with similar details.

1603- William Henry Paine Hatch Greek & Syrian Miniatures in Jerusalem, Cambridge, Mass.: Medi., Ac., of Amer. 1931, pl. LXVIII, p. 124-5, Har. of Hell. Syrian Orth. of St Mark, Jerus. Codex 28 1222 AD, Fol. 133V.

1604- Frederick Hartt, History of Italian, Renaissance Art, Painting, Sculpture, Architecture, NY: Harry Abrams, 4th ed. 1994, 58 color-pl.18. School of Pisa. Cross No. 20. c.1230. Parchment on panel, Pinacoteca, Pisa.

1605- Ernst & Johanna Lehner, Devils, Demons, Death & Damnation, NY: Dover Pub., Dover Pictorial Archive Series, 1971, list of illust. xi, fig.7. Christ breaks down gates of Purg., after miniature in French man.13th c.

1606- Kurt Weitzmann, etc., The Icon, NY: Arnoldori Editore, Alfred A. Knopf, 1982, 170, Greek painter working at Ohrid in the Church of the Virgin Peribleptos, gallery of icons in the Church of St. Clement, Ohrid, Macedonia. 13th c. icon, showing a right-hand grasp on a left hand, during the harrowing of hell.

1607- Jennifer O'Reilly, Studies in the Iconography of the Virtues & Vices in the Middle Ages, NY & Lon.: Garland, 1988, 256-7.

1608- Under the direction of Herman Liebaers, etc., Flemish Art, From the Beginning till Now, NY: Arch Cape Press, 1988, CR 1985 Fonds Mercator Antwerp, 75, Flemish (Ghent?) 1240-50. Ghent, Nicholas Church.

1609- Kurt Weitzmann, etc., The Icon, NY: Arnoldori Editore, Alfred A. Knopf, 1982, 225.

1610- Nigel Morgan Gothic Manuscript (II) 1250-1285 , A survey of Manuscripts illuminated in the British Isles, Gen. Ed. J.J.G. Alexander, Lon.: Harvey Miller 1988, fig.400. Descent, Krvoklat Castle Lib., I.b.23,f.12 cat. 184.

1611- Nigel Morgan, Early Gothic Manuscripts 2, 1250-85, Survey of Man. Illuminated in the British Isles, Gen. Ed. J.J.G. Alexander, Lon.: Harvey Miller, 1988, fig.272, Descent, Velletri, Museo Capitolare, Roll 155.

1612- O. M. Dalton, Byzantine Art & Archaeology, NY: Dover, 1961, 1st Pub. in NY: Oxford Un. Press, 1911, 241, fig. 150, Monastery of Vatopedi, Mount Athos. Christ's right hand to right of person being raised.

1613- George Every, Christian Mythology, Lon. Eng. NY, Toronto: Hamlyn Pub. Group Limited, 1970, & Middlesex, Eng.: Hamlyn House, Feltham, 1973, 96-7, about AD, 1305, at Kahrie Cami (the Church of St Mary in Chora), Istanbul; Richard Krautheimer, Early Christian & Byzantine Architecture, Baltimore, Maryland: Penguin Books, 1965-7, 192, Constantinople, Kahrie Cami, parckkleston, c.1303, c.1320. Gilbert Thurlow, Bible Myths & Mysteries: The Encyclopedia Of Visual Art, London: Encyclopaedia Britannica International, LTD., vol. 3, gives the date as AD 1315-21. John Beckwith, The Art Of Constantinople, An Introduction to Byzantine Art 330-1453, NY: Phaidon Pub., Inc., 1961, NY Graphic Society, Greenwich, Connecticut, p. 143, fig. 188.

1614- Limburg Brothers - Francisco Ribalta, The Encyclopedia Of Visual Art, Biographical Dictionary of Artists, (London, England: Encyclopaedia Britannica International, LTD), vol. 10, p. 63.

1615- Robert Charles Zaehner, ed.The Concise Encyclopedia of Living Faiths, NY: Hawthorn Books Inc., 1959, 104, Plate II. Russian icon, Eastern Church, early 14th c., British Museum, Lon. Sheila D. Campbell, Ed., The Malcove Collection, Un. of Toronto Press, 1985, p. 258, "Painted Icons" 351 Icon, Anastasis, Gesso, Russian, late 16th c. M82.131. V.I. Antonova, Drevnerusskoe Iskusskoe v Sobranii Payla Korian (Mos.) 61, 123. It may be that a late 16th century work was based on the early 14th century work. Roland H. Bainton, The Horizon History of Christianity, Edited by Marshall B. Davidson of Horizon Magazine, (U.S.A.: American Heritage Pub. Co., English ed., 1964), 214-15. Joseph Gantner & Marcel Pobe, Romanesque Art In France, Lon. Eng.: Thames & Hudson, 1956, pl. 135, p. 64. Robert Hughes, Heaven & Hell in Western Art, NY: Stein & Day, 1968, 188-91.

1616- Harold Osborne, The Oxford Companion to Art, NY: Oxford Un. Press, 1970, 525 & 526; 14th-c. wall-paintings in St. Saviour in Chora, Istanbul. (Spanish Chapel, Florence, 14th c.) The Bible In Art (Twenty Centuries Of Famous Paintings), edited with commentary, by Clifton Harby, (NY: Covici Friede, 1936), 265, The Descent to Limbo, Simone Martini, Chapel of the Spaniards. The shape of the mouth of the cave reminds us of the jaws of hell. "Many of the illuminators of the Middle Ages pictured this visit of Christ to Limbo."

1617- H.W. Janson, (Professor of Fine Arts, NY Un.), with Dora Jane Janson, History of Art, A Survey of the Major Visual Arts from the Dawn of History to the Present Day, NY: Harry N. Abrams, 1st printing Oct. 1962, revised & enlarged in 1969, 19th print. 1973, & 1986, third ed., revised & expanded, 227, fig. 328.

1618- Frederick Hartt, History of Italian, Renaissance Art, Painting, Sculpture, Architecture, NY: Harry N. Abrams, 4th ed. 1994, color-pl. 2. Pietro Lorenzetti & assistants. Lower Church of S.Francesco, Assisi. Frescoes.

1619- R. W. Southern, The Making of the Middle Ages, Lon.: Folio Society, 1998, between 96-97, color plates, Pl.4, Holkham Bible Picture Book, 1320-30.

1620- Richard H. Randall Jr., Diana Buitron, & others, Christian Theuerkauff, Masterpieces of Ivory From the Walters Art Gallery, NY: Hudson Hills Press, W.A.G. Baltimore, 1985, 210-11, & #290 a, b. Scenes of the Passion, harrowing of hell. Spanish work, AD 1330. Purchased from Leon Gruel, Paris 1923, Bib.: L. Randall, Games and the Passion in Pucelle's Hours of Jeanne d' Evreux, Speculum, XLVII, no. 2, April 1972, fig. 6.

1621- Clifton Harry, Ed., The Bible In Art, 20 Centuries of Famons Bible Paintings, NY: Garden City Pub.,1936, Covici, Friede, Jesus's Legendary visit to Hell. Simone Martini, Chapel of Spaniards, Florence, 14th cent. Roland H. Bainton, Behold the Christ, USA: Harper, 1974, 171, fig.195. Release of the spirits in prison. 14 c.

1622- Kurt Weitzmann, Icons, 1980, p.177, 151 & 228. Descent into Limbo, National Museum, Ohrid. Alice Bank, Byzantine Art in the Collection of Soviet Museums, NY: Harry N. Abrams, 1977, & Leningrad, Russia: Aurora Art, pl. 278, 14th c.

1623- Weitzmann, 1980, Icons, p. 82, pl. 123, 14th century work by Michael Damaskinos; p. 151, 228, fig. 177; The Art of the Illuminated Manuscript, Robb, p. 168-9, fig. 107; Sebastian Hann, by Viorica Guy Marica, Editura Dacia, Cluj 1972, XXVI, Christ stands on the crossed and fallen doors of hell, behind him is the mandorla as though he had passed from one realm into the next. His right hand has grasped the left wrist of a person (Adam?), while his left hand has grasped the right wrist of another on the opposite side. A number of others souls and kings are there to witness this event. In another source: Text by Stephen Wright & Otto A. Jager, Ethiopia Illuminated Manuscripts, (New York: The New York Graphic Society by arrangement with Unesco, 1961), pl. XIX, Kebran Manuscript. During Christ's descent, he stands on the crossed doors of hell, and the mandorla is behind him. With his right hand, Christ grips the left hand of a person (Adam?). See also: Sheila D. Campbell, The Malcove Collection, (Toronto: Un. of Toronto Press, 1985), p. 258, fig. 351. Christ stands on the broken & crossed gates of hell, & with the mandorla to his back, he grasps, with his right hand, the left wrist of a person (Adam?). For additional sources showing the mandorla and different types of hand grips in both the descent and the ascension, see: Huyghe, Art And Mankind, pp. 149-150, fig. 296; History of Art, p. 227 fig. 328; Banks, Byzantine Art; Weitzmann, 1982, The Icon, p.170, 225, & 321; Antoine Bon, 1972, Byzantium; Kartsonis, Anastasis, figs. 14a, & 17a; Rice, Lethaby, Medieval Art, p. 50, pl. 14. John Pope-Hennessy, Italian Renaissance Sculpture, (London: Phaidon Press, LTD, 1958), fig.

- 48; Paul Williamson, 1986, *The Medieval Treasury*, pp.116-17; W. F. Volbach, *Early Christian Art*, see top portion of Ivory of the crucifixion, 11-12 cent., Narbonne, *Treasure of the Cathedral of Saint-Just*; John Beckwith, *Ivory Carvings in Early Medieval England*, (London, England: Harvey Miller & Medcalf LTD, 1972), #33; Swarzenski, *Monuments of Romanesque Art*, 1954 & 67, pl. 66, fig. 151; *Eine Bayerische Malerschule Des XI. Und XII. Jahrhunderts*, Von, E.F. Bange, 1923, Mit 186 Abbildungen Auf 67 Tafeln. See: Taf. 60: 164, Munchen: Staatsbibl., CIm. 2939.
- 1624- Text & Note by David Talbot Rice, Photos by Max Hirmer, *The Art of Byzantium*, (NY: Harry N. Abrams, 1959), 73, XXXVII Miniature Mosaic, 1 of 12 feast depictions, 14th c., Florence. *Opera del Duomo*.
- 1625- *Goticka Nastenna Malba V Zemich Ceskych*, I, 1300-1350, Nakladatelstvi Ceskoslovenske Akademie Ved, Praba 1958, figs. 99, 119, & 208.
- 1626- David M. Zesmer, *Guide to English Literature From Beowulf through Chaucer & Medieval Drama*, NY: Barnes & Noble, 1961, 10th print 1970, Pub. Booksellers 1873, 166, 171, 281-3. Daniel-Rops, *Jesus & His Times*, NY: Image Books, Doubleday & Co., 1958, CR 1954 & 1956 by E. P. Dutton & Co., 2:236.
- 1627- The Walters Art Gallery, *Early Christian & Byzantine Art, An Exhibition Held At The Baltimore Museum of Art, April 25-June 22*, The Walters Art Gallery, in collaboration with Department of Art & Archaeology of Princeton Un. & Dumbarton Oaks Research Lib. & Collect. of Harvard Un. & Princeton's Bicentennial Celebration. Baltimore: Trustees of the Walters Art Gallery, 1947, 122 for explanation for plate LXXIX, fig. 614.
- 1628- Jean-Clarence Lambert & others, *Gothic Painting I*, (S.A. Geneva: Editions Rencontre Lausanne 1965, English Ed., Editio-Service, 1968), vol. 1, p.48. Todd M. Compton cites a number of writers to show that the handclasp was part of the descent drama. "The salvific handclasp is nearly the trade-mark of the iconography of Christ's post-crucifixion descent in Hades." (P. Verdier, "Descent of Christ into Hell," *New Catholic Encyclopedia*, (New York: McGraw-Hill, 1967-79), vol. 4:788-93, esp. 791, figs. 2-6). Some writers have noted that there are a number of different types of hand grips too, for in some works, Christ grasps the wrist, while in others they are raised up with the "dextrarum unctio". (Ibid., Verdier, 791, fig. 5, etc.) See: *By Study and Also By Faith*, (SLC & Provo, Utah: FARMS & Deseret Book 1990, 2 vols, vol. 1, p. 620-23, Chapter 24. Lilian M.C. Randall, etc., *Medieval & Renaissance Manuscripts in the Walters Art Gallery*, vol. 1, France, 875-1420, (Baltimore & London: The Johns Hopkins Un. Press, with the Walters Art Gallery, 1989), 309-10, fig., 65, Cat. 32, f.25; fig. 59, Cat. 29, f. 33. Showing the descent in which Christ clasp the hand of a naked soul who is being delivered out of the jaws of hell. Others souls greet Christ with up-lifted hands.
- 1629- Rene Huyghe, ed., *Art & Mankind*, Larousse Encyclopedia of Bysantine & Medieval Art, NY: Prometheus Press, 1958, 149, fig. 296.
- 1630- Sarel Eimerl, & Editors of Time-Life Books, *The World of Giotto c. 1267-1337*, (NY: Time-Life Books, 1967), art before chap.8, *Giovanni del Biondo: Altarpiece of the Baptist, descent*.
- 1631- Konstantin Kalokris, Photos, Farrell Grehan, *The Byzantine Wall Paintings of Crete*, NY: Red Dust, 1959, BW46. *Our Lady, Lambiotis, Late 14th c. Resur. Descent to Hell. Cretan style*.
- 1632- Bernards S. Myers, Ed., *Encyclopedia of Painting, Painters & Painting of the World from Prehistoric Times to the Present Day*, NY: Crown Pub., Inc., 1963, 41-2, *Christ in Limbo*. Detroit Institute of Arts, by Bles, Herri Met de, (1480?- after 1550), *Flemish Painter*, also known as Blesius. Civetta. Henrice da Dinant.
- 1633- John Pope-Hennessy, *Fra Angelico*, (London: Phaidon Press, 1952), p. 184-5, pl. XXIV, # 31.
- 1634- William Hood, *Fra Angelico at San Marco*, New Haven & Lon.: Yale Un. Press, 1993, 141-2, pl.134. Andrea di Bonaiuto. *Passion Scenes*. Florence, Santa Maria Novella, Spanish Chapel, north wall, & p. 188-9, pl. 183; p.245-6, pl.238. *Fra Angelico assistant. Descent into Limbo*. Florence, San Marco, Cell 31. Photo: Florence, Soprintendenza per i Beni Artistici e Storici. John Pope-Hennessy, *Fra Angelico*, (NY: Cornell Un. Press, 1974; Ithaca, NY: 1952, CR 1974 Phaidon Press LTD.), 209, fig. 33.
- 1635- Alice Bank, *Byzantine Art*, Leningrad, Russia: Aurora Art Pub., 1977, pl. 316. 15th century.
- 1636- Fredk. WM. Hackwood, F.R.S.L., *Christ Lore, Being the legends traditions myths symbols customs & superstitions of the Christian Church*, (London: Elliot Stock, 1902, republished in Detroit: Gale Research Co., Book Tower, 1969), p. 248, from a Book of Hours, 15th c.
- 1637- Geoffrey Barraclough, etc., *The Christian World*, NY: Harry N. Abrams, 1981, 8-9, *The Harrowing of Hell*, 15th century A.D., alabaster made in Nottingham.
- 1638- Richard Temple, *Icons, & The Mystical Origins of Christianity*, 135, fig. 32. *Descent into Hell*. Russian icon, 15th century. Private collection, London. See also p. 136-7.
- 1639- *Das Jenseits im Mittelalter, Himmel Hölle Fegefeuer*, (Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen, 1994), 354, kat. 142. *Hades-Fahrt Christi*. St. Laurenz, Passion altar, Vorholle, 1425-30.
- 1640- Richard H. Randall Jr., & Diana Buitron, *Masterpieces of Ivory*, From the Walters Art Gallery, NY: Christian Theuerkauff, Pub., Hudson Hills Press, with W.A.G. Baltimore, 1985, 187, fig.46. *Harrowing of Hell*, from the *Biblia Pauperum* woodcut. Flemish or German 1430 or later.
- 1641- Richard H. Randall Jr., & Diana Buitron, *Masterpieces of Ivory*, From the Walters Art Gallery, NY: Christian Theuerkauff, Pub., Hudson Hills Press, with W.A.G. Baltimore, 1985, fig.45, p. 186, cat. # 359.
- 1642- Michael Batterberry, *Art of the Early Renaissance*, Italy: Fratelli Fabbri, 1961-64, & 1968, 120-21, pl. 130.
- 1643- Chandler Rathfon Post, *A History Of Spanish Painting*, 5:173-180, figs., 46-7, (The Hispano-Flemish Style in Andalusia); Michael Batterberry, *Art of the Early Renaissance*, (Milan, Italy: Fratelli Fabbri, 1961-64, & 1968), pl.130, pp.120-21; Sidney Painter, *A History of the Middle Ages*, 284-1500, (Alfred A. Knopf, 1953), p.430; Robert Fossier, Editor, and Janet Sondheimer, Translator, *The Middle Ages*, The Cambridge Illustrated History of the Middle Ages, I, 350-950, (Cambridge: Cambridge University Press, 1989), p.435.
- 1644- David M. Zesmer, *Guide to English Literature From Beowulf through Chaucer and Medieval Drama*, (New York: Barnes & Noble, Inc., 1961, 10th printing 1970, Publishers Booksellers Since 1873), 272 & 273.
- 1645- George Every, *Christian Mythology*, Lon. Eng. NY, Toronto: The Hamlyn Pub. Group Limited, 1970, & Middlesex, England: Hamlyn House, Feltham, 1973, 65. *Encyclopedia Of Early Christianity*, Everett Ferguson, Editor, etc., NY, Lond.: Garland Publishing, 1990, 411.
- 1646- Harold Osborne, *The Oxford Companion to Art*, NY: Oxford Un. Press, 1970, 526.
- 1647- Chandler Rathfon Post, *A History Of Spanish Painting*, vol. 6, part I, *The Valencian School in the Late Middle Ages and Early Renaissance*, (Cambridge: Cambridge, Massachusetts, Harvard University, Press, 1935; New York: Kraus Reprint Co., 1970), pp.270-1, fig. 104, see also note 1 on p.270. *The Vita Christi* are CCXXXVII-CCXXXIX (edition by R. Miquel y Planas at Barcelona, 1916, vol. III, p. 164-179).

1648- De Noord-Nederlandsche Schilderkunst Door G.J. Hoogewerff, 'S-Gravenhage Martinus Nijhoff, 1936, 466-8, Afb. 247. Christus in het Voorgeborgh van de Hel. Miniatuur in een Getijdenboek. Br. Mus. te Londen.

1649- Hoogewerff, 1937, p.335, Afb. 162. Christus verlost de Aartsvaders. Min. in een getijdenboek van het Museum Plantijn-Moretus, Antwerpen.

1650- Hoogewerff, 1947, p. 39, Afb. Noord-Nederlandsch Meester. Eind 15de eeuw. Afdaling van Christus in het Voorgeborgh van de Hel. Particuliere verzameling.

1651- Weitzmann, The Icon, 1982, p. 321, Christ in limbo. Deesis (Christ between the Virgin and St. John the Forerunner with 12 Feasts), Nicholas Ritzos, son of Andreas. Heraklino, Crete, end of the 15th cent. A.D., Museum of the Ancient Serbian Church, Sarajevo; Icon, p. 283, The Harrowing of Hell, late 15th c. A. Morozov Collection, Tretyakov Gallery, Moscow, see also p. 282 for another depiction.

1652- Chandler Rathfon Post, A History of Spanish Painting, NY: Kraus reprint Co., 1970s, 10:95-7, fig. 27.

1653- Sheila D. Campbell, Ed., The Malcove Collection, Toronto: Un. of Toronto, Press, 1985, 216-17, #306. Italo-Byzantine, 16th c., M82.327, The descent. Other crosses of this kind date back to the mid-16th cent., Athens and Berlin (Volbach cat. 287), p. 115, 793, s. 109), and # 307.

1654- Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, München, p.314, kat. 115, Abb. 130; Albrecht Durer, Hollenfahrt, Kupferstich, 1512. Basel, Öffentliche Kunstsammlung. Marcelle Auclair, & others, Christ's Image, NY: Tudor Pub., Co., 129.

1655- Chandler Post A History of Spanish Painting, NY: Kraus reprint Co., 1970s, 9:526-7, Part I, fig.198.

1656- Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter, 1994, p. 365, Abb. 133.

1657- G. J. Hoogewerff, 'S-Gravenhage, De Noord-Nederlandsche Schilderkunst Door, Martinus Nijhoff, 1936 & 1937, p. 376, Afb. 181. Corn. Buys. Christus verlost de Aartsvaders. Verzameling Quittner, Weenen.

1658- J.E. Gillet, Tres pasos de la [Passion] y una Egloga de la Resurreccion, Publications of the Modern Language Association of America, XLVII, 1932, pp. 949 ff. See also Miss King's article in the Art Bulletin, XVI (1934), 298; A History Of Spanish Painting, by Chandler Rathfon Post, Vol. VI, Part II, p.394, fig. 164, & pp.392, 412, 414-15, fig. 174, & pp. 448-9, fig. 190, in this one, an interesting hand clasp is also seen, for it follows the same types of hand grips that are often seen in depictions of the descent. Christ's left hand is raised up above his head, while his right hand is down so that a old man, (perhaps Adam), can clasp Christ's right hand. The old man right hand thumb clasps in the middle of Christ's right hand, almost as if he is feeling the nail mark wounds left by the nail from the cross. For after all, Christ was wounded for our salvation, (Isa. 53). The old man's left arm and hand are held in front of his own mid section with his palm up and fingers curled up. There are different types of hand grips in the different art works on the descent. To see the same type of wound clasping grip similar to the one mentioned here see: Early Christian Art, op. cit., fig. 83; Lowrie, Art in the Early Church, pl.100; & Gothic Painting I, p. 48. Other depictions of Christ presenting the redeemed to his Mother is seen in A History Of Spanish Painting, Post, vol. XI, p.172-3, fig. 64; Vol. X, pp.122-3, fig. 40. A number of works present this traditions in art until about the 17th century A.D. And even though the visit of Christ and the redeemed to the Virgin Mary is not found in the scriptures, the traditions seems to have been based on Matthew 27:52-3. Traditions say that the virgin Mary retired to her chamber to wait for her son's resurrection. She prayed earnestly saying: "Thou didst promise, O my most dear son, that thou wouldst rise again on the third day. Before yesterday was the day of darkness and bitterness; and, behold, this is the third day. Return then to me, thy mother. O my son, tarry not, but come!" As she prayed a host of angels surrounded her, and waved palms, and sang a Easter hymn: "Regina Coeli Laetare, Alleluia!" Soon after this, Christ entered the chamber, bearing the standard of the cross, and he was followed by the patriarchs and prophets whom Christ had released from Hades. They all knelt before Mary, and thanked her, because their deliverance had come through her. She desired to hear the voice of her son, and He raised his hand in benediction, saying, "I salute thee, O my mother!" And she embraced him exclaiming, "Is it thou indeed, my most dear son?" Jesus then presented his wounds, and bade her be comforted since He had triumphed over death and hell. Mary knelt and thanked him that she had been his mother, they talked a little and then Christ left to show himself to Mary Magdalene. (Clara Erskine Clement, A Handbook of Legendary And Mythological Art, (Boston and New York: Houghton Mifflin Co., The Riverside Press Cambridge, 1871 & 1881), pp. 197-8, see also p. 199-209, on the death and assumption of the Virgin Mary). Traditions, and art works show how Christ presented his wounds to Mary so that she could recognize him. Earlier, as noted in a number of art works depicting the descent from the cross, while Christ's dead body was being taken down, Mary clasped the nail mark wounds with her hands. One depictions shows the clasp being accomplished with the aid of an angel. Mary's right hand thumb rest on wound in the middle of Christ's right hand. Another work shows the moment before the clasp, for Mary's right hand pointer finger is about to touch the nail mark wound in middle of Christ's right hand, while her thumb seems to be about to feel the other side. Another shows her clasping Christ's right hand with her right, and she bends forward as though to take a closer look at the wound. And so when Christ appeared along with the host of other saints of old, she embraced him and wanted to make sure that it was her son, and upon seeing and feeling Christ's wounds, she knew that it was her son. Eventually, Christ showed her the mysteries and rites of passage by which she would be able to also ascend into heaven too. This may be why later Christian traditions and art works show different aspects & symbols of the mysteries when they show the risen Lord's embrace with Mary, and when they show Christ displaying his wounds by making different gestures with his arms. But also, in numerous depictions of the death, assumption into heaven, the coronation, and glorification of Mary in heaven all seem to suggest that she had been shown this would happen when Christ had appeared to her. For numerous works mention or depict the assumption and coronation of Mary as a rite of passage into heaven, she is anointed, clothed in royal garments and robes, crowned, ascends to heaven to grasp the hand of her Son who waits to greet her, after which she is enthroned, glorified and deified. (See: Hart, Art, vol. 1, p. 327, fig. 410, Benedetto Antelami (c. 1150- 1230 A.D.), Descent from the Cross, Relief, 1178, Cathedral of Parma, Italy; Franz Unterkircher, A Treasury of Illuminated Manuscripts, pl. II, pp. 54-5, & 58, lower portion, Antiphonary of St. Peter's Salzburg, c. 1160, p. 630; W.G. Thomson, A History of Tapestry, From the Earliest Times until the Present Day, 3rd Ed., with revisions edited by F.P. & E.S. Thomson, EP Pub. Lim. First ed. 1906, this ed., 1973, see p. 237, this version of the descent from the cross is after Salvati. Florence; Great Centers of Art, Prague, Allantield and Schram Montclair, Pub. by George Prior, 1970, Edition Leipzig London, p. 246, fig. 173, the risen Lord's embrace with Mary, from the Passional of Abess Kunhuta. Prague. 1314-1321, see also p. 81, from a collection of mystic tracts by Dominican Friar Kolda of Koldice, written for Kunhuta, abbess at Benedictine Convent at St. George's in Prague Castle. State Library of Czech Socialist Republic XIV A 17, fol. 16V; See also: The Churches and Abbeys of Ireland, by Brian De Breffny and George Mott, Pub. by W. W. Norton, & Co., N.Y., CR 1976 Thames and Hudson LTD., Lon., p. 87, tomb-niche at Strade, Co. Mayo. About the 13th-14th centuries A.D. In the north wall of the Dominican friary a tomb has an engraving of 4 people on it. One is of Christ with both hands raised up as he displays his wounds. The other three are said to be the three magi, however, they can't be satisfactorily identified as such. A closer guess might be based on the fact that this a tomb carving, & the fact that Christ is displaying his wounds, suggest that these may

be some of the Old Testament time kings who were raised up by Christ during the ascension up out of limbo or hades. They also have positioned their arms in ways which might remind us of the different sacramental gestures, and two of them could be holding in their hands sacramental items. Also one has his royal robe on the right shoulder, while another has his on his left shoulder. Mary Portrayed, by Vincent Cronin, Pub. by Darton, Longman & Todd, 1968, London, pp.3, 16-17, fig.6, p.20-1, fig.8, pp.24-5, fig. 10, p.28, fig. 13, pp.31-2, 34-5, 38, figs. 20-1, pp.44, 53-5, fig.28, pp.88-9, fig. 47, pp.92-4, 99, 116-7, fig. 65, pp.128-9, fig.83, & p.156; History of Art, H. W. Janson, Pub. by Harry N. Abrams, Inc., N.Y., first printing Oct., 1962, 19th printing Dec. 1973, pp.178, fig. 289, p.252, fig. 402, p. 262, figs. 414-15, p.268, figs. 426-7, pp. 270-1, fig.431, fig. 463, pp.324-5, fig. 495-6, & p.380, fig.562; Fra Angelico, by John Pope-Hennessy, Pub., by Phaidon Press, 1952, p. 173, fig. X, p.200, figs. XXXIX & XL., p.203, fig. XLVII; Fra Filippo Lippi, by Jeffery Ruda, Pub. by Harry N. Abrams, 1993, Phaidon Press, pp.56-7, pl.22, p.66, pl.28, pp.84, 87, pl.44, pp.90-1, pl.47, pp.136-153, pls.76-83, pp.297-9, pls.169 & 171, p.368, pl.200, etc.; Western Civilizations, Burns, op. cit., Vol.1, page in between pp. 224-5, Sienesse Madonna and Child, Byzantine School, 13th century A.D. (National Gallery; Mary crowned, 14th c., ivory from Louvre, Paris. Mary as the "Queen of Heaven"; Civilisation (A Personal View), by Kenneth Clark, 1969, Harper & Row, Pub., N.Y., & Evanston, vii, #9 in color & 47 in black and white, pp.68-71; Mary being crowned queen of heaven during heavenly coronation ceremony. See: Textiles in Daily Life in the Middle Ages, by Rebecca Martin, Pub. The Cleveland Museum of Art, Cleveland Ohio, 1985, pp.20-1, fig. 7, The Coronation of the Virgin. Embroidery. Italy, Florence, 1st half of the 15th c. CMA 53. 129 (cat. no. 5), And fig.8, Lorenzo Monaco, Italian, 1370/71-1425. Panel, 1414. Galleria degli Uffizi, Florence; Medieval Europe (A Short History), Hollister, 1968, pp. 334-336; Another Altarpiece, from the Dominican convent of San Vincenzo di Annalena, The Virgin and Child enthroned. The coronation. "CA. 1430-1440"; Fra Angelico, (Biographical and Critical Study) by Giulio Carlo Argan, Pub. The World Pub., Co., p.61-2, The Coronation, Louvre, Paris. ENTHRONED, 1437, CONVENT OF SAN MARCO, FLORENCE; Argan, ibid., pp.90-1. A number of art works during 13-17th centuries show Mary crowned, the dates to some of these are 1249, 1320-30, 1430s, & 1616 A.D., while others shows her as if she is one of the members of the Godhead, as she is under going the coronation ceremony in heaven. One dates back to 1453-4, another to 1516 A.D. (Art, by Frederick Hartt, Vol. II, Pub. by Harry N. Abrams, N.Y., 1976, pl.21, Renaissance. Enguerrand Quarton. Coronation of the Virgin. Panel Painting, Musée de l'Hospice, Villeneuve-les-Avignon, France; Art Treasures in Germany, Monuments, Masterpieces, Commissions of Collections, Gen. Eds. Bernard S. Myers, N.Y., Terwin Copplestone, Lon., Pub. by Hamlyn Pub. Group Lim., 1970, p. 55, fig.73, pp.56-7, fig.76, p.69, fig.96, p.70, fig.99, p.89, fig.126, & p.94, fig.135; Civilisation, Clark, pp.156-7, #22, Holbein, Madonna of Bugomaster Meyer. Mary crowned. Another depiction, 1st half of the 16th c. shows Mary & Christ enthroned; Treasures From The Kremlin, (An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art), N.Y., May 19-Sept. 1979, and Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980, Pub. by Metro. Mus., of Art, N.Y., Distrib. by Harry N. Abrams, Inc., p.32, pl.5, & p.140. In 1560s, from the chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Russia. The "Virgin and Child in the "circles" of glory", the lower portion shows groups of people, some of which depict "monks praising the Virgin." Treasures From The Kremlin, op. cit., pp.33-36, & 140, #7. The Synaxis, or Assembly, of the Virgin. Inv. no. 5062, Provenance: Side chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Kremlin, Moscow School, 1560s. Crowned and enthroned along side Christ. Heaven: A History, pp.136, 161, pl.30, dated 1575 A.D., Antonino Polti, O.P., Della felicità suprema del cielo (Perugia: Rastelli, 1575). Another depicts "the Virgin Enthroned with the Child" A.D. 1589; Treasures From The Kremlin, op. cit., pp.58 & 157, pl.22, Gold reliquary diptych, front, inside, reverse. A gift from Czar Fedor Ivanovich to Czaritsa Irina. Accessioned from the Monastery of the Ascension, Moscow Kremlin, in 1918 (Inv. no. 15400). Moscow, Kremlin workshop, 1589 A.D. During the 19th century in England and Rome, the Virgin Mary was still believed to have been deified, and raised up to divine rank even to the point where she was still being worshipped as a partaker of the Godhead. See: The 2 Babylons, by Rev. Alexander Hislop, 1916, & 1959 ed., Pub. in Amer. by Loizeaux Brothers, Inc., Neptune, N.J., pp.83 & 265-7. A History by Colleen McDannell & Bernhard Lang, Yale Un. 1988 pp. 83-4, etc., & Art, by Frederick Hartt, Vol.2, Pub. Harry N. Abrams, NY 1976 see pl.21, the Virgin Mary Crowned, dated 1453-54. A.D.; Roman & Palaeo-Christian Painting, by Gerald Gassiot-Talabot, Trans. by Anthony Rhodes, Pub. Funk & Wagnalls, N.Y., pp.92-3, depicting Saints with crowns; The Rothschild Canticles, by Jeffrey F. Hamburger, fig. 106, 126-7; Byzantine Painting, by Andre Grabar, 1st Ed. 1953, this Ed. 1979, pp.54-5, depicting Martyrs with crowns, 6th cent. A.D. Russian Illuminated Manuscripts, by Olga Popova, Trans., by Kathleen Cook, & others, 1984, Aurora Art Pub., Len. p.20, dated about the 15th cent. AD. For additional depictions of the risen Lord displaying his wounds, while making different types of gestures, etc., see: The Early Italian Schools (Before 1400), (National Gallery Catalogues) by Martin Davies, revised by Dillian Gordan, Pub. & CR by the National Gallery 1988 in London, see pl. 52, Master of the Blessed Clare, Vision of the Blessed Clare of Rimini (No. 6503); The French Primitives And Their Forms (From their Origin to the End of the 15th Century), by Albert C. Barnes & Violette De Mazia, Pub. by Barnes Foundation Press, Merion, PA., USA, 1931, p. 271; Gothic and Renaissance Art in Nuremberg 1300-1550 by the Metropolitan Museum of Art, N.Y., & Germanisches Nationalmuseum, Nuremberg, CR 1986 Philippe de Montebello, Director, see p. 151, fig. 28, Master of the Bamberg Altarpiece, showing Christ as the man of sorrows, has his left hand raised, while his right arm is down and is extended out, he is being embraced by the Virgin Mary. See also: Italian Renaissance Sculpture, by John Pope-Hennessy, Pub. by Phaidon Press in London, 1958, fig. 81, Verrocchio: Christ displays his wounds, see also detail in fig. 57, San Michele, Florence. See also: Book Illumination In The Middle Ages, by Otto Pacht, pp. 34-5, figs. 32-33; Carolingian Art (A study of early Medieval painting and sculpture in Western Europe), by Roger Hinks, Pub. Ann Arbor Paperbacks 1962, The Un. of Michigan Press, p. 167, fig. a & b. XVI Ivory panels with liturgical scenes, for a 10th century depiction of the celebration of the mass which depicts a number of people around the altar making different gestures, some of which are the same, if not similar to the gestures of Christ when he as he displayed his wounds. The sign of the cross was also said to be a "sacramental gesture" plus a rites of passage gesture which traditions say Adam use to pass by the angel who guarded to gates to paradise, after He and a host of others had been rescued by Christ out of hell. Christ is said to have shown them these rites of passage hand clasp, and the sign of the cross for this very reason. (See: Society And The Holy In Late Antiquity, by Peter Brown, Pub. by Un. of Calif., Press, Berkeley, & L.A., 1982, p. 258, & note 30, see G. Millet, Les Iconoclastes et la Croix. A propos d'une inscription de Cappadoce. Bulletin de correspondance hellénique XXXIV (1910): 96-109. See also: The Lost Books of the Bible and the Forgotten Books of Eden, op. cit., pp. 86-88; In the "Discourses of the Apostles" Jesus says that he went down and spoke with Abraham, Isaac, and Jacob and the other old times fathers and declared to them how that they might be raised up by his right hand. Hinting here to the hand clasps so often seen in the art works. He said "with my right hand I gave them the baptism of life and release and forgiveness of all evil, even as I do to you here and to all who believe on me from this time on." See: Mormonism and Early Christianity, Nibley, op. cit., note 119; Schmidt, Gespräche Jesu, 315; cf. 317-18; John 3:22-26; 4:1). During other post-resurrection appearances, such as to some of the apostles, Christ had his followers feel the nail mark wounds, and other wounds too, as he had with his Mother. Christ went on to show them the mysteries or ordinances with it's rites of passage hand grips that were types of the wounds he had received from the nails while on the cross, and plus other gestures which were types of

his suffering, for after Christ had opened the scriptures and helped them to understand what had happened. And after He had departed from them, they worshiped him and returned to Jerusalem and "were continually in the temple, praising and blessing God" (Luke 24:13-53; Acts 1:3). Thomas became a witness of the risen Lord and touched Christ's wounds too (John 20:24-31). Later artists have depicted Thomas' hand being grasped by Christ, while he feels the wound in Christ's side. See: German Painting, XIV--XVI Centuries, by Alfred Stange, Pub. by The Hyperion Press, N.Y., Paris & Lon., p. 92, Master Of the St. Bartholomew's Altar, St. Thomas Altar. Central Panel. 1501, Cologne, Wallraf-Richtartz-Museum, with his right hand, Christ grasps the right wrist of Thomas and helps him feel the wound in his chest area. In some ways these different types of hand and wrist grips were based on the nail mark wounds, plus other wounds which Christ received when he was crucified. Another work shows Christ, with his right hand, grasping the right wrist of Thomas as he feels the wound mark in Christ's side (Christ Lore, Hackwood, op. cit., p. 172). Another post-resurrection appearances say that while some of the disciples were fishing at the sea of Tiberias, Jesus appeared on the shore and told them to cast their net in a certain area, and when they started to bring in the net it was full of fish, and it was then that they knew that it was the risen Lord. Peter jumped in the water naked and swam towards Christ (John 21:1-14). For in the art works, Christ raise up Peter from the water by taking a hold of his hand, this must have reminded the Christians of the hand clasps which were done in their mysteries and sacraments. Ephrem, of the Syrian Church, was born at Nisibis in Mesopotamia about 306 A.D., and died about 378 A.D. In a work entitled: The Pearl, Or, Seven Rhythms On The Faith, Ephrem Syrus (Ephraim Syrus) presented a number of types for baptism, the mysteries and he may have hinted to the descent of Christ. The sea was a type of baptism and tomb which divers came up from. Divers were also a type of those who went through the mysteries, for they put on Christ, were anointed with oil, took off garments to be clothed in raiments of glory and light, and were crowned. "The naked men in a type saw thy rising again by the seashore; and by the side of the lake the Apostles, truly naked, saw the rising again of the Son of thy Creator.... The diver arose from the sea and put on his garments; and from the lake also Simon Peter came swimming, and put on his garments; each was clad, as with clothes, with love for both of you." (The World's Orators, Editor in Chief, Guy Carleton Lee, Ph.D., University Edition, G.P. Putnam's Sons, N.Y., & London, The Knickerbocker Press, 1900, pp. 193-214; The Nicene And Post-Nicene Fathers, Vol. XIII, pp. 293-301). In the New International Illustrated Encyclopedia Of Art, (General Editorial Consultant, Sir John Rothenstein, C.B.E., Ph.D., LL.D., Greystone Press, N.Y., MCMLXVII, etc.), in Vol. 2, pp. 402-3, it shows the panel altar of Saint Peter, church of Santa Maria in Tarrasa, near Barcelona, Spain. The art work was by Luis Borassa, early 15th century A.D. Peter is half way in & out of the water as Christ clasps, with his left hand, the right hand of Peter to raise him up. This, may have reminded the Christians of similar depictions of the descent, and may have been considered a type for baptism. The 4th century Christian Father S. Cyril of Jerusalem talked about the ritualistic types of Christ's suffering which the Christians passed through while going through the Christian mysteries: "...we did not really die, we were not really buried, we were not really crucified and raised again; but our imitation was but in a figure, while our salvation is in reality. Christ was actually crucified, and actually buried, and truly rose again; and all these things have been vouchsafed to us, that we, by imitation communicating in His sufferings, might gain salvation in reality.... Christ received the nails in His undefiled hand and feet, and endured anguish; while to me without suffering or toll, by fellowship of His pain He vouchsafes salvation." (Library of Fathers, Vol. II, pp. 260-66, Lec. XIX-XX, Cyril on the Mysteries, Pub. by John Henry Parker, Oxford, London, MDCCCXXXIX). An early Christian apocryphal work of John says that the Lord secretly showed John the torment, the piercing, the blood, and the wounding of the logos, "then you shall know the Lord; and thirdly the man, and what he has suffered..." [thus] the Lord had performed everything as a symbol and a dispensation for the conversion and salvation of man." (The Other Bible, pp. 419-21, Revelation of the Mystery of the Cross, from Christian Apocrypha, The Acts of John, Ed. by Willis Barnstone, CR 1984, Pub. by Harper & Row, San Francisco, Calif.) See also: La Resurrection Du Christ, dans L'Art Chretien Du Ile Au Alle Siecle, Quarante - Huit Planches Hors - Texte, by Jeanne Villette, published in Paris, by Henri Laurens, Editeur, 1957, pl. XLII, Christ's descent into limbo, showing the clasp made with right hands with the thumb resting on the middle of the hand as though the redeemed was feeling the nail mark in Christ's hand, and as though Christ was showing the wounds which had brought about salvation. These different clasps were rites of passage hand grips which were often seen in the depictions that show different ones passing in and out of the different realms of existences. See also ibid., plates XLIV-XLVIII; Art In The Early Church, Lowrie, op. cit., p. 164 mentions a work that depicts "Christ's ascent from Hades", pl. 100-a, shows same depiction of Christ's descent into limbo as Villette shows, see also pp. 184-7; La Resurrection Du Christ, Dans L'Art Chretien Du Ile Au Vlle Siecle, by Jeanne Villette, Pub. by Henri Laurens, Editeur, Paris, 1957, pl. XLII, Decente aux Enfers. Colonne du Ciborium de Saint-Marc a Venise (cl. Osvaldo Bohm); Early Christian Art, Volbach, op. cit., figs. 83, & 93, etc; Monuments of Romanesque Art, Swarzenski, op. cit., pl. 15, fig. 35, & pl. 66, fig. 151; Art of The Illuminated Manuscript, by David M. Robb, 1973, A.S. Barnes & Co., Cranbury, N.J., pp. 200-1, fig. 135; Classical Inspiration In Medieval Art, Oakeshott, op. cit., pl. 80; Art of the Christian World A.D. 200-1500, Christe, etc., op. cit., p. 60, fig. 68, p. 95, fig. 195, p. 365, fig. 504, & p. 372, fig. 542. Irenaeus, [A.D. 120-202], says that after Christ had descended to the place of the dead in the lower parts of the earth to preach the gospel there, Christ then afterwards rose "in the flesh, so that He even shewed the print of the nails to His disciples, He thus ascended to the Father". (Monumental Christianity, Lundy, 1882, op. cit., pp. 264-5, note 1 Lib. v. c. 31, iii c. 20, of Har. Also, Harvey's Creeds, Vol. I. pp. 333-4). Leo the Great saw in the mysteries a number of types of Christ, for their own ascension into heaven was patterned after Christ's ascension. Citing the apostle Peter, Leo says that Christ suffered for us, leaving you an example that ye should follow His steps." Further on he mentioned how Christ had appeared to his Apostles and opened the secrets of the Holy Scriptures and showed them his wounds. He also suggested that in their mysteries, there were imitations or types of Christ's suffering, resurrection and ascension, for "the Lord's Resurrection and Ascension did not pass by in uneventful leisure, by great mysteries (Sacramenta--mysteria) were ratified in them, deep truths revealed." (See: The Nicene and Post-Nicene Fathers, Vol. XII, pp. 163-69, & 176, 179, 182-3, 188, & 190, Leo the Great). In a depictions of the ascension of Mary into heaven, Christ, with his right hand, shakes the right hand of Mary (Deutsche Malerei, Des Funfzehnten Jahrhunderts, Die Malerei Der Spatgotik, by Werner R. Deusch, Pub. by Kurt Wolff Verlag, 1936, Berlin, pl. 81, Johann Koerbecke, Himmelfahrt Mariae. 1457 Lugano, Sammlung Baron Thyssen-Bornemisza). Another shows Mary clasping Christ left hand during her ascension. (See: Romanian Folk Painting on Glass, by Juliana and Dumitru Dancu, 1979, see 123). These types of hand and wrist grips were ritualistic symbols for how the souls was to be raised from the grave, limbo, hades, etc., & during the ascension into paradise and heaven. Thus, there also seems to be possible connections between these different types of hand and wrist grips and seem to center on Christ wounds, and nail marks in his hands, and the symbols found in the middle of later Christian gloves, the "monial on the glove". Plus, some art works, stone monuments, etc., show a number of later Christians with gloves on in the act of grasping hands in the same types of ways as in works on the descent, etc. Grave carvings and monuments also show these symbols in the gloves, and rings, plus numerous tomb stones depict hand grips, plus angels at curtains or veils might suggest possible connections with earlier to later symbols of the descent and resurrection which focus on the nail mark wounds of Christ, and rites of passage hand grips and wrist grasps. (See: Macklin's Monumental Brasses, (Including a bibliography and a list of figure brasses remaining in churches in the United Kingdom), re-written by John Page-

Phillips, first pub. in 1969, see 2nd edition 1972, London, George Allen And Unwin LTD., pp. 50 & 53, William Ermyn, rector, 1401, Castle Ashby, Northants; Skulptur Und Grabmal Des Spätmittelalters In Rom Und Italien, Akten Des Kongresses, Scultura E Monumento Sepolcrale Del Tardo Medioevo A Roma E In Italia (Rom, 4--6. Juli 1985), Herausgegeben von Jorg Garms Und Angiola Maria Romanini, Verlag Der Österreichischen Akademie Der Wissenschaften, Wien 1990, fig. 14 shows an angel holding a curtain (the veil?) with the right hand raised up, while the left hand rest on the middle of the chest area. See also Figures 14, 15, Abbs. 5, 15, 27, 32, p. 265, fig. 3, Figs. 26-27, 29, p. 272, fig. 33, Abb. 12-13, p. 393, abbs. 1-2, Abb. 3 of Mailand. S. Gottando, Grabmal des Azzo Visconti, Liegefigur, show a hand clasp. See also Abbs 9-10, Abb 4, fig. 5; See also: The Tomb And The Tiara, (Curial Tomb Sculpture in Rome and Avignon in the Later Middle Ages), by Julian Gardner, Clarendon Press, Oxford 1992, figs. 18-19, 25-6, 66, 74-5, 81-2, 108, 111-12, 125-7, 144, 204, 220, & 224-7; The Picture Book of Brasses in Gilt, by Henry Trivick, 1971, 5 Royal Opera Arcade Pall Mall London SW 1, John Baker, p. 17, u, soul on garment, 169, 172, 198-99; The Last Judgment in Sixteenth Century Northern Europe, by Craig Harbison, Garland Pub. Inc., N.Y., & London, 1976, p. 316, fig. 8 of Martin Schaffner, The Blessed, fragment of a Last Judgment, (Pfullendorf Altar), panel, c. 1500, Freiburg, Diocesmuseum, (inv. no. Mla/D), the glove symbol is seen on a religious leader who is clasping the wrist of a naked soul about to enter into paradise. See also: Werner R. Deusch Deutsche Malerei Des Dreizehnten Und Vierzehnten Jahrhunderts, Die Frühzeit der Tafelmalerei, Genius Verlag, Berlin, 1940, see 57 Nachfolger Des Theodorich Von Prag um 1375, two religious leaders with gloves on, as they meet, one is one his knees, the other standing has grasped, with his right hand, the wrist of the other leader's left wrist. See also: Czech Gothic Painting 1350 - 1450, by Antonin Matejcek & Jaroslav Pesina, Pub. Melantrich Praha 1950, see figs. 31, 74, 76, & 80; German Painting, XIV--XVI Centuries, Stange, p. 54, lower section, School of Theoderic of Prague, Votive Picture of Ocko Von Vlasim, A.D. 1380, Prague, Gemaldegalerie, showing a hand clasp between two religious leaders. The Illustration Of The Heavenly Ladder of John Climacus, by John Rupert Martin, Princeton Un. Press, 1954, p. 43, XIV, 64. Fol. 187 v: Tranquillity, Princeton, Univ. Lib. Garrett MS 16, showing Christ raising a monk out a sarcophagus by grasping, with his right hand, the right hand of the monk. "The half-figure of Christ leans forward from above to grasp his right hand; his left is clutched by a small black demon... while other demons in the sarcophagus cling to his feet." A verse from Psalm 113:7 was paraphrased; 'the Lord lifeth up the needy from the earth, and from the dung-hill of his passions raiseth up the poor man, him that is humble in heart.' The author's definition of tranquillity is said to be "the resurrection of the soul before that of the body". "The picture has, accordingly, been adapted from the Anastasis--Christ's descent into Hell to raise Adam and other righteous persons of the Old Testament." (Ibid., Martin, p. 43). For hand clasps on grave stones see: Stones, by Betty Willsher and Doreen Hunter, 1978, Pub. in 1979 by Taplinger Pub. Co., N.Y., pp. 14-15, 16a, & p. 53; Early American Gravestone Art In Photographs, by Francis Y. Duval & Ivan B. Rigby, 1978, Pub. by Dover Pub. Inc., N.Y., pp. 124-5; Of Graves And Epitaphs, by Kenneth Lindley, Pub. Hutchinson of Lon., 1965, grave marker of Withington, Gloucestershire shows a hand extended to clasp the hand of a soul who is ascending to heaven. See also: Arte Paleocristiana, En Espana, Por Pedro de Palol, Ediciones Poligrafa, S. A., p. 146-151, fig. 88, Sogenannter Auferstehungs - Sarkophag. Krypta von Santa Engracia, Zaragoza. An orant receives the hand of God; A Lithuanian Cemetery (St. Casimir Lithuanian Cemetery in Chicago, Ill.) Pub. Lithuanian Photo Library and Loyola Un. Press, Chicago, 1976, p.65, fig. 15, shows a hand clasp under the cross on a tomb stone.

1659- Craig Harbison, The Last Judgment in 16th Century Northern Europe, NY & Lon.: Garland Pub. Inc., 1976, 354, fig. 46, Lucas Cranach the Elder (workshop?), Allegory of Law & Grace panel, 1529, Prague, National Gallery.

1660- Jan Bialostocki, The Art of the Renaissance in Eastern Europe, Hungary, Bohemia, Poland, Ithaca, NY: Cornell Un. Press, 1976, fig.211, Georg Penez: Painted wings of the silver altar, 1531-8. Cracow, Wawel Cathedral, Sigismund Chapel.

1661- William Barclay, The Apostles' Creed For Everyman, (Evanston; N Y: Harper and Row, 1967), 119-33.

1662- James L. Barker, Apostasy From the Divine Church, SLC, Utah: Deseret News Press, CR 1960, 754, foot note 15: Qualben, A History of the Christian Church, p. 258.

1663- Harold Osborne, (Ed.), The Oxford Companion to Art, NY: Oxford Un. Press, 1970, 525.

1664- Weitzmann, The Icon, 1982, p. 342-3, the Harrowing of hell, Longin Bilateral icon with the ascension on the other side. 1572-3. Monastery of Decani, Serbia.

1665- Weitzmann, Icons, 226, signed by Michael Damaskinos. Benaki Museum, Athens, from a 14th c. model.

1666- Maria-Gabriele Wosien, Sacred Dance, Encounter with the Gods, Thames & Hudson, 1974, p.124-5. Christ resurrected. Detail of icon, Russia, c. 1700, National- museum, Stockholm. Another dates this work as being from the late 16th century. The icon is painted in several registers, portraying Christ's descent into hell, and his resurrection. Sheila D. Campbell, Ed., The Malcove Collection, Un. of Toronto Press, 1985, 258, fig.351.

1667- Art & Archaeology, The Art Throughout the Ages, vol.21, Jan-1926, #1, p.26 & 32, Vol.2, June 1916, #6.

1668- Richard H. Randall Jr., & Diana Buitron, (texts & others), Masterpieces of Ivory, From the Walters Art Gallery, (NY: Christian Theuerkauff, Pub., Hudson Hills Press, with W. A. G. Baltimore, 1985), 134-5, fig.214. Harrowing of Hell & Saints. Ivory-panel, Russian (Byzantine style), 16th-17th c.

1669- Andre Deguer, Museo Rieder, Ikonen, Icons, Icones, Icone, (Verlag Munchen 19: Bewrghaus, 1962), 92, fig.38. Hollenfahrt Christi, rumänisch, datiert 1763. The descent into hell, Roumanian.

1670- Treasures From The Kremlin, An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art, NY, May 19-Sept.1979, & Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980, (New York: Metropolitan Museum of Art, Distributed by Harry N. Abrams, Inc., 1980), 84-85, & 173, pl.54. Altar Gospels, Inv. no. 19594, text Moscow, 1681; cover Moscow, 1772. "The Descent into Hell".

1671- John P. Lundy, Monumental Christianity, Or the Art & Symbolism of the Primitive Church, NY: J.W. Bouton, 1875 & 1882, 267, note Bishop White's "Memoirs of the Church," p. 364.

<https://archive.org/details/MonumentalChristianity> - <https://archive.org/details/monumentalchris00lundgoog->

1672- John P. Lundy, Monumental Christianity, NY: J.W. Bouton, 1875 & 1882, 267-8.

1673- H.W. Janson, (Professor of Fine Arts, NY Un.), with Dora Jane Janson, History of Art, A Survey of the Major Visual Arts from the Dawn of History to the Present Day, (New York: Harry N. Abrams, Inc., Publishers, first printing October 1962, revised and enlarged in 1969, 19th printing 1973, and 1986).Janson, History of Art, see fig.758, dated 1868-70 A.D., by Paul Cezanne, after Sebastiano del Piombo.

1674- That Unknown Country, or What Living Men Believe Concerning Punishment After Death, (Springfield, Mass.: C.A. Nicholas & Co., MDCCCLXXXIX), p. 619, 634-8, chap. XXXIII.

1675- Daniel-Rops, *Jesus And His Times*, (NY: Image Books, A Division of Doubleday & Co., 1958, CR 1954 & 1956 by E. P. Dutton & Co., Inc.), vol.2, p.236; see also: National Geographic, vol. 164, No. 6, p. 774, Dec. 1983, Byzantine Empire, article entitled: Eternal Easter in Greek Village, by Maria Nicolaidis-Karanikolas. As part of the celebrations for the Resurrection, at night, after all the lights in the church are put out, to symbolize the darkness of the world, and at the stroke of midnight. A religious leader and Father steps from the Royal Doors of the sanctuary with a lighted candle, chanting "Come forth and receive light from the unwaning light and glorify Christ, who is risen from the dead." From this candle a number of candles are lit and carried home.

1676- Daniel-Rops, *Jesus & His Times*, (NY: Image Books, A Division of Doubleday & Co., 1958, CR 1954 & 1956 by E. P. Dutton), 2:236. National Geographic, vol. 164, No. 6, p. 774, Dec. 1983, Byzantine Empire, article entitled: Eternal Easter in Greek Village, by Maria Nicolaidis-Karanikolas.

1677- Margaret E. Martignoni, Dr. Louis Shores, Harry R. Snowden, Jr., & Ruth Weeden Stewart, Editors, *Harvest of Holidays*, NY: The Crowell-Collier Pub. Co., 1962, p.119.

1678- Linda J. Ivanits, *Russian Folk Belief*, NY; Lon., Eng.: M. E. Sharpe, Inc., 1989, 136—37.

1679- Linda J. Ivanits, *Russian Folk Belief*, NY; Lon., Eng.: M. E. Sharpe, Inc., 1989, 137—138.

1680- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962). Wolfred Nelson Cote, (Missionary in Rome), *Baptism and Baptisteries*, (Philadelphia: The Bible and Publication Society, 1877). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Dr. Huge Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977). Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines and Practices*, (Idaho City, Idaho: Deseret News Press, 1961), 46—87, see the chapter on: BAPTISM FOR THE DEAD. Pater Cramer, *Baptism and change in the early Middle Ages*, c. 200-c. 1150, (Cambridge, England; New York, New York, USA: Cambridge University Press, 1993). Radio shows: KTKK, 630 AM Radio, K-Talk, Salt Lake City, Utah: Martin Tanner, host of Religion on the Line. June 2, 1991, Martin Tanner, host, guest: Darell Thorpe, subject: The Journey of the Soul in Early Christian art works and writings. March 1, 1992, Tanner, guest: Matthew Roper, subject: Early Christianity, and Baptism for the Dead. See also: Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908).

1681- Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines and Practices*, (Idaho City, Idaho: Deseret News Press, 1961), 46—87, see the chapter on: BAPTISM FOR THE DEAD, see p. 72—74, Councils of Hippo, 393, & 3rd council of Carthage, 397, condemned baptism of dead bodies.

1682- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 12—13, foot notes 1, 3 & 7, see also abbreviations on p. xv, see K., which is for: A. Khatchatrian, *Les baptistères paléochrétiens*, 1962, Fig. 233. S. Gsell and C. A. Joly, *Khamissa, Mdaourouch, Announa*, III, 1918, p. 97f.

1683- J. G. Davies, *The Architectural Setting of Baptism*, Lon. Eng.: Barrie & Rockliff, 1962, 14, before p. 33, fig. 7. Sheitla font, with cross symbols in it. See also: Wolfred Nelson Cote, (Missionary in Rome), *Baptism and Baptisteries*, (Philadelphia: The Bible and Publication Society, 1877), art before main title page, frontispiece, Baptistry in Catacomb of St. Pouziano, Rome. Cross-symbol in the baptismal water area. See also p. 19—26.

1684- J. G. Davies, *The Architectural Setting of Baptism*, Lon., Eng.: Barrie & Rockliff, 1962, 14—15. Wolfred Nelson Cote, *Missionary in Rome, Baptism and Baptisteries*, Philadelphia: The Bible & Publication Society, 1877. Wolfred Nelson Cote, *The Archaeology of Baptism*, Lon.: Yates & Alexander, 1876. Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines and Practices*, Idaho City, Idaho: Deseret News Press, 1961, 46—87, chap.: BAPTISM FOR THE DEAD. Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpub. manuscript 1977).

1685- Darell Thorpe, *The Mystery Behind the Mysteries, Ritualistic Realm Pilgrims In early to later Christian Mysteries*, (Paper for College Credit, HIS 190-01 Spec. Studies. Instructor: Marianne McKnight. Winter 1997, Salt Lake Community College, Winter Quarter, 1997). Leo MacCauley and Anthony Stephenson, *The Works of Saint Cyril of Jerusalem*, Washington D.C.: Catholic Un. Press, 1964. *The Library of Christian Classics*, volume 2, Alexandrian Christianity, Selected Translations of Clement & Origen with Introductions and Notes by John Ernest Leonard Oulton, D.D., Regius Professor of Divinity in the University of Dublin; Chancellor of St. Patrick's and Henry Chadwick, B.D., Fellow & Dean of Queens' College, Cambridge. (Philadelphia: The Westminster Press). volume 4, Cyril of Jerusalem And Nemesius of Emesa, edited by William Telfer, (Philadelphia: Westminster Press, MCMLV). Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: F.A.R.M.S., & Deseret Book Co., Vol.4: Mormonism & Early Christianity, (1987). Nibley, *Baptism for the Dead in Ancient Time*, (SLC, Utah: Improvement Era, 51-52, (December 1948-April 1949). Nibley, *What is a Temple, The Idea of a Temple in History*, reprint by F.A.R.M.S., Nibley, (IDE-T). From: *The Millennial Star* 120 (August 1958). Nibley, *The Early Christian Church in the Light of Some Newly Discovered Papyri from Egypt*, (Provo, Utah: F.A.R.M.S. reprint, Nibley 1985. From a talk given by Dr. Nibley during a Tri-Stake Fireside, Brigham Young University, March 3, 1964). Dr. Huge Nibley, collected works volume 16: *The Message of the Joseph Smith Papyri, An Egyptian Endowment*, (Provo and Salt Lake City, Utah: F.A.R.M.S., & Deseret Book Co., 2005, 2nd ed.). John Lawrence Mosheim, D.D., *An Ecclesiastical History*, (London: Translated from the original Latin and notes by Archibald Maclaine, D.D., 1819), six volumes. John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, NY: J. W. Bouton, 1875 & 1882. *The Nicene and Post-Nicene Fathers*, 2nd series, vol. 5, p. 518-24, Gregory of Nyssa, *On The Baptism of Christ*. See also: *By Study & Also By Faith*, vol.1, p. 620—23.

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Satan has exalted thee! He has deprived thee of the Godhead, and of an exalted state like unto Me, and has not kept his word to thee; but, after all, is become thy foe...." (The Forgotten Books of Eden, p.26--30). Archaeological Discoveries, (Relative to the Judaeo-Christians), Historical Survey by Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, p.165-170, & fig.39, on p.166, "Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278)". And: Christ Lore (Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church, by Fredk. WM. Hackwood, F.R.S.L., Pub. in Lon. 1902, Elliot Stock, repub. by Gale Research Co. Book Tower, Detroit, 1969, p.117, "Washing in the Blood of Christ. From an old Florentine tract in defense of Savonarola." And: The Encyclopedia Of Visual Art, Biographical Dictionary of Artists, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol.6, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. Nouveau Musee des Beaux-Arts, Le Havre". See also: Francis Bond, Fonts and Font Covers, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908). John P. Lundy, Monumental Christianity, Or the Art and Symbolism of the Primitive Church, (New York: J. W. Bouton, 1875 & 1882). Henry Ansgar Kelly, The Devil at baptism: Ritual, Theology, and Drama, (Ithaca and London: Cornell University Press, 1985). Jeffrey Burton Russell, Satan, The Early Christian Tradition, (Ithaca, London: Cornell University Press, 1981). Lucifer, The Devil In the Middle Age, (Ithaca, London: Cornell University Press, 1984).

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1688- "As a scapegoat, Jesus is naked, nailed to his cross, hanging up in the air in a type of no man's land, in the sight of those he loves but removed from the touch of those who love him. For the first and only time, the perfect communion of Father, Son and Holy Spirit breaks under the weight of the burden of sin-bearing. Perfect at-one-ment is broken by the cost of atonement." Also: "She [Mary] was hurt as she stood there and watched him painfully breathe out his last hours, naked, in public, on a cross." (Gareth Randall, The Bartholomew Gospel, p. 77 & 103). The whole point of Christ being stripped naked, to hang naked on the cross, this was an ancient form of shaming "criminals" being punished. Being naked, in early Christian mysteries & types, was also a type of not being clothed in righteousness, thus being protected from the fiery darts of the devil & demons. Or clothed properly & appropriately before God's all seeing eye, & his all knowing life reviews of every mortals good or evil works done in their own bodies. (Rev. 3:14-21, 19:8, 14; 2 Cor. 4:2, 10-16, 5:1-21, 6:1-14, Eph. 4:4-12, 18-32, 5:3-14, 26-27, 6:11-19, Rom. 13:12, Matt. 22:1-13, Psa. 132:9, Isa. 11:12, 61:1-3, 10, Ezk. 44:17, etc.). Adin Ballou, Primitive Christianity and Its Corruptions, Department of Personal Righteousness, A series of Discourses delivered in Hopedale, Mass., A.D. 1870-71, by Adin Ballou, edited by William S. Heywood, (Lowell, Mass.: Thompson & Hill, Printers. - The Vox Populi Press, 1899), vol. II, p. 392, chapter XXVII, The Prevailing Morality of Christendom in the Nineteenth Century, Rev. 3:17-19, was used to point out works of morality vrs. immorality. As in these other scriptures mentioned above, with the garment types there in. Being naked with sin, they need to be clothed in white raiment, so that the shame of their nakedness, their ill-works, may be covered over with righteous works, or the robes of righteousness, thus, they needed to be washed clean, as in baptism, to become white as wool. (Isa. 1:16-19, 61:10). "By the time of St Cyril the ritual had become complex, and probably to a large extent stereotyped. The catechumen was first stripped naked. St Chrysostom says, " At baptism men are as naked as Adam in Paradise"; St Ambrose, that " Men came as naked to the font as they came into the world "; St Cyril of Jerusalem, "As soon as ye came into the inner part of the baptistery ye put off your clothes, which is an emblem of putting off the old man with his deeds, and, being thus divested, ye stood naked, imitating Christ that was naked upon the cross." The documentary evidence is supported by that of the frescoes and mosaics (6, 8, 9, 10, 11)." Also: "As we know that the catechumens, at any rate in early days, stepped down into the piscina naked, this colonnade may have been retained with the practical object of hanging curtains round it; there is indeed some evidence that curtains were actually employed." Francis Bond, Fonts & Font Covers, (London, New York, Toronto: Henry Frowde, Oxford University Press, 1908), 21-23. Canopies, veils, curtains were hung around the fonts to give the naked catechumens some privacy, & to reduce wandering eyes, & thoughts of those taking part in the mysteries, & prevent, as much as possible the males seeing the females, visa-versa. Walter Lowrie, Art In The Early Church, (Washington Square, New York, New York: Pantheon Books, 1947), 121. The Nicene & Post-Nicene Fathers, (Albany, USA: Sage Software, The Sage Digital Library Collections, Version 1.0, 1996), editor, Philip Schaff, 2nd series, vol. 7, p. 45, Catechetical Instructions of S. Cyril of Jerusalem, chap. 4: Ceremonies of Baptism and Chrism, 4).

1689- James L. Barker, Apostasy From the Divine Church, SLC, Utah: Deseret News Press, 1960, 428-497.

1690- J. G. Davies, The Architectural Setting of Baptism, Lon, Eng.: Barrie & Rockliff, 1962, 22-23, note 1.

1691- Peter Clayton, Treasures of Ancient Rome, Gallery Books, Bison Books, 1986, 68, baptism immersion, North Africa, elaborate baptismal tanks, steps down into them, font has steps on both sides. Arte Paleocristiano, En Espana, por Pedro de Palol, Ediciones Poligrafa, S.A., p. 41, figs. 22-24, & p. 166, figs. 104-5.

1692- J. G. Davies, The Architectural Setting of Baptism, (Lon., Eng.: Barrie & Rockliff, 1962), 19-21, see foot note 1 on p. 21; R. H. Conolly, The Liturgical Homilies of Narsai, 1909, p.51.

1693- Yves Bonnefoy Mythologies, Chicago & Lon. Un. of Chicago Press 1991, 2:653. Alfred Loisy, 1857- 1940 The Birth Of The Christian Religion, Un. Books 1962, 235-37. Encyclopedia Of Early Christianity, Everett Ferguson, ed., etc., (NY, Lon.: Garland, 1990), 411.

1694- Richard Temple, Icons, And the Mystical Origins of Christianity, p. 132, & 135.

1695- Library of Fathers, Oxford, Lon.: John Parker, MDCCCXXXIX, 2:260-66, Lects.19-20, Cyril, Mysteries.

1696- John P. Lundy, Monumental Christianity, Or the Art and Symbolism of the Primitive Church, (New York: J. W. Bouton, 1875 & 1882), 388, the white baptismal garments, p. 389.

- 1697- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 18–26. Thomas Armitage, D.D., LL.D., *A History Of The Baptists*, (New York: Bryah, Taylor, & Chicago: Morningside, 1887). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Pater Cramer, *Baptism and change in the early Middle Ages*, c. 200-c. 1150, (Cambridge, England; New York, New York, USA: Cambridge University Press, 1993). Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908). Thomas Combe(? T.C.), Intro., F. A. Paley, M. A., *Illustrations of Baptismal Fonts*, (London: John Von Voorst, Paternoster Row, 1844). Wolfred Nelson Cote, *Archaeology of Baptism*, (London: Yates & Alexander, 1876).
- 1698- *The Nicene & Post Nicene Fathers*, vol. 7, S. Cyril of Jerusalem, Intro. Catechetical Instruction, xi-xxxv; *Select Writings & Letters*, of Athanasius, Bishop of Alexandria, by Archibald Robertson, 49-50, Incarnation of the Word, 25, the cross & how Christ's hands were spread out on the cross, this was a type of how Christ spread his hands out to draw in the ancient people & those from the Gentiles.
- 1699- N&PNF, 7, S. Cyril of Jerusalem, Intro. Catechetical Instruction, xi-xxxv; *Select Writings & Letters*, of Athanasius, Bishop of Alexandria, by Archibald Robertson, p. 49-50, Incarnation of the Word, 25, the cross and how Christ's hands were spread out on the cross, this was a type of how Christ spread his hands out to draw in the ancient people and those from the Gentiles. ANF, 2:215. Clement of Alexandria, *The Instructor*, book I, chap. v, hints to the hand clasp when he wrote how that Christ "has stretched forth to us those hands of His that are conspicuously worthy of trust." And how that on p.231, in Book I, chapter 9, in the ritualistic afterlife passing over into paradise, the dangers of passing, though real, are not done without the help of Christ who is there with his angels to offer protection against the fallen angels who seek to cause the soul to slip and fall. Hence, after being anointed, and clothed in the robe of immortality: "They shall call Me," He says, "and I will say, Here am I." [Isa. lvi.9]. Thou didst hear sooner than I expected, Master. "And if they pass over, they shall not slip," [Isa. xliii.2], saith the Lord. For we who are passing over to immortality shall not fall into corruption, for He shall sustain us." *The Ante-Nicene Fathers*, 2, p. 231. In the art works, the way in which the faithful and righteous, who had endured to the end are supported and sustained, and drawn into heaven and paradise, is through different hand and wrist grasps. The art works also show the demons in the air attempting to get those who are "passing over" to fall. Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, Berkeley; LA, Lon: Un. of Calif. Press, 1982 & 1984, see art work before title p., & the credit to it on the next page after the title page. *Ladder of Virtues*, from *Hortus Deliciarum*, 12th c.. Anna D. Kartsonis, *Anastasis, The Making of An Image*, Princeton Un. Press, 1986; Mercury Books, Italy, *History-Art-Landscape*, (Florence: Mercury Books, Edizioni Mercurio, 1954-57, p. 200-1, 14th c., triumph of death, & the battle of the angels of God with the demons, over the ascending souls. Amedeo Storti, Venice, inside & out, (Italy: Edizioni Storti Venezia, 1979), 26, note the second art work in the arch over from the left going right. Outside art work on St. Mark's Basilica, the west or main façade: upper portion. Christ's descent into hell, grasping, with his right hand, as he lifts souls out of the hell. Pages 44, top portion, 2nd over from the left going right. Art works in St. Mark's Basilica, High Altar. The Pala d'Oro (Golden Altarpiece). Page 57, H. Bosch: Purgatory, showing angelic guide helping souls ascend through the tunnel to paradise.
- 1700- N&PNF, 4:49-50, § 25:3—6, Athanasius, *De Incarnatione Verbi Dei* (Incarnation of the Word).
- 1701- *Library of Fathers*, (Lon.: Oxford, John Henry Parker, MDCCCXXXIX), 2:260-269, *Lectures On the Mysteries*, XIX-XXI, S. Cyril of Jerusalem, Archbishop, 4th c. A.D. *Library of Fathers*, 2:267-9; Ephesians 6:10-19; *The Westminster Dictionary of Christian Theology*, Edited by Richardson and Bowden, p. 22, see Anointing, by J. Martos, "An anointing with oil which signified the reception of the Holy Spirit very early became part of the rite of baptism..." Powell Mills Dawley, *Our Christian Heritage, Church History and the Episcopal Church*, (New York: Morehouse-Barlow Co., 1959, 3rd ed., 1960), p. 49-50; Adam, 1977, *Baptism For The Dead*, p. 48; Willis Barnstone, *The Other Bible*, (San Francisco, California: Harper & Row, 984), "The Gospel of Philip" [2nd half of the 3rd cent. A.D.], p.96; Joseph C. Muren, *The Temple And Its Significance*, (Ogden, Utah: Temple Publications, 1973, 3rd printing), pp. 208-9, & saying No. 95; Philip Schaff, D.D. LL.D., *The Teaching of The Twelve Apostles Or, The Oldest Church Manual The Didache and Kindred Documents in the Original*, (New York: Funk & Wagnalls, Pub., Astor Place, 1890), pp. 275-6; *The Nicene And Post Nicene Fathers*, (2nd Series, reprinted Aug. 1979), vol. 10, St. Ambrose, *On the Mysteries*, chaps 6-8, p. 321-3, vol. 5, p. 321, Gregory, Bishop of Nyssa, 4th cent., p. 269-71, Ephraim Syrus, in the 15 Hymns for the feast of the Epiphany, translated by Rev. A Edward Johnston, B.A., see Hymn III; & p. 518-25, Gregory of Nyssa; vol. 12, pp. 152-3, see note 6; *New Catholic Encyclopedia*, (Washington, D.C.: Catholic University of America, 1967), vol. I, p.567-8. In earlier centuries the anointing ritual was often connected with baptism, which was a ritualistic type of death, burial and the resurrection. (Colossians 2:12; Romans 6:2-6; Basil, *De Baptismo*; Chrysostom, Hom. xxv, In Joannem; Hom. xl., In Epist. ad Rom.; Adam, *Baptism For The Dead*, pp. 9-10, & 48-9, etc.) Perhaps as time went by this type may have become part of the "Extreme Unction" which was given to a person who was sick, etc., and who was believed to be near death. Even though baptism had been the ritualistic type of death, burial and resurrection; the extreme unction was often given to those who were believed to be facing, not the ritualistic type of death, but the real thing. Consequently, the dying person would be anointed on the eyes, mouth, nose, ears, hands and feet. David Ayerst & A.S.T., Fisher, CR Basil Blackwell, *Records of Christianity*, NY: Harper & Row, & Barnes & Noble Books, 1977), vol. 2, *Christendom*, p. 225.
- 1702- Jeffrey Burton Russell, *The Prince of Darkness*, Ithaca, New York: Cornell University Press, 1988, 122.
- 1703- Jeffrey Burton Russell, *The Prince of Darkness*, Ithaca, New York: Cornell University Press, 1988, 76.
- 1704- *Select Writings And Letters of Athanasius, Bishop of Alexandria*, edited by Archibald Robertson, 50-52.
- 1705- N&PNF, Vol. 7, S. Cyril of Jerusalem, Intro. Catechetical Instruction, xi-xxxv; *Select Writings And Letters*, of Athanasius, Bishop of Alexandria, by Archibald Robertson, p. 49-50, Incarnation of the Word, 25. *Library of Fathers Of The Holy Catholic Church*, 2:264-5, *The Catechetical Lectures of S. Cyril, Archbishop of Jerusalem*, (A.D. 386), Lec. XX, *On the Mysteries II*, On the Rites of Baptism, verse 5, Pub. by Oxford, John Henry Parker; J. G. F. Rivington, London, MDCCCXXXIX.
- 1706- *Art of the Early Middle Ages*, Souchal, p.134-5, baptismal font. 1129, Stone. Former monastic church, Freckenhorst (Westphalia); L'Iconographie De L'evangile, Millet, p. 199, fig. 172, showing Christ's baptism, as he crushes the serpent under the fallen doors of limbo.
- 1707- J. G. Davies, *The Architectural Setting of Baptism*, Lon, Eng.: Barrie & Rockliff, 1962, 34–36, 77–82.
- 1708- Bernard J. Bamberger, *Fallen Angels, Soldiers of Satan's Realm*, (Philadelphia, Jewish Publication Society of America, 1952). Gustav Davidson, 1967, *A Dictionary Of Angels*, Including the Fallen Angels, (NY: Lon.: The Free Press, and Collier-Macmillan Limited). R. G. Hamerton-Kelly, (Professor of the New Testament McCormick Theological Seminary, Chicago), *Society for New Testament Studies Monograph Series 21, Pre-Existence, Wisdom And The Son of Man, A Study of the Idea of Pre-existence in the New Testament*, (Cambridge University Press; Cambridge, Great Britain, 1973). Ernst & Johanna Lehner, *Devils, Demons, Death & Damnation*, (NY: Dover

Pictorial Archive Series, Dover Publishing Inc., 1971). J. Charles Wall, *Devils*, (London, England: Methuen & Company, 1904; Detroit: Singing Tree Press, Book Tower, 1968, reissued). Ernst & Johanna Lehner, *Devils, Demons, Death and Damnation*, (NY: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). Russell, *Lucifer, The Devil In the Middle Age*, (Ithaca, London: Cornell Un. Press, 1984). Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell Un. Press, 1988). Linda J. Ivanits, *Russian Folk Belief*, (Armonk, New York & London England: M. E. Sharpe, Inc. 1989). Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978). Louis Herbert, (Editor), *The Mythology of All Races*, (Boston: Marshall Jones Company, MDCCCXVIII), in 13 volumes, see vol. 3, Slavic, by Jan Máchal, Ph.D., p. 253–255. Charles Phillips, Michael Kerrigan, Consultant: Dr. Elizabeth Warner, *Myths and Mankind*, (series), volume entitled: *Slavic Myths and Mankind, Forests of Vampire*, (Amsterdam: Time-Life Books, BV, 1999, Text Duncan Baird Publishers, 1999), section entitled: *Spirit Masters and Little Demons*, by Michael Kerrigan, see *Siren of the Stream* on p. 66–68. J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 77–88.

1709- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 89.

1710- Anna D. Kartsonis, *Anastasis, The Making of An Image*, New Jersey: Princeton Un. Press, 1986. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & Lon. Cornell Un. Press, 1985).

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1712- J.G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 77–81.

1713- <http://devotionsandprayers.blogspot.com/2009/04/great-and-holy-saturday-great-sabbath.html> Article: Devotion & Prayers, Devotion, Prayers, Novenas Lives of Saints & Their Writings From the Roman & Byzantine Traditions of the Catholic Church. Fri. April 2009, Great & Holy Saturday, The Great Sabbath of the Lord.

1714- Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Ernst and Johanna Lehner, *Devils, Demons, Death and Damnation*, (New York: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). Martha Himmelfarb, *Tours Of Hell, An Apocalyptic Form in Jewish and Christian Literature*, (Philadelphia: University of Pennsylvania Press, 1983). Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times*, (New York and Oxford: Oxford University Press, 1987). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. Himmel Hölle Fegefeuer, *Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.

1715- In Defense of Faith, by Paul Hedengren, 1985. FARMS. 1985, Why Might A Person In 1830 Connect An Angel With A Salamander? STF-85b, FARMS, Staff. Provo Ut. The Oxford Eng. Dict. 1933, Vol.9, p.47. Radio show: Our of the Best Books, 8-20-1988, Salamander Soap Opera Saga Mark Hofmann Forgeries, Murders & Symbols, Darell Thorpe, Host on KZZL, 1510 AM Radio, West Jordan, Utah 1987-88. The Oxford English Dictionary, 1933, page 47: Salamander - 2- C., "Woman who (ostensibly) lives chastely in the midst of temptations." "1771 ... the real and avowed virtue of those lovely salamanders." J. G. Davies, *The Architectural Setting of Baptism*, (Lon. Eng.: Barrie & Rockliff, 1962). <http://darellthorpeoobb1987-88.blogspot.com/> "Also used 18c. for "a woman who lives chastely in the midst of temptations" (after Addison), and "a soldier who exposes himself to fire in battle." <http://www.dictionary.com/browse/salamander> <http://www.etymonline.com/index.php?l=s&p=2>

1716- https://en.wikipedia.org/wiki/Salamanders_in_folklore_and_legend

1717- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 70–71, 217, see foot note * also p. 218–219, tale given by MM. Grimm, from the Brixener Volksbuch. 1782.

1718- Numerous examples are seen in early to later Christian art works of naked souls burning in hell fire, & being rescued out by hand & wrist grasping, as angels, prophets, Christ, & different saints descend down to rescue them out of the flames. Those who descend are often clothed in white, or animal skins, as in the case with John the Baptist. Thus, protective garment lore in connection with different modes of baptism & baptism for the dead lore & seen in these different examples, especially the ones that show masses & liturgical rites for the dead taking place out to the side. See: Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. Himmel Hölle Fegefeuer, *Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. Martha Himmelfarb, *Tours Of Hell, An Apocalyptic Form in Jewish and Christian Literature*, (Philadelphia: University of Pennsylvania Press, 1983). On the internet see: Estruplund. c.1542. (M-K 07-102) Harrowing of Hell. And: Hans Memling - Memling 1430–94 German-born Early Netherlandish painter: Last Judgment, souls on right hand of Christ, greeted by St. Peter by hand shakes, clothed in garments before entering door to paradise! Christ in Limbo, 1440s Friedrich Pachter - Szépművészeti Múzeum - Budapest. In many cases, souls in limbo, hell, hades, purgatory, etc., are depicted naked, without protective garments, or robes. John the Baptist preaching the gospel in Hades, is later joined by Christ, who also preaches & resurrects the dead. Church of the Holy Apostles, 13th century Fresco, Pec. Serbia, these souls are clothed, as is Christ, & John the Baptist. Thus, in some cases, the righteous in Hades have clothing on, as though they have protective garments on, when John the Baptist descends to prophecy Christ's descent & resurrection. Does he also tell them about baptism for the dead? Russian icon of John the Baptist foretelling the descent of Christ to the righteous in Hades (17th century, Solovetsky Monastery), the righteous are clothed. In another: John the Baptist, Forerunner for Christ, preaching the gospel in Hades, he is clothed in animal skins, the righteous are clothed, while some of the others seem naked, deeper down into the jaws of hell. "Over St. John's camel-skin clothing is invariably a green robe, which symbolizes "earthliness", and in this case it is because John grew up outside, in the wilderness. Later saints who also took up the Christian struggle in the wilderness can also be depicted in green for the same reason, and are sometimes known as "Green Martyrs". That is to say they are martyrs (literally meaning witness) to the Faith, not by the shedding of blood, but by their ascetic struggle. Of course, St John is a both a green martyr and a martyr who shed his blood, hence the presence of the green robe and the cross." See also the link that may or may not still be working: <https://iconreader.wordpress.com/2010/08/29/icons-of-john-the-baptist-john-the-forerunner/> Descent into Hell, late 15th Century, Rostov Province. The icon shows Hades personified and bound as Jesus raises Adam and Eve bodily from the grave. To the right of Christ stand the Forerunner and Prophet John the Baptist, Righteous Abel, King

Solomon, and King David. Acts 2:25–31, Isaiah 24:22,42:6–7, John 5:25, Psalms 16:10, 24:3–10, 55:13–23. <https://iconreader.wordpress.com/2011/10/08/hades-is-bound-the-prophets-rejoice/> See also: A Reader's Guide to Orthodox Icons: Hymns, sung on August 29th proclaim: "The glorious beheading of the Forerunner, became an act of divine dispensation, for he preached to those in hell the coming of the Savior..." Origen, in *Lucam Homiliae* (Homily on Luke), 4, in PG = [J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 volumes; (Paris: 1844–1864)], 12:1811, & Origen, *Commentaria in Evangelium Joannis* (Commentary on John), 2, 30, in PG 14:181. Hippolytus, On Christ & the Antichrist, 5, 45, in PG = [J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 volumes; (Paris: 1844–1864)], 10:764). Hjembæk 1475 Harrowing of Hell Sect 2 south arch. Naked souls, first Adam, are raised up out of the jaws of hell by different types of hand & wrist grasping. Descent into hell - Raffaello original - 1514, Raffaello Sanzio AD 1483–1520. Descent into hell - f.20r of MS K.26 one of sequence of 46 biblical illustrations cent. 1270–80, inserted at front of 14th c Psalter. Naked souls raised by hand grips out of the jaws of hell, thus being resurrected. Descent into Limbo, Évrard d'Espines illumination manuscript, Middle Ages. Christ reaches out his hand to clasp the hand of Adam, the first naked soul to be resurrected out of the jaws of limbo. 14th century, Christ's descent into purgatory. Christ grips the hand of a naked Adam, the first in many to be resurrected out of purgatory. Art redrawn by Debra Wirth, for an original see: Claude Schaeffner, Artistic Consultant: Jean-Clarence Lambert & others, Gothic Painting, (England: Ed. S.A. Geneva 1968), vol. I, p. 48), 14th century, the Master of Westphalia, Christ in Purgatory. Harrowing of hell Caparros altarpiece of Caparros 1507 St Mary's Cathedral Pamplona Spain, Christ grasps the wrist of a naked Adam, the first naked soul to be lifted out of hell, along with other naked souls being rescued. There are cases where souls liberated are clothed, see Descent of Christ to Limbo 1365–68 Andrea da Firenze -Cappella Spagnuolo, Santa Maria Novella, Florence. Master of the Narbonne Parament - Entombment, descent into Hell, and Noli me tangere c 1375 Musée du Louvre - Paris. Harrowing of hell, Christ, Adam being lifted by his wrist is naked. In Les Très Riches Heures du duc de Berry, showing Purgatory, naked souls are being lifted out of the fires by their wrist, as clothed angels rescue them. It was created between c. 1412 and 1416 for the extravagant royal bibliophile & patron John, Duke of Berry, by the Limbourg brothers https://en.wikipedia.org/wiki/Très_Riches_Heures_du_Duc_de_Berry https://commons.wikimedia.org/wiki/File:Folio_113v_-_Purgatory.jpg <http://drivetimearchivespromosources.blogspot.com/> The Harrowing of Hell, depicted in the Petites Heures de Jean de Berry, 14th-century illuminated manuscript commissioned by John, Duke of Berry, naked souls rescue by Christ, grasping wrist, other scenes of souls roasting in the fires of hell. Link that may or may not be working: http://www.wikiwand.com/en/Harrowing_of_Hell St Melito of Sardis (died c. 180) Homily on the Passion; Tertullian, A Treatise on the Soul, 55, Hippolytus, Treatise on Christ & Anti-Christ, Origen Against Celsus, 2:43, & later, St Ambrose (died 397) all wrote of the Harrowing of Hell. The early heretic Marcion and his followers also discussed the Harrowing of Hell, as mentioned by Tertullian, Irenaeus, & Epiphanius. A medieval Harrowing of Hell, with Hellmouth, engraving by Michael Burghers (1647/8–1727), naked souls rescued, right to right hand clasp. Christ's Descent into Limbo, woodcut by Albrecht Dürer, c. 1510, naked souls lifted up by hand clasp with Christ doing the lifting. Christ leads the patriarchs from Hell to Paradise, by Bartolomeo Bertejo, Spanish, ca 1480: Methuselah, Solomon & the Queen of Sheba, & Adam and Eve lead the procession of the righteous behind Christ. The Catechism of the Catholic Church states: "By the expression 'He descended into Hell', the Apostles' Creed confesses that Jesus did really die and through his death for us conquered death and the devil 'who has the power of death' (Heb.2:14, Catechism of the Catholic Church, p. 636–7). "No longer will the dominion of death be able to keep men captive For Christ descended, demolishing and destroying the powers thereof. Hades is bound; the Prophets rejoice with one voice, saying: A Saviour has come for them that have faith. Come forth, ye faithful, for the Resurrection." Kontakion of the Resurrection, Tone 7.

1719- https://en.wikipedia.org/wiki/Mithril#The_mithril-coat J. R. R. Tolkien, The Tolkien Reader, (New York: Ballantine Books, 1966), see the section on Farmer Giles of Ham, 1949, by George Allen & Unwin Ltd, etc. Garm the dog, in the story, helps Farmer Giles with dealing with a Giant & later a dragon, then a greedy King. Protective garment lore plays a part in the story, for the Blacksmith helps clean a rusty iron-mail shirt, or mail-iron shirt, repairs it for Giles, to help protect him from the dragon he goes out to encounter. In old Norse lore, the dog Garm, (Norse for "old rag"), is often identified with the "hound of Hel." Or Hell-dog. <http://norse-mythology.org/garm/> In baptismal settings, & in descent into hell themes, Christ grasps the hands & wrists of those liberated from the jaws of hell that is sometimes in the shape of the jaws of a dog. (Alice K. Turner, 1993, The History of Hell, (New York, San Diego, U.S.A.: London, England: Harcourt Brace & Company). Descent into hell - f.20r of MS K.26 one of sequence of 46 biblical illustrations cent. 1270–80, inserted at front of 14th c Psalter, the jaws of hell look like those of a dog. See also: Descent into Limbo, Évrard d'Espines illumination manuscript, Middle Ages. See also: 12th cent., Abbey Church of St. Foy Peter at door to paradise, clasping souls on the right hand of Christ's judgment, while on Christ's left hand, souls are being thrust down into the dog shaped jaws of hell. Also: St. Albans Psalter (Albani Psalter). As one can see here Christ saves all souls – "out of helle mennes souls" to quote The Vision of Piers Plowman (Passus XVIII, l. 373). The Psalter was created possibly between 1123 and 1135 at St. Albans Abbey near London. Jaw in the shape of a dog's. In old lore & blues music lore, hell hounds are often mentioned as tracking down those who have made pacts with the devil to be able to play good music & have their earthly desires fulfilled. Also: Blues singers, like Robert Johnson, a guitarist's song about the cross roads later inspired Eric Clapton's version of it in his Crossroads. See the music CD, Eric Clapton, The Cream of Clapton, (PolyGram International Music B.V., 1995, A&M Records, Inc.), song #4: Crossroads (Cream). Robert Johnson, King of Spades Music (BMI). Produced by Felix Pappalardi from the album Wheels of Fire, released August 1968. Robert Johnson also sings about being on the move because there are "hell hounds on my trail." In early Christian art works, the jaws of hell are often depicted like unto the jaws of a dog. See: David Diringer D., The Illuminated Book, Its History and Production, (London: Faber & Faber, MCMLVIII), VII-31, b. Uterecht Horae W. 188, fol. 122 r: Christ in the Limbo, with the jaws of hell resembling the jaws of a dog. See also: Jonathan Alexander & Paul Binski, Age of Chivalry, Art in Plantagenet England 1200–1400, (London: Royal Academy of Arts with Weidenfeld & Nicolson, 1987), fig. 255, p. 306. The first part of a six part picture page. Christ rescues souls out of the jaws of hell which are shaped like the jaws of a dog. 14th century A.D. <http://drivetimearchivespromosources.blogspot.com/> scroll down to art works. Robert Johnson lore, on the Internet, YouTube: <https://www.youtube.com/watch?v=ku4zOtYd-Is> Hell hounds on my trail: <https://www.youtube.com/watch?v=3UVgH9JqSnQ> Cross Roads: <https://www.youtube.com/watch?v=Yd60nI4sa9A> Movie about the hell hounds on my trail lore, & pacts with the devil: Crossroads (1986) with Joe Seneca, Jami Gertz, Ralph Macchio, [https://en.wikipedia.org/wiki/Crossroads_\(1986_film\)](https://en.wikipedia.org/wiki/Crossroads_(1986_film)). 3rd century Christian Gnostics' Pistis Sophia, mentions outer darkness, different many regions of punishment, how the ruler of the third dungeon, "its authentic face is a dog's: it is called, in its region, Acharôch." In a German Woodcut of the age of Reformation, probably 15th century, the jaws of hell look like the shape & features of that of a dog, while in the 12th dungeon, has a 7-headed dog. (See: Dr. Paul Carcus, The History of the Devil and the Idea of Evil, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 183–186).

1720- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), see p. 62–63, 70–71, 78–81, 94, 109, 122–123, 130–139, 147–150, 156–162, 217–219, 245–246, 259–260, 276, foot note * p. 313–319, 357–363, 385–386, 402–404, 407, 435, & 464. In lore, trolls are sometimes mixed in with dwarfs, as being good natured at times, but also mischievous under-ground folk, often included with the other evil fallen angel-races. Trolls or Dwarfs were believed to dwell in the underworld where they fell down into, thus, cave-trolls. Dwarfs, or under-hill folk, coming from under the ground, were often depicted in lore as miners for gold & precious stones. It also seems that a lot of fragments of baptismal types, baptism for the dead themes & protective garment lore, plus white & black garments & cloth, symbolism, white for good, black for evil, are also in these later Christian legends about trolls, dwarfs, elves, etc.. Also: <http://www.sacred-texts.com/neu/celt/tfm/tfm026.htm> : "... Old people in Zealand say, that when the Trolls were in the country, they used to go from their hill to the village of Gudmandstrup through the Stone-meadow, and that people, when passing that way, used to meet great tall men in long black clothes." Note the black clothing symbolism.

1721- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 407.

1722- http://www.cslewisinstitute.org/CS_Lewis_and_JRR_Tolkien_page1 From the Winter 2009 issue of *Knowing & Doing*: C.S. Lewis and J.R.R. Tolkien by Earl F. Palmer, M.Div., D.D., Litt. D. Preaching Pastor in Residence, The National Presbyterian Church, Washington, D.C. See also: J.R.R. Tolkien, the Influence of Christianity, and Symbolism in *The Lord of the Rings*, Michelle Morris, Department of Religious Studies, Rhodes College, Memphis, Tennessee, 2012, Thesis for Bachelor of Arts degree. Links may, but may not still be working by the time of this reading. https://dlynx.rhodes.edu/jspui/bitstream/10267/13674/1/Morris_Michelle_Honors_2012.pdf. See also: J. R. R. Tolkien *A Catholic In A Hobbit Hole*, by Aquinas College, Published February 12, 2013. <https://archive.org/details/JRR-Tolkien-a-Catholic-in-a-Hobbit-Hole>. Also: HubPages, *The Lord of the Rings and Christian Symbolism*, Jarrod 1240. <http://jarrod1240.hubpages.com/hub/The-Lord-of-the-Rings-and-Christian-Symbolism>. David Colbert, *The Magical Worlds of The Lord of the Rings, The Amazing Myths, Legends, and Facts Behind The Masterpiece*, (New York: Berkley Books, 2002), 21-24, 51-56, 127-136). J. R. R. Tolkien, *The Hobbit*, (London: G. Allen & Unwin, Ltd., 1937), *The Lord of the Rings*, 1954-55. J. R. R. Tolkien, *The Fellowship of the Ring*, first book in the fantasy trilogy, *The Lord of the Rings*, (NY: Ballantine Books, 1965, numerous printings, 1965, to paper back edition, 1973), chapter four, *A Journey Into The Dark*, p. 385-416, chapter 5, *The Bridge of Khazad-dum*, p. 417-431. In the second book, *The Two Towers*, Gandalf returns, as if returning from the underworld of the dead, and turns from Gandalf the Grey to Gandalf the White. Even is clothing is changed in colors as he progresses in powers & might. This might remind us of the deification process that is ritualistically acted out and dramatized in historic Christian rituals, baptism, liturgical rites, masses and the earlier Christian mysteries. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985); Alice K. Turner, 1993, *The History of Hell*, (NY, San Diego, U.S.A.; Lon., Eng.: Harcourt Brace & Co.).

1723- http://www.historyfish.net/abbeys/abbeyparts/cox_fonts.html History Fish.net, article: Baptismal fonts in the Medieval Church. See: *English Church Furniture* by J. Charles Cox and Alfred Harvey, Published by Methuen & Co., 36 Essex Street, W. C. London, 1907, p. 187, 196–197. Salamanders on fonts. <https://archive.org/stream/englishchurchfur00coxjiala/page/196/mode/2up>

1724- E. Baldwin Smith, *The Dome, A Study in the History of Ideas*, New Jersey: Princeton Un. Press, 1950, 1978), 4, 13-25, 36-37, 65-94, etc., especially p. 56, see also notes 43-47, especially note 47: R. Krautheimer, "Introduction to an 'Iconography of Mediaeval Architecture,'" *Journal of the Warburg and Courtauld Institutes*, v. 1942, 27–33. St Paul, S. Basil, S. Augustine, Hilarius of Poitiers, the Pseudo-Augustine, Leo Magnus, and Anselm of Canterbury were among some of the Church Fathers who likened baptism unto a reexperience of Christ's death and resurrection. See also: Roger Adam's 1977 Doctrinal Thesis, *Baptism for the Dead*.

1725- Clara E. Clement, Katherine E. Conway, *A Handbook of Christian Symbols & Stories Of The Saints As Illustrated In Art*, Boston & NY: Houghton Mifflin Co.; The Riverside Press Cambridge, 1871, 1881, 1886, 108.

1726- Peter Lasko; ed: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md; Ringwood, Victoria, Australia: The Pelican History of Art, Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xvii, pl.169. Rainer of Huy: Baptism of Christ, font rests on the back of 12 oxen. Latin text on brass font. Font from Notre-Dame-aux-Fonts, A.D. 1107—1118. Liège. Saint-Barthélémy. J. G. Davies, *The Architectural Setting of Baptism*, Lon., Eng.: Barrie & Rockliff, 1962, in between p.64–68, plate 22.

1727- J. G. Davies, *The Architectural Setting of Baptism*, (Lon., England: Barrie & Rockliff, 1962), 82–83.

1728- Alice K. Turner, 1993, *The History of Hell*, NY, San Diego, U.S.A.; Lon., Eng.: Harcourt Brace & Co.. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & London: Cornell Un. Press, 1985). Jeanne Villette, *La Resurrection Du Christ, Dans L'Art Chretien Du Ile Au Vile Siecle*, Paris, France: Henri Laurens, Editeur, 1957. Jeffrey Burton Russell, *Lucifer, The Devil In the Middle Age*, Ithaca, Lon.: Cornell University Press, 1984, 145–46, 150. *The Winchester Psalter*, by Francis Wormald. Pub. by N.Y. Graphic Soc. LTD, Harvey Miller & Medcalf 1973, fig. 27, *The Harrowing of Hell*, Folio 24). *The Illuminated Book*, by David Diringer D. LITT., Pub., in MCMLVIII, by Faber & Faber Limited, R. Q., Lon., see 3, 14 b. S. Swithin *Psalter*, Christ in limbo, uses a lance to defeat a bound demon. Horst de la Croix, and Richard G. Tansey, *Gardner's Art Through The Ages*, Eighth Edition, II Renaissance and Modern Art, (Dan Diego; New York; Chicago; Atlanta; Washington, D.C.; London; Sydney; Toronto: Harcourt Brace Jovanovich, Publishers, 1954, 1964, 1979, 1986, etc.), p. 573, fig. 16-36, Piero Della Francesca, *Resurrection*, c. 1463. *Fresco. Palazzo Comunale, Borgo San Sepolcro*, Italy.

1729- *Geschichte der Christlichen Kunst*, von Franz Xaver Kraus, Freiburg im Breisgau. Herder'sche Verlagshandlung, 1897, p.215, fig. 157, showing a font on the back of 12 oxen, baptism, and angels holding garments. See also p.233, fig. 174, showing the hand clasp during, "Descensus ad inferos". And pp.350-1, fig. 242, "Christus im Limbus. Fresco in S. Maria Novella zu Florenz." See also: Hanns Swarzenski, *Monuments of Romanesque Art*, (Chicago: University of Chicago Press, 2nd ed., 1967), pl. 218, fig. 515. *The Molten Sea* carried by 12 Oxen, see also fig. 516 which shows Moses crossing the Red Sea. *The Klosterneuburg Altar*. Nicholas Ofverdun, 1181; see also fig. 253. "The Font carried by Oxen, symbolizing the Molten Sea", and plate 113, fig. 258; George Zarnecki, *Art of the Medieval World*, (New York: Harry N. Abrams, 1975), font dated 1107-1118 A.D., Baptismal font of Renier de Huy, Church of Saint Barthélemy Liege; *Iconography of Christian Art*, vol. I, Schiller, fig. 373, font resting on the back of 12 oxen, "Enamel, completed 1181. Klosterneuburg Altar. - Passage through the Red Sea- Baptism- The Brazen Sea."; Harold Osborne, Editor, *The Oxford Companion To Art*, (Oxford, NY: Oxford Un. Press, 1970), p. 427, fig. 135. Bronze font (c. 1107) by Rainer of Huy in the church of S. Barthélemy, Liege. With oxen carrying baptismal font on the analogy of the Molten Sea in the Temple of Jerusalem (1 Kings vii. 23-6). "The twelve oxen symbolize the twelve Apostles". See also, p. 1169, fig. 382; Roger Adam, *Baptism For The Dead*, 1977, p. 115, fig. 74; *The Encyclopedia Of Visual Art*, (London: Encyclopaedia Britannica International,

- LTD), vol. 4, p. 583; 1 Corinthians 10:1-4; Jeremiah 52:20; 1 Kings 7:23-4; Exodus 14:21-31. Tertullian and Augustine saw a type of baptism in how the Israelites crossed through the Red Sea, while the Egyptians were drowned. The drowning Egyptians in the story were a type of how the devil was said to have been drowned in baptism. (Lundy, *Monumental Christianity*, 380—381).
- 1730- Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977). Huge W. Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985).
- 1731- Charles T. Wood, *The Age of Chivalry, Manners and Morals 1000--1440*, (New York: University Books, CR 1970 in London, England by George Weidenfeld & Nicolson LTD). See also: Ayerst, Fisher, Blackwell, 1977, *Records of Christianity*, vol. II, pp. 130-1; Ottfried Neubecker, etc., *Heraldry, Sources, symbols & Meaning*, (New York: McGraw-Hill Book Co., 1976; St. L. San. Fran. Montreal, etc.), p. 69; Wormald, *The Winchester Psalter*, fig. 27; Kartsonis, *The Anastasis*, fig. 19; Batterberry, *Art of the Middle Ages*, p. 76, fig. VII-14; Diringer, *The Illuminated Book*, 3, 14b; Russell, *Lucifer, The Devil in the Middle Ages*, p. 150.
- 1732- Anna D. Kartsonis, *Anastasis, The Making of An Image*, New Jersey: Princeton Un. Press, 1986. Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard Un. Press, 1930-1958). (NY: Kraus reprint Co., 1970's), numerous volumes contain numerous art works on Christ's descent. Darell Thorpe, *Upon Them Hath The Light Shined* (SLC, Utah: Religious, Historical & Polemical Studies, 1995, on line rough draft at Amazon). Francis Bond, *Fonts & Font Covers*, Lon., NY & Toronto: Henry Frowde, Oxford Un. Press, 1908. Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: W.M. B. Eerdmans, 1949). Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (Un. of Chicago Press, 1954 and 2nd, Edition, 1967). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Huge W. Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882). Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947). William Barclay, *The Apostles' Creed For Everyman*, (New York and Evanston: Harper and Row, 1967). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.
- 1733- John P. Lundy, *Monumental Christianity*, 269.
- 1734- Isa. 49:8-9, 51:14, 61:1, 9-10, Eph. 4:7-10, Ezk. 26:20, 31: 14-18, 32:18, 23-32, Luke 11:14-22, John 5:25-29, 11:25-6, Acts 2:23-36, 13:33-37, Psa. 16:10, 68:18, Acts 24:15, Rom. 6:4-11, 10:6-7, 14:7-9, Col. 1:18, 2:12, 1 Cor. 10:1-5, 15:12-31, Heb. 10:13, Psa. 110:1, etc. 1 Pet. 3:15-22; 2 Cor. 4:10-14, 5:1-4; Col. 2:12-14, 20, Rom. 6:1-11; Isa. 14:9-19, 42:6-7; 51:14; Ezra 9:5-8, 1 Cor. 15:16-28. ANF I: p.12, 33, 62, 70, 144-6, 154, 183, 190-1, 234-5, 330, 352, 388, 421, 446, 448-51, 455-7, 471, 488-9, 493-5, 499-500, 506, 510, 532, 543-4, 549-50, 560, 572-3, 576, op. cit. And: ANF 2: p. 37, 49-50, 203, 357, 415, 461-2, 490-2, etc. Russell, *Satan, The Early Christian Tradition*, p. 118-122. *The Book of Art*, vol. 1, p. 68. *The Lost Books of the Bible*, p. 86-8; Lowrie, *Art in the Early Church*, pl. 100; *Gothic Painting I*, p. 48; *Christ's Image*, p. 129. Francis Wormald, 1973, *The Winchester Psalter*, fig. 27. Barker, *Apostasy From the Divine Church*, p. 63; Dalton, *Byzantine Art & Arch.* p. 663, fig. 420; *The Nicene & Post-Nicene Fathers*, vol. 4, p. 454, 467, 572; J.A. Herbert, *Illuminated Manuscripts*, p. 166-7, pl. 20; Marcell Restle, 1967, *Byzantine Wall Painting In Asia Minor*, (Plates II), pl. 95; Doane, *Bible Myths*, pp. 211-14; Russell, *Lucifer, the Devil in the Middle Ages*, p. 145-6, & 150, etc. Every, 1970, *Christian Mythology*, p. 65-66; Hanna Swarzenski, *Vorgotische Miniaturen Die Ersten Jahrhunderte Deutscher Malerei*, p. 85. *The Bible In Art*; Batterberry, *Art of the Early Renaissance*, pl. 130, p. 120-1; Weitzmann, *The Icon; Ferguson, Signs & Symbols in Christian Art*, 42; Batterberry, *Art of the Middle Ages*, p. 76, fig. VII-14; Sheldon Cheney, *A World History of Art*, p. 467; Barclay, *The Apostles Creed*, p. 119-133; Anthony, *Romanesque Frescoes*, 40; Lundy, *Monumental Christianity*, p. 73-74; Loisy, p. 204, 270-1; Robert M. Grant, 1960, *The Secret Sayings of Jesus*, p. 41 & 43; Nibley, *Mormonism & Early Christianity*, p. 115-121; N&PNF, vol. 10, p. 191, etc. Satan attempts to gain victory over Christ during a war in the under world, however, Christ is to one who wins the battle and gains a victory over death, hell & the devil. "Jesus rose from the dead... and by his resurrection death had been overcome and the access to paradise lost through Adam's sin regained." Paxton, *Christianizing Death*, p. 24, note 21, McWilliam Dewart, *Death & Resurrection*, p. 25-35.
- 1735- *Library of Fathers Of The Holy Catholic Church*, (Oxford: John Henry Parker; J. G. F. Rivington; London: MDCCCXXXIX), vol. 2, pp. 264-5, *The Catechetical Lectures of S. Cyril, Archbishop of Jerusalem*, (A.D. 386), Lec. XX, *On the Mysteries II, On the Rites of Baptism*, verse 5.
- 1736- Roger J. Adam, *Baptism for the Dead*, (Salt Lake City, Utah: *The Church of Jesus Christ of Latter-day Saints*, Historical Library, Archives: Call slip # Res; M234. 62, R216), *Doctrinal Thesis*, (1977), p. 20—21, Fig. 1. Hand clasp of baptism, third century wall painting, Rome, Crypt of Lucina.
- 1737- John Beckwith, *Ivory Carvings In Early Medieval England*, (New York: New York Graphic Society LTD, Harvey Miller & Medcalf, 1972), Fig. 20. This art work is said to be an Anglo-Saxon work dated back to the 8th century A.D. And can be seen in the London, Victoria & Albert Museum [Cat. 5]. See also: *Les Ivories Gothiques*, pl. LVI, No. 220. Berlin. coll. du Prof. Weisbach; pl. CXLVI, No. 823 bislyon, coll Baboin; pl. CLIV, No. 858, London, Victoria and Albert Museum; pl. CLXVII, No. 955; pl. CLXVIII, No. 959; Ikonen, by Konrad Onasch, 1961, *Guterslocher Verlashaus Gerd Mohn, #73 & 39; Art and Archaeology, The Arts Throughout the Ages*, vol. XXVII, p. 82, Feb. 1929, Number 2, Neopalimaya Kupina, *The Unconsuming One*, shows, among other scenes, the descent, in which Christ, with his right hand grasps the right hand of a person being raised up. See also: *Early Christian And Byzantine Art*, #713, 705, 612, lxxx, pp. 122-139, showing the descent of Christ, or the harrowing, with different types of clasps, some on the wrist, others on the hand. See also: Robert Huges, 1968, *Heaven and Hell in Western Art*, pp. 180-191; See also: *La Resurrection Du Christ, Dans L'Art Chretien Du Iie Au VIIe Siecle*, Villette, plates XLIV-XLVIII; See also: Edgar Waterman Anthony, *Romanesque Frescoes*, (Princeton, New Jersey: Princeton University Press, 1951), intro. p. 47, & p. 190, fig. 470, Chaldon, SS. Peter and Paul. W. Wall. Ladder of Salvation, showing souls ascending a ladder, etc., plus the descent of Christ into hell in which the souls coming forth clasps Christ's right hand. See also fig. 132, S. Angelo in Formis, Church. N. Wall of Nave. New Testament Scenes, depicting Christ's descent, in which he is in the act of lifting a person up by grasping, with his right hand, the person's right hand wrist. See also figs. 49 & 51. Rome, S. Clemente, Lower Church, Nave. Descent into hell, etc. Christ clasp the right wrist of a person with his right hand. See also fig. 40. London, British Museum. Ms. Cott. Tib. c. VI (Psalter), fol. 14 ro. Harrowing of Hell, showing satan bound as souls come forth from the jaws of hell to be blessed and grasped by the hand by a giant Christ. See also: O'Reilly, *Studies in the Iconography of the Virtues*

and Vices in the Middle Ages, pp. 356-7, where it mentions depictions of Christ from the iconography of the Anastasis "where He grasps Adam and Eve to deliver them from Hell". Another depictions shows Christ grasping "the soul who has struggled up the rungs [of a ladder] just as He seizes Adam and Eve to deliver them from the jaws of Hell in scenes of the Anastasis." Gustav Davidson, 1967, *A Dictionary Of Angels, Including the Fallen Angels*, NY: The Free Press; London: Collier-Macmillan Lim., 1967, p.25; Propylaen Kunstgeschichte In Achtzehn Banden, Band 3, Byzanz Und Der Christliche Osten, Von Wolfgang Fritz Volbach Und Jacqueline Lafontaine-Dosogne, 1968, Propylaen Verlag Berlin, fig. 15, X, & 47; *Legenda Aurea: Sept Siecles De Diffusion*, Editions Bellarmin, Montreal 1986, etc., p. 236, showing the soul exiting the body at the moment of death. The soul reaches out to clasp the hand of one of the angelic guides. Another sources shows a right hand shake between an angel and a person about to ascend. See: McDannell & Lang, *Heaven: A History*, p. 187, pl. 34, J. Flaxman, 1784 A.D. Lundy mentions an early resurrection monument of Christ "ascending a hill with a roll in one hand, while the other is grasped by the hand of the Eternal Father, as it is seen reaching down out of heaven. It is an ivory carving, and said to belong to the fifth or sixth century. It is at Munich." (Lundy, *Monumental Christianity*, p. 268, see Mrs. Eastlake in Mrs. Jameson's "History of our Lord," Vol. II. p. 263. 2nd Ed. Lond. 1865). See also: Text, W.F. Volbach, Photos, Max Hirmer, *Early Christian Art*, (New York: Harry A. Abrams), fig. 93, Munich, Bavarian National Museum, dated in this source "c. 400". In a 10th century work of Christ's ascension into heaven, the right hand of the Father extends out of heaven to clasp Christ's right hand (New International Illustrated Encyclopedia Of Art, vol. 15, pp. 3054-55). A similar clasp is seen in: Walter Cahn, *Romanesque Bible Illumination*, (Ithaca, New York: Cornell University Press, 1982), pp. 210-11, fig. 171. See also: Hanns Swarzenski, *Monuments of Romanesque Art*, (2nd ed.), 1967), pl. 66, fig. 151, 10th century ascension, showing an angel clasping the hand of Christ, while the Father clasps Christ's wrist. In a 11th century depiction of the parable about Lazarus, angels come to Lazarus' soul, one clasps his hands while the other angel lifts him up, while the rich man is taken hold of by dark demons who have come to take his soul away. (Jeffery Burton Russell, *The Prince of Darkness, Radical Evil and the Power of Good In History*, Ithaca, NY: Cornell Un. Press, 1988, p.134, Manuscript illumination from the Pericope Book of Henry II, Germany).

1738- Lilian M. C. Randall, *Images In the Margins of Gothic Manuscripts*, (Berkeley & Los Angeles, Calif.: Un. of California Press, 1966), plate XXXIX, figure 188. Fool: Burney 345, f. 70.

1739- Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton: Princeton University Press, 1986), p.72, etc. Albert E. Bailey, *The Gospel In Art*, (Boston & Chicago: Pilgrim Press, 1916), pp.382-385; Loisy, *The Birth of the Christian Religion*, pp. 260-1, Christ "became man that he might deliver men from their bondage to death and lead them forth into immortality" [see Hebrews 2:5-18]. See also: *The Golden Legend of Jacobus de Voragine*, (Trans. and adapted from the Latin by Granger Ryan and Helmut Ripperger), (New York: 1941, Arno Press, A Publishing and Library service of the New York Times, 1969), p. 293.

1740- *The Nicene and Post Nicene Fathers*, vol. 9, pp.72-3, chapter. 29, John of Damascus, *Exposition of the Orthodox Faith*, translated by the Rev. S. D. F. Salmond, D.D., F.E.I.S.

1741- ANF, 2:231, Clement of Alexandria, *The Instructor*, book 1, chapter 9.

1742- Psa.20:6, 28:2, 68:18, 88:1-14; Isa.41:13, 42:6-7, 43:2, 51:14, & Eph.4:7-10.

1743- ANF, 2:231, Clement of Alexandria, *The Instructor*, book 1, chapter 9. Italics emphasis added.

1744- ANF, 2:490-2, Clement of Alexandria, Isa.42:6-7. This is what we see many times in the art works of the harrowing of hell, the descent, etc. Anastasis, Kartsonis, p.72, etc. *Gothic Painting I*, p.48; *Christian Art*, C.R. Morey, p.86; *The Human Story, Europe In The Middle Ages*, by Michel Pierre, Morgan - Antoine Sabbagh, Pub. by Sliver Burdett Press, Englewood Cliffs, New Jersey, 1988, see p. 34, originally published in 1986 by Casterman, under the title: *L' Histoire des Hommes: L' Europe du Moyen Age.*) *An Illustrated Cultural History Of England*, by F.E. Halliday, 1967-8, A Studio Book, The Viking Press, NY, p.47 & p.68: "Opus anglicanum. English ecclesiastical embroidery was recognized as the finest in medieval Europe. Detail from the Syon Cope, c. 1280. *The Gospel Of Philip*, by R. McL. Wilson, Pub., A.R. Mowbray, London, p.179; *Art in the Early Church*, by Walter Lowrie, Pub. by Phattheon Books, Wash., Sq., NY, 1947, pl.121 a, top portion; *The Horizon History of Christianity*, by the Ed. of Horizon Mag., Marshall B. Davidson, written by Roland H. Bainton, 1964- A.H.P.C.; *The March Of The Cross*, by Leonard W. Cowie, 1962, (First Pub. in Great Britain by Weidenfeld & Nicolson LTD. 1962), & 1st pub. in the USA by McGraw-Hill Book Co., Inc., NY, Toronto, & Lon., 1962, p.58, fig.61; *Studies In Classical & Byzantine Manuscript Illumination*, p.272; *The Life Of Our Lord In Art*, (With Some Account Of The Artistic Treatment Of The Life Of St. John The Baptist), by Estelle M. Hurl, 1898, Boston & NY, Houghton, Mifflin & Co., The Riverside Press, Cambride, MDCCCXCVIII, p. 314, XXVII, *The Descent into Limbus*. According to the "Latin Gospel of Nicodemus, Christ was occupied with the liberation of the souls of the patriarchs and prophets of the old dispensation. In the typical composition Christ carries the resurrection banner, & standing on a higher level reaches out a helping hand to the company of long-bearded old men who flock eagerly towards him with lifted faces & outstretched arms." *Monumente Istoricie Bisericesiti Din Mitropolia Moldovel Si Sucevei*, 1974, p. 41, figs. 23-4.

1745- Certainly, in the Catholic rites, the idea of how the sponsor answers for the child by proxy at the time of the "baptism," the anointing, & the placing of the white cloth on the child's head, etc. All these later traditional & later ceremonies seem to suggest fragmented hints to the use of a proxies, anointings, and garments. J.M. Sjodahl, *The Reign of Antichrist, Or The Great "Falling Away."* SLC, Utah: DNP, 1913, 24-30, & 36-45.

1746- A later Christian mosaic on the cupola of the Baptistry of S. Giovanni, Florence, 13th century A.D., shows an angel conducts the souls of the virtuous to the door of paradise. Another angel is standing inside the half-open door and welcomes a soul by clasping, with the right hand, the soul's right hand. Robert Hughes, *Heaven and Hell in Western Art*, (New York: Stein and Day/Pub., 1968), 180-191. Frederick Hartt, *History of Italian, Renaissance Art, Painting, Sculpture, Architecture*, (New York: Harry N. Abrams, Inc., fourth edition, 1994), p. 59, color-plate 19, dated in this source as being the 2nd half of the 13th century A.D. In the Gospel of Nicodemus, "all the saints were joined together, hand in hand, and the Lord Jesus laid hold on Adam's hand, and ascended from hell, and all the saints of God followed him." (Citing from Nic. Apoc. chap. 16 & 19). When the saints arrived in paradise, two "very ancient men" met them, and they were asked by the saints: "Who are ye, who have not been with us in hell, and have had your bodies placed in paradise?" One of them answered: "I am Enoch, who was translated by the word of God". The other man was Elijah the Tishbite. (Nic. Apoc. 20), mentioned by T. W. Doane, *Bible Myths, & Their Parallels In Other Religions*, (NY: The Truth Seeker Co., 1882 & 1910), 211-214.

1747- The Ante-Nicene Fathers, 2:265, Clement of Alexandria, *The Instructor*, book 2, chap. 11.

1748- The Ante-Nicene Fathers, 2:217, 265—66, 452—54, Clement of Alexandria, *The Instructor*, book 1, chapter 6, book 2, chapter 11; *The Stromata, or Miscellanies*, book 5, chapter 6.

1749- The Ante-Nicene Fathers, 2:215, Clement of Alexandria, *The Instructor*, book 1, chapter 6.

1750- The Ante-Nicene Fathers, vol. 2, p. 490-2, Isa.42:6-7. Clement of Alexandria.

- 1751- Anna D. Kartsonis, *Anastasis, The Making of An Image*, (New Jersey: Princeton Un. Press, 1986), p.72, etc. *Gothic Painting I*, p.48; *Christian Art*, C.R. Morey, p.86.
- 1752- The Ante-Nicene Fathers, 2:462, *Clement of Alexandria, The Stromata, or Miscellanies*, book 5, chap.11.
- 1753- Hugu Nibley, *What is a Temple*, (IDE-T), *The Idea of a Temple in History*, reprint FARMS, *The Millennial Star*, 120, Aug. 1958, 228-237, 234, & 249, n 52, & 56. R. Akiba, cited by S.A. Horodezky, in *Monatsschr.f. Gesch. u. Wins. des Judentums LXXII*. 505. Nibley tells us that R. Akiba, cited by S. A. Horodezky.
- 1754- *Butler's Lives of the Saints*, (New York: P. J. Kenedy & Sons, 1956), revised edition by Herbert Thurston, S.J., & Donald Attwater, vol. 3, July, August, September, p.678-9; Alfred Stange, *Karl Robert Langewiesche Nachfolger*, 1965, *Deutsche Spatgotische Malerei*, 1430-1500, p. 14.
- 1755- Horton & Marie-Helene Davies, *Holy days and Holidays, The Medieval Pilgrimage to Compostela*, (London and Toronto: Lewisburn, Bucknell University Press, 1982), p.147, see also pp.140-49. An interesting depiction of Christ's descent shows Christ clasping the wrists of Adam and Eve, but also angels descend down into an open pit, perhaps to also raise souls up out of the underworld. (*Handbuch Der Ikonenkunst*, Slavisches Institut Munchen, 1966, p.71, see also pp. 125, 144, 157, & 308.
- 1756- Roger J. Adams, *The iconography of early Christian initiation: evidence for baptism for the dead*, (LDS Historical Library & Archives in Salt Lake City, Utah, if not changed by now, call slip # M234.62 R216i 1977, http://churchhistorycatalog.lds.org/primo_library/libweb/action/dlSearch.do?query=any,contains,Adams%20Roger%20J.%201935-&vid=CHL_PUBLIC&institution=PCHD&search_scope=CHL&highlight=true
- 1757- Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977), 9, 10, 48-9, see also Col. 2:12.
- 1758- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 43–51. Pater Cramer, *Baptism and change in the early Middle Ages*, c. 200-c. 1150, (Cambridge, England; New York, New York, USA: Cambridge University Press, 1993). Roland H. Bainton, *The Horizon History of Christianity*, Edited by Marshall B. Davidson of *Horizon Magazine*, (U.S.A.: American Heritage Publishing Company, English edition, 1964). Roland, *Here I Stand, A Life of Martin Luther*, (Paper back edition, 1950 by Pierce & Smith, & 1978, New American Library for Abingdon Press, Nashville). James L. Barker, *Apostasy From the Divine Church*, (SLC, Utah: Deseret News Press, 1960), 684–686, 698–701, 705–706, 726–728, 737–741, etc. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Thomas Armitage, D.D., LL.D., *A History Of The Baptists*, (New York: Bryah, Taylor, & Chicago: Morningside, 1887).
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- 1761- J. G. Davies, *The Architectural Setting of Baptism*, (Lon., England: Barrie & Rockliff, 1962), 52–118. Wolfred Nelson Cote, (*Missionary in Rome*), *Baptism and Baptisteries*, (Philadelphia: The Bible and Publication Society, 1877). Wolfred Nelson Cote, *The Archaeology of Baptism*, (Lon.: Yates & Alexander, 1876), 232f, etc.
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- 1779- Francois Suchal, *Art of The Early Middle Ages*, (NY: Harry N. Abrams), 134. A font shows inscriptions of scenes from the life of Christ. Christ in glory appears in a mandorla surrounded by symbols representing the Evangelists. Below are monsters symbolic of the forces of Evil, they are being crushed by "the grace of baptism." A font at EARDISLEY (HEREFORDSHIRE), ST. MARY MAGDALENE, is goblet/shaped & dates back to 1145 A.D. On it is a depiction of the descent, for with his left hand, Christ clasps the wrist of Adam to raise him up out of limbo. Gustav Kunstler, Ed., *Romanesque Art In Europe*, (Greenwich Connecticut: New York Graphic Soc., LTD., 1968), 264-5, fig.226; Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpub. man. 1977); Huge Nibley's *Baptism for the Dead in Ancient Time*, *Improvement Era* 51-2, (Dec. 1948-- April 1949, note 35, *Evang. Nicodemi*, c. 15; Tischendorf, *Evangelia* (Leipzig, 1876), 389-91; Bernard M. Foschini, *Those Who Are Baptized for the Dead*, *Catholic Biblical Quarterly* 13 (1951): 328-44; Truman Madison, Editor, *The Temple in Antiquity*, (1984), 12, & note 37 on p. 18.
- 1780- Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977). Francis Bond, *Fonts & Font Covers*, (Lon., NY, & Toronto: Henry Frowde, Oxford Un. Press, 1908). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & London: Cornell Un. Press, 1985). Ariel L. Crowley, *BAPTISM FOR THE DEAD*, (Boise Idaho: Prepared for Electronic Media by Stanley D. Barker. Pater Cramer, *Baptism and change in the early Middle Ages*, c. 200-c. 1150, (Cambridge, England; NY, NY, USA: Cambridge University Press, 1993). Thomas Armitage, D.D., LL.D., *A History Of The Baptists*, (New York: Bryah, Taylor, & Chicago: Morningside, 1887).
- 1781- *The Praeger Picture Encyclopedia of Art*, Frederick A. Praeger, 1958, p. 54, fig. 55, the Baptismal font from St. Mary's in Wismar, 14th cent., rests on the shoulders of 4 persons making hand gestures, some of the hands were held mid-section level, arm extended out, palm up-ward with the fingers slightly curled up. Christian Art, Vol. 1, #5, p. 204-5, Aug. 1907, *English fonts & covers*, by Rev. P.H. Ditchfield, M.A., F.S.A. Locking, Somerset; *The Catholic Encyclopedia* (An International world of Reference on the Constitution, Doctrine, Discipline, & History of the Catholic Church), Ed. by Charles G. Herbermann, Ph.D., LL.D., Edward A. Page, Ph.D., D.D., & Conde B. Pallen, Ph.D., LL.D., Thomas J. Shahan, & others, (In 15 vols.), see Vol. II: p. 274-276; *Baptismal Font*. Pub. by Robert Appleton Co., N.Y., 1907. *Baptismal fonts*, Norman. Stoke Cannon, Devonshire; *Ivory Carvings In Early Medieval England*, by John Beckwith, Pub. by New York Graphic Society LTD, Harvey Miller & Medcalf 1972. Fig.20; *A History Of The Baptists*, Armitage, p.259, #4; *Iconography of Christian Art*, Vol. I, Schiller, p. 345-6, fig. 346, fig. 377, font dated c. 1290, Rostock, Church of St. Mary, this font rest on the shoulders of four persons. And fig. 378, stone relief 11th cent., font Freudenstadt; *Art and Mankind* (Larousse Encyclopedia of Byzantine and Medieval Art), Edited by Rene Huyghe, p. 240, fig. 500. Gothic. Baptismal font in Hildesheim Cathedral, c. 1200. Pub. Prometheus Press, N.Y., 1958, & 1963 Paul Hamlyn LTD., Lon. This font rests on the shoulders of 4 persons. Some of the art works on it show Christ's baptism with the angels holding garments. Italy (History-Art-Landscape), by Mercury Art Books, 1954, 55-7 by Edizioni Mercurio, p. 195-6.
- 1782- Roger Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, unpub. man. 1977, 81. Adams presents a number of examples & references on baptismal fonts & their ancient settings. Rom.6:4. The Christian House, Dura Europas, baptistery ca., 230 was uncovered at Dura Europas in 1931-2, in excavations carried on jointly by Yale Un., & the French Academie des Inscriptions et Belless-Letteres and is today commonly known as the Christian house..." (n.6, C. Hopkins & N. Rostovtzeff, *Excavations at Dura Europas*, 1931-2, New Haven, 1934, 238-53. Rostovtzeff's *Dura Europas & its art*, Oxford, 1938, 130f. C. Hopkins & N. Rostovtzeff, *Excavations at Dura Europas*, 1931-32, New Haven: 1934. Clark Hopkins, & edited by Bernard Goldman, *The Discovery of Dura-Europas*, New Haven & Lon.: Yale Un. Press, 1979.
- 1783- Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpub. man. 1977), 66-84. Note. 7, M. Aubert, "Les Fouilles de Doura-Europas," *Bulletin Monumental*, 1934, 398, quoted by Lassus, *Sanctuaires chretien de Syria*, Paris, 1947, 14. Note: E. Breccia, *Musée Alexandria*, 1933, 36-8. O. Grandidier, *Bulletin de la Societe d' archeologie de' Alger*, I, 1895, 106-116. J. Cabre Aquilo, *Monumento Christiano-Bizantino*, de Gabia La Grande, *Memorias Junta Superior Excavaciones y Antiquesdades*, LV, 1923, 7. C. Hopkins & N. Rostovtzeff, *Excavations at Dura Europas*, 1931-32, (New Haven: 1934). Clark Hopkins, & ed. by Bernard Goldman, *The Discovery of Dura-Europas*, New Haven & Lon.: Yale Un. Press, 1979.
- 1784- John P. Lundy, *Monumental Christianity, Or the Art & Symbolism of the Primitive Church*, (NY: J. W. Bouton, 1875 & 1882), 265, note 3, Adver. Gracous. Fabricius' Ed., p. 220. 34.

- 1785- André Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, NY: Odyssey Press 1968, 68.
- 1786- André Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, (NY: Odyssey Press, 1968), 70—71. Clark Hopkins, & edited by Bernard Goldman, *The Discovery of Dura-Europos*, (New Haven & London: Yale Un. Press, 1979), 106–117, 132–177, etc. C. Hopkins & N. Rostovtzeff, *Excavations at Dura Europos*, 1931-32, (New Haven: 1934).
- 1787- Baldwin Smith, *The Dome, A Study in the History of Ideas*, (Princeton, New Jersey: Princeton University Press, 1950, 1978), p. 56, see also note 46; Krautheimer, Introduction to an 'Iconography of Mediaeval Architecture,' *Journal of the Warburg and Courtauld Institutes*, v. 1949, 22—28; G. Gerola, "Il Restauro del battistero ariano di Ravenna," *Studien zur Kunst des Ostens*, 1923, 114). See also: F. W. Unger, "Über die christlichen Rund- und Octagon-Bauten," *Bonner Jahrb.*, XLI, 1866, 38; Grabar, *Martyrium*, I, 79, 446; Lassus, *Sanctuaires chrétiens de Syrie*, 228; Peristephanon, VIII, v. 1ff., Migne, P.L., LX, cols. 43off; Roger J. Adam, 1977 *Doctrinal Thesis, Baptism for the Dead*.
- 1788- Baldwin Smith, *The Dome, A Study in the History of Ideas*, (Princeton, New Jersey: Princeton University Press, 1950, 1978), p. 56, see also note 46; Krautheimer, Introduction to an 'Iconography of Mediaeval Architecture,' *Journal of the Warburg and Courtauld Institutes*, v. 1949, 22—28; G. Gerola, "Il Restauro del battistero ariano di Ravenna," *Studien zur Kunst des Ostens*, 1923, 114). See also: F. W. Unger, "Über die christlichen Rund- und Octagon-Bauten," *Bonner Jahrb.*, XLI, 1866, 38; Grabar, *Martyrium*, I, 79, 446; Lassus, *Sanctuaires chrétiens de Syrie*, 228; Peristephanon, VIII, v. 1ff., Migne, P.L., LX, cols. 43off.
- 1789- Baldwin Smith, *The Dome, A Study in the History of Ideas*, NJ: Princeton Un. Press, 1950, 1978, 4.
- 1790- Baldwin Smith, *The Dome, A Study in the History of Ideas*, N.J.: Princeton Un. Press, 1950, 1978, 13.
- 1791- Baldwin Smith, *The Dome, A Study in the History of Ideas*, (New Jersey: Princeton Un. Press, 1950, 1978), 4, 13-21. J. W. Crowfoot, *Early Churches in Palestine*, 1941, p. 105. Watzinger, *Denk, Paläs.*, II, 131.
- 1792- Baldwin Smith, *The Dome, A Study in the History of Ideas*, (Princeton, New Jersey: Princeton University Press, 1950, 1978), p. 56, see also note 45; R. Krautheimer, Introduction to an 'Iconography of Mediaeval Architecture,' *Journal of the Warburg and Courtauld Institutes*, v. 1942, pp. 22—31; P. Styger, "Nymphäen, Mausoleen, Baptisterien," *Architectura*, I, 1933, 50ff.; Grabar, *Martyrium*, I, 202—203, 385 n. 2, 446.
- 1793- Baldwin Smith, *The Dome, A Study in the History of Ideas*, (Princeton, New Jersey: Princeton University Press, 1950, 1978), p. 56, see also note 46; Krautheimer, Introduction to an 'Iconography of Mediaeval Architecture,' *Journal of the Warburg and Courtauld Institutes*, v. 1949, 22—28. Tombs have been found in many baptisteries, such as in the case with the baptistery of the Arians at Ravenna (G. Gerola, "Il Restauro del battistero ariano di Ravenna," *Studien zur Kunst des Ostens*, 1923, 114). By A.D. 578, the practice of placing tombs with in baptisteries, or baptisteries with in tombs, was prohibited by the Council of Auxerre (F. W. Unger, "Über die christlichen Rund- und Octagon-Bauten," *Bonner Jahrb.*, XLI, 1866, 38). Further evidence that martyrdom was associated with the symbolism of baptism and baptisteries is in how they used the martyrdom as a baptistery. This fact is also established at Nisibis, in which this practice was done too (Grabar, *Martyrium*, I, 79), in Africa (*ibid.*, 446), and by the baptism of Severus of Antioch in the martyrdom of S. Leontius (Lassus, *Sanctuaires chrétiens de Syrie*, 228). Plus, by Prudentius (Peristephanon, VIII, v. 1ff., Migne, P.L., LX, cols. 43off.). Also, the relationship is shown by the fact that the baptistery at Jerusalem was connected with the Anastasis (descent into the underworld and resurrection), rather than the basilica. A baptistery was also added onto the cruciform martyrdom of S. Babylas at Antioch-Kaoussie, early on, during the fifth century A.D.
- 1794- 2nd Gospel of Nicodemus, in *14 Sacred Books & Literature of the Far East*, p. 360, Chap. 27. Fredk, WM. Hackwood, *Christ Lore, Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church*, Lon.: 1902, repub., Detroit: Gale Research Co., Book Tower, 1969, 163-4. *The Lost Books of The Bible & The Forgotten Books of Eden*, USA, Newfoundland: Alpha House, 1926 & 27, World Bible Pub., *The Gospel of Nicodemus*, p. 63–91. Ariel Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines & Practices*, Idaho City, Idaho: Deseret News Press, 1961, 60, chap. BAPTISM FOR THE DEAD.
- 1795- Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), p. 136. Art Treasures in Germany, (Monuments, Masterpieces, Commissions and Collections), Introduction by Stephan Waetzoldt, General Editors Bernard S. Myers, etc., (New York; Toronto: McGraw-Hill Book Co., The Hamlyn Publishing Group Limited 1970) p. 45, fig. 58, *THE PRESENTATION IN THE TEMPLE, AND THE BAPTISM OF CHRIST*. See art works on the alabaster columns which support the ciborium in St. Mark's Church at Venice, the Columns of the Ciborium in S. Marco, (4- 5 centuries A.D.?). While Christ crushes under his feet Hades and those whom he gained the victory over, Adam reaches around th th a pillar to feel the wound in Christ's palm. "Surgunt corpora sanctorum." "Many bodies of the saints were raised" (Matthew 27:52). Christ descent into the limbo (1 Peter 3:19), to rescue the patriarchs, "while Hades [under Christ's feet] bits his [own] fingers in impotent rage." Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947), p. 184-87, plate 100, a & b). Francois Souchal, *Art Of The Early Middle Ages*, (New York and London: Harry N. Abrams), 134. Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Fowde, Oxford University Press, 1908). Max Dressel, *Patrum Apostolicorum Opera* (Leipzig, 1863), 548-49, & 631. *Codex Vaticanus 3848*. In eastern Orthodox iconography, see: St Pauls Irvine, *Epiphany. Baptism, Christ on doors of hades, angels with baptismal robes in hands*. On line, Google image search: Icons of Christ's baptism. Icon of the Baptism of Christ in Hertford College Chapel, painted by Silvia Dimitrova-Potter. Gertrude Schiller, *Iconography of Christian Art*, volume I, pages 127-145 and accompanying plates. Links may, but may not still be working. <http://www.orthodoxartsjournal.org/wp-content/uploads/2015/07/Epiphany-1024x716.jpg> Contemporary icon of the baptism of Christ showing dragons and foreign gods in the lower waters, Christ also stands on the crossed doors of hades, that crush a serpent like creature underneath. See also the exonarthex of the monastery in Sucevita, Walachia, founded before 1584 and completed ca. 1600. The inscription near Jesus reads "the Cheirograph of Adam." Source: P. Henry, *Les Eglises de la Moldavie du Nord: des origines a la fin du xvi siecle*, *Monuments de l'art Byzantin*, VI, Paris, 1930, pl. LXIII.1. An underwater creature is crushed under a stone under Christ's feet, as he is being baptized in the river Jordan. In some cases, Christ stands on "the satan stone," in some icons of the baptism of Christ. Icon of Jesus baptized while standing on the Satan-stone, from Asia minor, ca. 1600. Original now in the collection of Dr. S. Amberg-Herzog, Switzerland. Photograph by M.E. Stone. See also: A baptism scene painted on a wall of a church in Romanian Walachia from the beginning of the 18th century. Source: L. Kretzenbacher, *Bilder und Legenden: Erwandertes und erlebtes Bilder-Denken und Bild-Erzahlen zwischen Byzanz und dem Abendlande*, Klagenfurt, 1971, plate XVI. Also: An icon from Romania-Walachia of the 19th century. Note the tablet-like appearance of the stone upon which Jesus stands is deliberately unnaturalistic. Source: L. Kretzenbacher, *Bilder und Legenden: Erwandertes und erlebtes Bilder-Denken und Bild-Erzahlen zwischen Byzanz und dem Abendlande*, Klagenfurt, 1971, plate XV. Under the "stone" is an underwater creature being crushed by

Christ standing on top. A painted cross from the Church of John the Baptist, Suceava, Romania, 1825. Source: L. Kretzenbacher, *Bilder und Legenden: Erwandertes und erlebtes Bilder-Denken und Bild-Erzählen zwischen Byzanz und dem Abendlande*, Klagenfurt, 1971, color plate 5. Christ on square door, crushing a creature of the abyss underneath, in the Baptismal scenes at Jordan river.

1796- George Every, *Christian Mythology*, (London, England; New York, U.S.A.; Sydney Toronto: The Hamlyn Pub. Group Limited, 1970, and Middlesex, England: Hamlyn House, Feltham, 1973), p. 65. Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: W. M. B. Eerdmans, 1949), 15-20.

1797- Early Christian Art and Architecture, Robert Milburn, 1988, Un. of Calif., Press, Berkeley & L.A., p.55; ANF, 2, Intro. note to Hermas, p.3-7. Mormon Issues #1, April, 1991, p.4, Bible, So Many Versions, by Van Hale & Bill Forrest with Don Bradley on this issue. Apostasy to Restoration, T. Edgar Lyon, Deseret Book Co. SLC., Ut., 1960, p.67; John P. Lundy on the Shepherd of Hermas, "was the most popular of books in the Christian community, i. e., from the second to the fifth centuries" Monumental Christianity, John P. Lundy, Pub., in N.Y., J W Bouton, 1876, p.196. "The Shepherd of Hermas was treated by some of the early fathers as if it formed part of the canon of scripture,..." (Butler's Lives of the Saints, revised edition by Herbert Thurston, S.J., & Donald Attwater, Vol.III, July . August . September, Pub. P.J. Kenedy & Sons, N.Y., 1956, p.678. 1000 Evidences, Allen H. Richardson, David E. Richardson, & Anthony E. Bentley, 1994, Hawks Pub., Inc., S.L.C., Utah, Vol. 1, p. 294-5, Evidence No. 471: Redemption For The Dead; Encyclopedia Of Early Christianity, Ferguson, p. 421.

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1800- Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 97, 137-8, n. 61: Epistula Apostolorum 27 (Epistle of the Apostles), in Wilhelm Scheemelcher, ed., *New Testament Apocrypha*, (Louisville, Ky.: Westminster/John Knox Press, 1991), 2 vols., 1:265. Odes and Psalms of Solomon 123 equates Christ's own baptism with the Decensus; ed. John H. Bernard, "The Descent into Hades and Christian Baptism," *Studia Sacra* (Lon.: Hodder & Stoughton, 1917), 1-50.

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1806- Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, Provo & Salt Lake City, Utah: FARMS, & Deseret Book Co.), vol.4: *Mormonism & Early Christianity*, (1987), Codex Vaticanus 3848, cited by Nibley, see note 115. Shepherd of Hermas, Sim. III, 9, 16; Max Dressel, *Patrum Apostolicorum Opera* (Leipzig, 1863), 548-49, & 631. In eastern Orthodox iconography, see: St Pauls Irvine, Epiphany. Baptism, Christ on doors of hades. Icon of the Baptism of Christ in Hertford College Chapel, painted by Silvia Dimitrova-Potter. Gertrude Schiller, *Iconography of Christian Art*, volume I, pages 127-145 and accompanying plates. <http://www.orthodoxartsjournal.org/wp-content/uploads/2015/07/Epiphany-1024x716.jpg> See also the exonarthex of the monastery in Sucevita, Walachia, founded before 1584 and completed ca. 1600. The inscription near Jesus reads "the Cheirograph of Adam." Source: P. Henry, *Les Eglises de la Moldavie du Nord: des origines a la fin du xvi siecle*, *Monuments de l'art Byzantin*, VI, Paris, 1930, pl. LXIII.1. Collection of Dr. S. Amberg-Herzog, Switzerland. Photograph by M.E. Stone. L. Kretzenbacher, *Bilder und Legenden: Erwandertes und erlebtes Bilder-Denken und Bild-Erzählen zwischen Byzanz und dem Abendlande*, Klagenfurt, 1971, color plate 5, plate XVI, plate XV. Church of John the Baptist, Suceava, Romania, 1825. The Lost Books of The Bible and the Forgotten Books of Eden, (USA, Newfoundland: World Bible Publishers, Inc., 1926 and 1927), The First Book of Adam and Eve, p. 5-28, see Book One, chapters 3-15 and chapter xlii, verses 5-8, p. 28. In the Ethiopic document known as the Testament of Our Lord and Our Savior Jesus Christ, 38–39. Origen, In Lucam Homiliae (Homily on Luke), 4, in PG = [J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 volumes; (Paris: 1844-1864)], 12:1811, & Origen, *Commentaria in Evangelium Joannis* (Commentary on John), 2, 30, in PG 14:181. Hippolytus, On Christ & the Antichrist, 5, 45, in PG = [J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 volumes; (Paris: 1844-1864)], 10:764). See art work of John The Baptist in Hades, The Church of the Holy Apostles, thirteenth century, fresco, Pec, Serbia. <http://www.kosovo.net/epatriar2.html> Also: http://1.bp.blogspot.com/_zVu0FGxQvzg/SkUc8WJ0KLI/AAAAAAAAAQM/DE4ui19Nh7M/s400/1.+John+Baptist-in-Hades.jpg John the Baptist, Forerunner for Christ, preaching the gospel in Hades. See also: A Reader's Guide to Orthodox Icons: Hymns, sung on August 29th proclaim: "The glorious beheading of the Forerunner, became an act of divine dispensation, for he preached to those in hell the coming of the Savior..." http://1.bp.blogspot.com/_leLrOnPtVOU/T4KF4qYS5sI/AAAAAAAAAAt4/r3zZYr0Am9k/s640/john_baptist_preaching_in_hell+icon.jpeg Russian icon of John the Baptist foretelling the descent of Christ to the righteous in Hades. Did some in hades repent? 1 Peter 3:15-22, 4:5-6, Acts 2:25-35. (17th century, Solovetsky Monastery). <https://upload.wikimedia.org/wikipedia/commons/thumb/c/cd/5part-icon-Hell.jpg/220px-5part-icon-Hell.jpg>

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- 1810- ANF, Vol. IV, 99-101, Tertullian, On Modesty, Chap. XXII. Kathleen Cohen, *Metamorphosis Of A Death Symbol, The Transi Tomb in the Late Middle Ages & the Renaissance*, (Berkeley, Los Angeles, Lon.: Un. of Calif. Press, 1973, by the Regents of the Un. of Calif.), 104-119. Roger J. Adam, *Baptism for the Dead*, (SLC, Utah: The Church of Jesus Christ of Latter-day Saints, Historical Library, Archives: Call slip # Res; M234. 62, R216), Doctrinal Thesis, 1977), 2 & 7, n. 7A: J. P. Arendzen, "Marcionites," *Catholic Encyclopedia*, 9, (1910), 648.
- 1811- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 70.
- 1812- Kathleen Cohen, *Metamorphosis Of A Death Symbol, The Transi Tomb in the Late Middle Ages and the Renaissance*, (Berkeley, & LA, Calif.; Lon., Eng.: Un. of Calif. Press, CR 1973, by the Regents of the University of California), 104-119, figures 46-50. Paul Muratoff, *La Peinture Byzantine*, (France: A. Weber, MCMXXXV), plate XCVII, *La Crucifixion - Art Byzantin (vers 1100)- Mosaïque Couveni de Daphni (Attique)*, Christ's blood flows down on to a scull below the crucifixion of Christ. Frederick Hartt *History of Italian, Renaissance Art, Painting, Sculpture, Architecture*, 4th edition, (Harry N. Abrams, Inc., 1994), p. 44, fig. 19. Byzantine. Crucifixion, 11th century. Mosaic. Monastery Church, Daphni, Greece. See also: Hackwood, *Christ Lore*, pp. 117, 162; Timothy Verdon & John Henderson, *Editors, Christianity And The Renaissance, Image and Religious Imagination in the Quattrocento*, (Syracuse, NY: Syracuse Un. Press, 1990), 136-142, 150-51, figure 5.1, *The Tree of Life*, mosaic. Rome, San Clemente, early 13th century A.D., see also fig. 5.2, painted by Pacino di Bonaguida, now in the Accademia in Florence, early 14th century. Figures 5.13, & figure 5.10. "If Christ is the fruit of the tree, then surely the water that flows beneath it is his redeeming blood." (Ibid., p. 155). See also note 30 on p. 141 & 158; *Christianity And The Renaissance*, pp. 12-15, & 135-6. Clement, *A Handbook of Legendary And Mythological Art*, pp. 298-99; Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (New York; London: Garland Pub., 1988), Thesis submitted to the University of Nottingham for the degree of Doctor of Philosophy, Oct. 1972), 226-28, 236-43, & 251-52, 338; Docteur Paul Thoby, *Le Crucifix, Des Origines au Concile de Trente*, (Bellanger Nantes), Plate XXVII, No. 63, Paris. Musée de Cluny. Ivoire (Xle Siecle), showing Christ on the cross with his blood flowing down from his wounds into a chalice, Christe, Velmans, Losowska and Recht, *Art of the Christian World A.D. 200-1500*, *A Handbook of Styles & Forms*, 94, fig. 193, p. 95, fig. 195, *Ottonian Art: Ivories, Crucifixion, ivory panel*, Cologne, Germany, c. 1000, Mus. de Cluny, Paris). See also: Hartt, *History of Italian, Renaissance Art*, 4th edition, 1994, p. 58, colorplate 18, c. 1230. Descent depiction below crucifixion scene; Platt, *The Forgotten Books of Eden*, pp.8-10, 26-8, 30; Revelation 7:13- 15, see also: Isaiah 1:15-20; Jacob 1:18-19; 3 Nephi 27:14-19; Ignazio Mancini, O.F.M., *Archaeological Discoveries, Relative to the Judaeo-Christians, (Jerusalem: The Studium Biblicum Franciscanum, Fran. Print. Press, 1970)*, p.165-170, figure 39, on p.166, Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278). See: *Byzantine and Russian Painting*, Kostas Papaioannou, Translated by Janet Sondheimer, Pub. by Funk & Wagnalls, N.Y., pp.82-3, & 90-1; *Christ Lore, (Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church, by Fredk. W.M. Hackwood, F.R.S.L., Pub. in Lon. 1902, Elliot Stock, repub. by Gale Research Co. Book Tower, Detroit, 1969, p.117, "Washing in the Blood of Christ. From an old Florentine tract in defense of Savonarola. " At the foot of the cross, is a scull, which may perhaps be a traditional symbol for the tradition of Adam's grave. See also: Ivory Carvings In Early Medieval England, by John Beckwith, 1972, Harvey Miller & Medcalf, p.84, fig.152. "Deposition. English (Hereford), about 1150. London, Victoria and Albert Museum [Cat. 88]". Another scull is depicted here at the foot of the cross. Like the garments that are to be washed clean of the spots of sins, in this Messiah prophetic type, the Red Heifer is to be spotless. In *The Forgotten Books of Eden, The First Book of Adam & Eve*, 25-42.*
- 1813- ANF, 4:99-101, Tertullian, On Modesty, Chap. 22. Kathleen Cohen, *Metamorphosis Of A Death Symbol, The Transi Tomb in the Late Middle Ages & the Renaissance*, (Berkeley, Los Angeles, Lon.: Un. of Calif. Press, 1973, by the Regents of the Un. of Calif.), 104-119. Roger J. Adam, *Baptism for the Dead*, (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, Historical Library, Archives: Call slip # Res; M234. 62, R216), Doctrinal Thesis, 1977), 2 & 7, n. 7A: J. P. Arendzen, "Marcionites," *Catholic Encyclopedia*, 9, (1910), 648.
- 1814- ANF 1:493-4, Irenaeus, Against Heresies, book 4, chap. 22. See also notes in original, taken out here. THE ANTE-NICENE FATHERS. TRANSLATIONS OF THE Writings of the Fathers down to A.D. 325. THE REV. ALEXANDER ROBERTS, D.D., AND JAMES DONALDSON, LL.D., EDITORS. AMERICAN REPRINT OF THE EDINBURGH EDITION. REVISED AND CHRONOLOGICALLY ARRANGED, WITH BRIEF PREFACES AND OCCASIONAL NOTES, BY A. CLEVELAND COXE, D.D. VOLUME 1, THE APOSTOLIC FATHERS— JUSTIN MARTYR. — IRENAEUS. (NEW YORK: CHARLES SCRIBNER'S SONS, 1913), vol. 1, p. 493-4.
- 1815- Hastings of *Encyclopedia of Religion & Ethics*, supra, Vol. 2, p. 388.
- 1816- Emile Male, *Religious Art In France, 12th century, A study of the Origins of Medieval Iconography*, Bollingen Series XC - 1, (Princeton: Princeton Un., Press, 1978), p. 52.
- 1817- Ency. Vol. C, p. 172; Fisher, *Hist of the Church*, 77; Smith Dict. 242. Ency. Brit. Art. Marcion. James Barker, *Apostasy From the Divine Church*, SLC, Ut: Deseret News Press, 1960, 64.
- 1818- Huge Nibley, *The Collected Works of Huge Nibley*, (Provo & SLC, Utah: FARMS., & Deseret Book Co.), vol. 4: *Mormonism & Early Christianity*, (1987), n.120, Theodoretus, *Haereticæ Fabulae (Heretical Tales)* 1, 24, in PG 83:373, 376; Epiphanius, *Adversus Haereses (Against Heresies)* 42, 4, in PG 41:700-701; Irenaeus, *Against Heresies* I, 27, 3, PG 7:689; ANF, 1:352, Irenaeus Against Heresies, Book I, Chap. XXVII:2-3). J. P. Migne, PG = *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-1866, 161 vols).
- 1819- James L. Barker, *Apostasy From the Divine Church*, (SLC, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 64, foot note 22: Funk, *Histoire de l' Eglise*, Vol. I, p. 97.
- 1820- Roger J. Adam, *Baptism for the Dead*, (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, Historical Library, Archives: Call slip # Res; M234. 62, R216), Doctrinal Thesis, 1977), p. 2 & 7, note 7A: J. P. Arendzen, "Marcionites," *Catholic Encyclopedia*, 9, (1910), p. 648.
- 1821- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 64, foot note 24: Fillion, *La Sainte Bible, Commentee d' apres la Vulgate....* see also: Saint Epiphanius, *Haeres*, xxviii, 7; de Res-resurrect. 18 and adv. Marc., v. 10.
- 1822- In the University Encyclopedia, under the heading "Baptism" it says that: "The Montanists in Africa baptized even the dead." Professors Daniel Peterson & Stephen D. Ricks mention the "Montanist" as having performed baptism for the dead. They mention the practice of prayers for the dead by Roman Catholics. Daniel C. Peterson, Dr. and Stephen David Ricks, Professor: *Offenders For A Word {How Anti-Mormons Play Word Games to Attack the Latter-day Saints}*, (Salt Lake City, Utah: Aspen Books, 1992), 108-110. Joseph C. Muren, *The Temple And Its Significance*, (Ogden, Utah: Temple Publications, 1973, 3rd printing), 4, see the *Encyclopedia Britannica*, "Baptism", "The Montanists in Africa believe in baptism for the dead.
- 1823- John P. Lundy, *Monumental Christianity*, (New York: J. W. Bouton, 1875 & 1882), 382-83.

- 1824- Hugu Nibley, Dr. (Series): The Collected Works of Hugu Nibley, Provo & SLC, Utah: FARMS, & Deseret Book Co., vol.4: Mormonism & Early Christianity, 1987, p. 121-5, notes p. 203-4, note 132, Tertullian, *Adversus Marcionem* (Against Marcion), 5, 10, in PL 2:495; see also note 131, Tertullian, *De Resurrectione* (On the Resurrection), 48, in PL 2:864; see also: Roger Adam's thesis: Baptism for the Dead, pp. 148-151, Appendix, citing from: PL II, pp. 526-7; Tertullian *Operum Pars II. Series 1, Polemica. Lib. V Adv. Marcionem*, 10; PL II, p. 912; Tertullian *Operum Pars II. Series 1, Polemica. Liber de Resurrectione Carnis*, 48.
- 1825- Kurt Rudolph, and Robert McLachlan Wilson (trans. editor), *Gnosis, The Nature and History of Gnosticism*, (Calif.: Harper & Row Pub., 1977, 80, 84), 345, 360-2, 378, see fig. 44.
- 1826- J. P. Migne, *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-1866, 161 volumes), = PG LXI, p. 347, In *Epist. I AD Cor.*; I Smith Dict. of the Bible 242; PG, 61, 348.
- 1827- J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 vols (Paris: 1844-1864), XVII, p. 279; Ad Opera S. Ambrosii Appendix, Comment. In *Epist. I AD Cor.* 163f. Roger J. Adam, Baptism for the Dead, (SLC, Utah: The Church of Jesus Christ of Latter-day Saints, Historical Library, Archives: Call slip # Res; M234. 62, R216), Doctrinal Thesis, 1977), 153-154.
- 1828- Ambrose, Commentary on 1 Corinthians in the Latin *Patrologia* 17:163f; Ignatius, *Epistle to the Magnesians* VIII.1 & IX.2; Augustine, *Contra Iulianum* (Against Julian), in the Latin *Patrologia* 45:1596-7.
- 1829- Ariel Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines & Practices*, (Idaho: Deseret News Press, 1961), 46-87, BAPTISM FOR THE DEAD.
- 1830- Smith, Dictionary of the Bible, p. 242; J. Eugene Seaich, *Ancient Texts & Mormonism*, (Murray, Utah: Sounds of Zion, 1983), 65-7, n. 251 on p.135, Against Heresies I.23; 3:77; 7:21.
- 1831- Eugene Seaich, *Ancient Texts & Mormonism*, Murray, Utah: Sounds of Zion 1983, 68, 136, n.268-9, Howard, 1965, *Evangelical Quarterly* 37, 137-46; John Short *Interpreter Bible* X:240.
- 1832- Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines, & Practices*, (Idaho: Deseret News Press, 1961), 46-87, BAPTISM FOR THE DEAD.
- 1833- Philastrius, as noted by Edward Hayes, Professor of New Testament Exegesis in King's College, Lon., in his *Dictionary of Christian Antiquities* (Smith & Chestan Eu). Roger Adam, Baptism for the Dead, (SLC, Utah: The LDS, Historical Library, Archives: Call slip # Res; M234. 62, R216), Doctrinal Thesis, 1977), 155, Migne, *Pat. Lat.*, XII, p. 1166; Sanctus Philastrius, *Liber de Haeresibus*, XLIX Cataphryges.
- 1834- Ariel Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines, & Practices*, (Idaho: Deseret News Press, 1961), 46-87, BAPTISM FOR THE DEAD.
- 1835- II *Mythology of All Races* 409. See also 27 *Ency. Brit.* (11th ed.) 852d and Irenaeus, *Au. Haer.* 1:13-21).
- 1836- Hugu Nibley, Dr. (Series): The Collected Works of Hugu Nibley, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), volume 4: Mormonism and Early Christianity, (1987), note 129, Origen, *Homily on Luke* 24, in PG 13:1864-65. J. P. Migne, *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-1866, 161 volumes).
- 1837- R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine*, (A Discourse Against the early Christians), (Oxford: Oxford University Press, 1987), p.65-6 & 74. The Ante-Nicene Fathers, 4: p. 419-20, book 1, chapter liii, p. 448, book 2 chapter xliii. p. 454, chap. lvi. p.458, chap. lxvii, p.487, book 3 chap. lix. Some writers suggest that there were some groups who did baptized the dead. See: Bernard M. Foschini, *Those Who Are Baptized for the Dead*, *Catholic Biblical Quarterly* 13 (1951), p. 40-1. A. S. Garretson, *Primitive Christianity And Early Criticism*, (Boston: Sherman, French & Company, 1912), p. 87-8.
- 1838- Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines and Practices*, (Idaho City, Idaho: Deseret News Press, 1961), 72-79. For example, the early anti-Christian Celsus wrote, about 170-80, that: "It is equally silly of these Christians to suppose that when their God applies the fire (like a common cook!) all the rest of mankind will be thoroughly roasted, & that they alone will escape unscorched--not just those alive at the time, mind you, but (they say) those who long since dead will rise up from the earth possessing the same bodies as they did before....I ask you: Is this not the hope of worms? For what sort of human soul is that has any use for a rotted corpse shows just how utterly repulsive it is: it is nothing less than nauseating & impossible. I mean, what sort of body is it that could return to its original nature or become the same as it was before it rotted away?..." In his negative sensational rephrasing of early Christian beliefs, Celsus, like many other ancient to modern critics, left out an important concept that he knew that the early Christians believed in, how that they believed that resurrected bodies wouldn't be the same old rotten, gross, wormy bodies, but that they'd be changed & restored, even glorified & perfected. Origen clearly shows how Celsus had distorted the doctrine to mean something that the early Christians don't accept. Had Celsus & other early critics known about baptism for the dead, & the heretical practice of baptism of dead corpses, he would have used this to further vilify early Christians in general. As it was he accused some of them of being a "grave robbers," or calling the impure, & other criminal types into their mysteries, such as "a robber of the dead?" But there is no clear indication that this was in reference to the heretical baptism of dead corpses, instead, it was about what types of people that Celsus claimed the early Christians let into their mysteries, which mysteries did include baptism, & baptism for the dead. But of this, Celsus doesn't directly make references to, at least in the preservation of his writings we currently have of Celsus, that I'm aware of, as they've been preserved through Origen's cites & responses to. (R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine*, (A Discourse Against the early Christians), (Oxford: Oxford University Press, 1987), 65-66, 74, 86-7, 99 & 100. The Ante-Nicene Fathers, vol.4, p.419-20, 456-7, 460, 502, 509, 547-551, 562-3, 593-4, 601-2, 614, 641, 646-7, 657-58, 664 & 668. Origen Against Celsus, book 1 chap.liii, p. 448, book 2 chap. xliii. p. 454, chap. lvi. p.458, chap. lxvii, p.487, bk.3 chap. lix). A. S. Garretson, *Primitive Christianity And Early Criticism*, (Boston: Sherman, French & Company, 1912), 87-88. H. P. Blavatsky claimed that a copy of the writings of Celsus, *True Doctrine*, does exist in "...a certain Oriental church on Mount Athos,..." according to a un-named "scholar" said to be a "trustworthy witness," according to Blavatsky. The monks there are said to not let anyone see the copy. (H. P. Blavatsky, (*Anti-Christian, & Occult*), *Isis Unveiled* Vol.2: Theology, 1877, 51-2, Pub. The Theosophical Pub. House 1972, the original was published in 1877 New York: J. W. Bouton.
- 1839- Frederick S. Paxton, *Christianizing Death, The Creation of a Ritual Process in Early Medieval Europe*, (Ithaca & London: Cornell University Press, 1990), p. 26-7, see notes 32 and 33. Didascalia et Constitutiones Apostolorum, ed., Funk, I.555, 8.44; Augustine, *De cura pro mortuis gerenda*, ed. Joseph Zycha, CSEL 41 (Vienna, 1900), 623; and *Epistulae*, ed. A. Goldbacher, CSEL 43 (Vienna, 1895), I.59 letter 22.6.

1840- On line, article: Baptism for the Dead: The Coptic Rationale, by John A. Tvedtnes, This paper was presented at a symposium held 5 June 1981 in Jerusalem, sponsored by the L.A. Mayer Memorial Museum of Islamic Art and the Israel Ministry of Education and Culture and later published in Special Papers of the Society for Early Historic Archaeology, No. 2 (September 1989). The paper out-of-date, having been succeeded by my more lengthy "Baptism for the Dead in Early Christianity," published in Donald W. Parry & Stephen D. Ricks, *The Temple in Time and Eternity* (Provo: FARMS, 1999). See: Fifth canon in the list of 41 rather than 36. For the canons and details, see M. l'AbbÉ (Jacques Paul) Migne, *Dictionnaire Universel et Complet des Conciles* (Paris: Ateliers Catholiques du Petit, 1847), Vol. I, Col. 477, and Rt. Rev. Charles Joseph Hefele, DD, *History of the Councils of the Church* (Edinburgh: T and T Clark, 1896), Volume two, 397ff. Link may or may not still be working at this time of reading. <http://www.fairmormon.org/perspectives/publications/baptism-for-the-dead-the-coptic-rationale#enloc13>

1841- Roger J. Adam, Baptism for the Dead, (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, Historical Library, Archives: Call slip # Res; M234. 62, R216), Doctrinal Thesis, 1977), p.156, Joannes Dominus, *Sacrorum Conciliorum Nova, et Amplissima Collectio*, Florentiae 1759, p. 887. The Nicene And Post Nicene Fathers, Vol. XIV, p. 450-1. Bernard M. Foschini, Those Who Are Baptized for the Dead, *Catholic Biblical Quarterly* 13 (1951), p. 40-43, & 52-3. J. M. Sjordahl, *The Reign of Antichrist, Or The Great "Falling Away,"* (Salt Lake City, Utah: Deseret News Press, 1913), p.49. Frederick S. Paxton, *Christianizing Death, The Creation of a Ritual Process in Early Medieval Europe*, (Ithaca & London: Cornell University Press, 1990), p. 33, & note 61. The practice of administering the Eucharist to corpses was condemned in 393 at a North African council and as late as the end of the 6th century A.D., at a council in Auxerre. Note 61, *Concilia Africae* a. 345-a. 525, ed. C. Munier (Turnhout, 1974), 21, *Concilium Hipponense*, c. 4; *Concilia Galliae* a. 511-a. 695, ed. Carlo de Clercq (Turnhout, 1963), 267, *Synodus dioecesis Autissiodorensis*, c. 12.

1842- André Grabar, *Early Christian Art*,... NY: Odyssey Press, 1968, 68.

1843- On line, article: Baptism for the Dead: The Coptic Rationale, by John A. Tvedtnes, This paper was presented at a symposium held 5 June 1981 in Jerusalem, sponsored by the L.A. Mayer Memorial Museum of Islamic Art and the Israel Ministry of Education and Culture and later published in Special Papers of the Society for Early Historic Archaeology, No. Two (September 1989). The paper out-of-date, having been succeeded by my more lengthy "Baptism for the Dead in Early Christianity," published in Donald W. Parry and Stephen D. Ricks, *The Temple in Time and Eternity* (Provo: F.A.R.M.S., 1999). See: Fifth canon in the list of 41 rather than 36. For the canons and details, see M. l'AbbÉ (Jacques Paul) Migne, *Dictionnaire Universel et Complet des Conciles* (Paris: Ateliers Catholiques du Petit, 1847), Vol. I, Col. 477, and Rt. Rev. Charles Joseph Hefele, DD, *History of the Councils of the Church* (Edinburgh: T and T Clark, 1896), Volume two, 397ff. <http://www.fairmormon.org/perspectives/publications/baptism-for-the-dead-the-coptic-rationale#enloc13> See also: S.H. Leeder, *Modern Sons of the Pharaohs: A Study of the Manners and Customs of the Copts of Egypt* (London: Hodder and Stoughton, 1918), page 101. Cyrille Salib, *La Liturgie des Sacraments du Baptême et de la Confirmation* (translated from the Coptic by Salib, 1968), pages 88-90. <http://www.worldcat.org/title/liturgie-des-sacraments-du-baptême-et-de-la-confirmation/oclc/1221721>

1844- Verse 27. Cited from Montague Rhodes James, *The Apocryphal New Testament* (Oxford: Oxford University Press, 1955), 494.

1845- Montague Rhodes James, *The Apocryphal New Testament*, Oxford Un. Press, 1955, 95, 142-43, 177 & 494.

1846- Bernard M. Foschini, Those Who Are Baptized for the Dead, *Catholic Biblical Quarterly* 13 (1951). The Mormon interpretation of Paul, and the ancient & modern practice of baptism for the Dead, was strongly rejected by Foschini. On p. 60 he cites St. Augustine, see note 221, In St. Augustine, o.c., I. VI, no. 38, P.L., 45, 1597. On pp. 60 and 80, Julian is said to have not accepted how some had interpreted Paul, while Augustine also rejected Julian's comments on this passage too. *The Catholic Biblical Quarterly*, Vol. 12, July 1950.

1847- Augustine, *Contra Julianum Pelagianum* (Against Julian the Pelagian) 57, in *Patrologia Latina*, Paris: J. P. Migne, 1879, 221 vols., 45:1596-97.

1848- Scott R. Petersen, Where Have All The Prophets Gone? Springville, Utah: Cedar Fort, 2005, 97, 138, n. 63: Augustine, *Contra Julianum Pelagianum* (Against Julian the Pelagian) 57, in *Patrologia Latina*, Paris: J. P. Migne, 1879, 221 vols., 45:1596-97. Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo & SLC, Utah: FARMS, & Deseret Book Co.), vol. 4: *Mormonism & Early Christianity*, (1987), 142, 165, n. 216.

1849- Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines & Practices*, (Idaho: Deseret News Press, 1961), 46-87, BAPTISM FOR THE DEAD.

1850- Dr. Charles Joseph Hefele, Bishop of Rottenbun, as trans. from the German by Henry N. Oxenham of Oxford, *History of the Councils of the Church from the Original Documents*.

1851- 1000 Evidences, Vol. 1, p. 295; *The Ceremonies Of The Roman Rite Described*, by Adrian Fortescue and J. B. O'Connell, Pub. The Newman Press, Westminster. Maryland, 1962, Chapter VII, pp. 81, & 163-4, chapter XVIII, pp. 200-1; *Dictionary of the Middle Ages*, by Joseph R. Strayer, Editor in Chief, Vol. 10, pp. 215-17, Augustine, (d. 430) is said to have taught that suffrages--prayers, alms, and celebrations of Mass performed by the living on behalf of the dead-- were effective substitutes for the temporal punishment due to sin." Purgatory was said to be a place in between heaven and hell where souls went for further cleansing. See also: *Christianizing Death*, Paxton, op. cit., pp. 17-18, 20-21, & 26, etc; *Metamorphosis Of A Death Symbol, The Transi Tomb in the Late Middle Ages and the Renaissance*, by Kathleen Cohen, Un. of Calif., Press, Berkeley, Los Angeles, London, CR 1973 by The Regents of the Un. of Calif., p. 96, 98-9.

1852- St. Ephraem, *Testamentum sue De fine suae vitae*, in *Opera omnia*, (Romae, 1743), p. 239 & 401.

1853- John McManners, (Editor), *The Oxford Illustrated History of Christianity*, (Oxford, New York: Oxford University Press, 1990), p.83. Nibley says that "The Early Christian Prayer Circle" *BYU Studies* 19:41-78, see pp. 70-2. Some prayer circles often included prayers on behalf of the dead.

1854- John Lundy, *Monumental Christianity, Or the Art & Symbolism of the Primitive Church*, (NY: J. W. Bouton, 1875 & 1882), 267, n.1, Rattray's Liturgies, 119. St. James' and St. Mark's.

1855- André Grabar, *Early Christian Art*,... (NY: Odyssey Press, 1968), 102-3.

1856- Roger J. Adam, Baptism for the Dead, SLC, Utah: LDS Historical Library, Archives: Call slip # Res; M234. 62, R216), Doctrinal Thesis, 1977), p. 157. J. P. Migne, *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-1866, 161 volumes), XLI, p. 383; Epiphanius, *Adversus Haereses*, I, 28, sect. 6.

1857- Epiphanius, *Against Heresies* I, 28, 6, in PG 41:384-85. PG = J. P. Migne, *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-1866, 161 vols).

1858- Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times*, (New York and Oxford: Oxford University Press, 1987), p. 31-32.

1859- Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times*, (NY & Oxford: Oxford Un. Press, 1987), p. 32-33, & note 18, on p. 217, see *The Birth of Purgatory*, p. 228.

1860- Haymon Halberstatensis, *Expositio Sancti Pauli in Epistolam I ad Corinthios* (Commentary on the 1st Epistle to the Corinthians), in PL 177:598. J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 volumes; (Paris: 1844-1864), 177:598.

1861- Theophylactus, *Expositio in Epistolam I ad Corinthios*, Commentary, PG 124:768. J. P. Migne, *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-1866, 161 volumes), 124:768.

1862- Peter the Venerable, *Adversus Patrobrusianos Haereticos* (Against the Patrobrusian Heretics), in PL 189:831-32. J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 volumes; (Paris: 1844-1864), 189:831. Bernard M. Foschini, *Those Who Are Baptized for the Dead*, (O.F.M., S.T.D., The Heffernan Press, Worcester, Mass., 1951), *Catholic Biblical Quarterly* 13, p.16, & note 56. J. Eugene Seaich, *Ancient Texts and Mormonism*, (Murray, Utah: Sounds of Zion, 1983), p. 67, & note 261, on p. 136.

1863- J. Eugene Seaich, *Ancient Texts & Mormonism*, (Murray, Utah: Sounds of Zion, 1983), p. 67 & 136, note 262, St. Bruno, *Exposition of 1 Cor. 15:29 in Latin Patrologia* 153:209. J. P. Migne, *Patrologiae Cursus Completus; Series Latina*, 221 volumes; (Paris: 1844-1864), 153:209.

1864- Anna D. Kartsonis, Anastasis, *The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930—1958). (New York: Kraus reprint Company, 1970's), numerous volumes with numerous examples, see those of Christ's descent into limbo, hell, purgatory, etc. Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The University of Chicago Press, 1954 and 2nd, Edition, 1967). Ignazio Mancini, O.F.M., (Historical Survey), *Archaeological Discoveries, Relative to the Judaeo-Christians*, (Jerusalem: Studium Biblicum Franciscanum, Collection minor #10, Franciscan Printing Press, 1970). Jeanne Villette, *La Resurrection Du Christ, Dans L'Art Chretien Du Ile Au Vile Siecle*, (Paris, France: Henri Laurens, Editeur, 1957). Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947), plate 100, etc. *Hallenfahrt Christus*, in Richard Paul Wulker, *Bibliothek der Angelsachsichen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.

1865- Jennifer O'Reilly, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, NY & Lon.: Garland, 1988, 256-7. *Hallenfahr Christus*, in Richard Paul Wulker, *Bibliothek der Angelsachsichen Poesie*, Leipzig: Wigands, 1897, 3 vols. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. ANF, 2:462, Clement of Alexandria, *The Stromata*, or *Miscellanies*, book 5, chap. 11. Martha Himmelfarb, *Tours Of Hell, An Apocalyptic Form in Jewish & Christian Literature*, Philadelphia: Un. of Pennsylvania Press 1983. Zech. 9:11, Col. 1:13, Matt. 12:40. Jonah 1:17, Eph. 4:8-10, John 5:25, 1 Cor. 15:19, 1 Pet. 3:15-22, 4:5-6, Isa. 5:11-16. Ps. 16:7-11, 17:5-7, 24:3-10, 28:1-4, 55:13-23, etc. Bridging the gap, or the gulf is sometimes symbolized by hand & wrist grasping, like in the hand clasp over a wall in the Roermont Cemetery, (see also: Eph. 2:12-22). Plus, like in the depiction of bridging the gap between families in marriage hand clasping symbolism. (William Tegg, *The "Knot Tied,"* (Singing Tree Press, 1877, 1970). Plus, bridging the gap between couples separated by death, as seen on numerous tomb stones. (You Tube: Rare Flix, "There Is No Evidence, That there are no Evidences." 9-25-2017). Bridging the gap over a river, with souls helping each other cross over, by clasping hands, & with other souls reaching out to clasp the hand or robe of an angel, reaching out to help them, as seen in the art work of "The Last Judgment," by Maestro di Loreto Aprutino, 1550s Fresco, Church of Santa Maria in Piano. In depictions of Christ over the open cavern, pit, or underworld, the broken down crossed doors of hades, upon which he stands, is like a bridge, for in many cases, he clasps the hands or wrists of Adam on one side, & Eve on the other side, with his other hand, to resurrect them, perhaps even bring them together in the Anastasis. (See: Anna D. Kartsonis, Anastasis, *The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). In baptismal settings, there is also art works of the baptized being helped out of the water by a hand clasp, or on at least one font, that shows arms & hands reaching other towards each other, (see: *Christian-Art*, vol. 1, #5, p. 204-5, Aug. 1907, "English Fonts and Covers" by Rev. P.H. Ditchfield, Locking Somerset. Internet article, scroll down to: Darell Thorpe, *Passover, Easter & Garment Types of Deification in the Resurrection* (Easter Sunday, 4-8-2012), http://drivetimelivearchivespromosources.blogspot.com/2012_04_01_archive.html see art works. Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977).

1866- *Archaeological Discoveries, (Relative to the Judaeo-Christians), Historical Survey*, by Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, p.165-170, & fig.39, on p.166, "Adam under Calvary in a mediaval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278)". Christ Lore, *Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church*, by Fredk. WM. Hackwood, F.R.S.L., Pub. in Lon. 1902, Elliot Stock, repub. by Gale Research Co. Book Tower, Detroit, 1969, p.117, "Washing in the Blood of Christ. From an old Florentine tract in defense of Savonarola." And: *The Encyclopedia Of Visual Art, Biographical Dictionary of Artists*, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol.6, Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. *Nouveau Musee des Beaux-Arts, Le Havre*. This art work shows a soul or spirit of one of the persons to Christ's right, who was also crucified along side of him, (Luke 23:32-43). Upon this person's death, his spirit is in the arms of an angel. While dark colored demons come to take away the soul or spirit the other malefactor who had railed on Christ, & who was crucified to the left hand side of Christ. (The Encyc. Of Vis. Art, Vol.6, p.32.) At the foot of the cross, is a scull, which may perhaps be a traditional symbol for the tradition of Adam's grave. See also: *Ivory Carvings In Early Medieval England*, by John Beckwith, 1972, Harvey Miller & Medcalf, p.84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria & Albert Museum [Cat. 88]". Another scull is depicted here at the foot of the cross.

1867- Scott R. Petersen, *Where Have All the Prophets Gone?* Springville, Utah: Cedar Fort, 2005, 22-23, 41, n. 13-15, 18: Rutherford H. Platt, Jr., & J. Alden Brett, (Eds), *The Forgotten Books of Eden*, USA: Alpha House, Inc., 1927, 8, 10, 13, 23, 28, 33, 47-49, "Conflict of Adam & Eve with Satan," 7, 10, 14, 23, 25:8, 42, 49, 68-69.

1868- Cohen, *Metamorphosis of A Death Symbol*, p. 104-5: Deutsche Malerei, Deusch, Verlag, 1936, pl.41; Richard Rutherford noted that the condemned practices of giving the Eucharist and baptism to dead bodies and the tendency to bury corpses as close to altars as possible was because it was a common desire to associate the dead with the Eucharist, either by giving it to them, by wrapping them in cloths used in the mass, or by burying them near the place where bread and wine are transformed. See: Paxton, *Christianizing Death*, p. 33, note 61, see: Richard Rutherford, *The Death of a Christian: The Rite of Funerals*, (NY, 1980), 25). The scull and bones under the cross are seen on a silver gilt of the icon of the Virgin Mary of Kykkos, 1576, Andreas & Judith Stylianou, *The Painted Churches of*

Cyprus, p. 41, fig. 10; Paul Muratoff, *La Peinture Byzantine*, (Paris, France: A. Weber, MCMXXXV), plate XCVII, *La Crucifixion - Art Byzantin* (vers 1100) - Mosaïque Couveni de Daphni (Attique), Christ's blood flows down on to a skull below the crucifixion of Christ. See also: Frederick Hartt, *History of Italian, Renaissance Art, Painting, Sculpture, Architecture*, (NY: Harry N. Abrams, Inc., 1994, 4th ed), 44, fig. 19. Byzantine. Crucifixion, 11th century. Mosaic. Monastery Church, Daphni, Greece. Fredk. WM. Hackwood, *Christ Lore, Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church*, (Lon.: 1902, Elliot Stock; Detroit: Gale Research Co. Book Tower, 1969), 162.

1869- Peter Lasko; Ed., Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md; Ringwood, Victoria, Australia: The Pelican History of Art, Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xvi, plate 152. Altar Cross of King Fernando & Queen Sancha given A.D. 1063. Madrid, Museo Arqueológico Nacional. Adam(?) raised hands, praying to be delivered from his grave below the cross.

1870- Peter Lasko; Editors: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra: 800--1200*, p. xvii, plate 172. Crucifixion. Ivory panel mounted on the cover of a Gospel Book, 11th century, last quarter. Tongeren (Tongres), Notre-Dame. A man ascends out of a box, or grave under the wounded feet of Christ on the cross.

1871- C.R. Dodwell; ed., Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Australia, etc.: Penguin Books, 1971), vol. 34, *Painting In Europe: 800—1200*, p. xviii, plate 210. Saint-Amand: Crucifixion, from the Sacramentary. 1250 c., Valenciennes, Bibliothèque Municipale. A man with up lifted arms is seen in a box, or grave under the wounded feet of Christ on the cross.

1872- Meisterwerke der Gemälde-Galerie, Hamburger Kunsthalle, (Verlag M.DuMont Schauberg. Herausgegeben von Alfred Hentzen unter Mitarbeit von Gerhard Gerkens, Hans Werner Grohn, Hanna Hohl, Michael Schwarz, Wolf Stubbe und Georg Syamken. CR 1969, by Verlag M. DuMont Schauberg, Köln Verlegerische Leitung), etc. See plate or figures. 7—8. Meister Bertram. Der Hauptaltar von St. Petri. Äußerer linker Flügel, Innenerer linker Flügel, Außenseite obere Reihe: Trennung von Licht und Finsternis (Engelsturz); Erschaffung des Himmels; Erschaffung der Gestirne; Erschaffung der Pflanzen; Erschaffung der Tiere; Erschaffung Adams untere Reihe: Das Opfer Kains und Abels; Der Brudermord; Bau der Arche; Isaaks Opferung; Isaak und Esau; Isaaks Segen. Series of creation and Genesis events, but also including Satan and his followers fall from heaven, plus the pre-existing Christ about to grasp the hand of Adam to create him out of the dust of the earth, or lift him up like unto the descent drama, where the resurrected Christ lifts Adam up out of the earth.

1873- Peter Lasko; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xx, plate 269. John Garnerius of Limoges: Altar cross, c. 1190. Paris, Louvre. Adam rising from his grave, with up-lifted hands, below the crucifixion.

1874- Christianity & The Renaissance, Image & Religious Imagination in the Quattrocento, ed. by Timothy Verdon & John Henderson, (Syracuse, NY: Syracuse Un. Press, 1990), 136-142, Figure 5.1, The Tree of Life, mosaic. Rome, San Clemente, early 13th century A.D., see also fig. 5.2, painted by Pacino di Bonaguida, now in the Accademia in Florence, early 14th century. Fig. 5.13, is said to be of the annunciation to Mary, "the second Eve who reopened the door to Paradise" and it is explicitly related to the scene of Adam's burial depicted.

1875- Warren Talmadge Dane, June 1965, A SURVEY AND ANALYSIS OF THE INTERPRETATIONS OF I CORINTHIANS 15:29, A Thesis Presented to the Department of New Testament Language and Literature Talbot Theological Seminary. In Partial Fulfillment of the Requirement for the Degree of Bachelor of Divinity. (A copy of this Thesis can be found in Salt Lake City, Utah: The LDS Church Library of The Church of Jesus Christ of Latter-day Saints, 265.1 D179s 1965), p. 5, note 1: Gerhard Kittel, *Theological Dictionary of the New Testament*, trans. By Geoffrey W. Bromiley (Grand Rapids: Wm. B. Eerdmans Publishing Company, 1964), I, 530.

1876- Anna Kartsonis, Anastasis, *The Making of An Image*, (New Jersey: Princeton Un. Press, 1986). Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard Un. Press, 1930-1958).

1877- Dane, A Survey of Analysis of The Interpretations of I Cor. 15:29, p. 6-7, notes 6 & 7: J.H. Moulton, & G. Milligan, *The Vocabulary of the Greek New Testament* (Lon.: Hodder & Stoughton, Limited, 1957), 102.

1878- Anna D. Kartsonis, Anastasis, *The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Eph.4:7-10, Ezk. 26:20, 31: 14-18, 32:18, 23-32, Luke 11:14-22, John 5:25-29, 11:25-6, Acts 2:23-36, 13:33-37, Psa. 16:10, 68:18, Acts 24:15, Rom. 6:4-11, 10:6-7, 14:7-9, Col. 1:18, 2:12, 1 Cor. 10:1-5, 15:12-31, Heb. 10:13, Psa. 110:1, etc. 1 Pet. 3:15-22; 2 Cor. 4:10-14, 5:1-4; Col.2:12-14, 20, Rom. 6:1-11; Isa. 14:9-19, 42:6-7; 51:14; Ezra 9:5-8, 1 Cor. 15:16-28. (The Ante-Nicene Fathers, vol.1, p. 12, 33, 62, 70, 144-6, 154, 183, 190-1, 234-5, 330, 352, 388, 421, 446, 448-51, 455-7, 471, 488-9, 493-5, 499-500, 506, 510, 532, 543-4, 549-50, 560, 572-3, 576. Vol. 2, p. 37, 49-50, 203, 357, 415, 461-2, 490-2, etc. Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947), plate 100, Lowrie, *Art in the Early Church*, pl.100. The Nicene and Post Nicene Fathers, vol. 10, p.191, etc. Satan attempts to gain victory over Christ during a war in the under world, however, Christ is to one who wins the battle and gains a victory over death, hell & the devil. "Jesus rose from the dead... and by his resurrection death had been overcome and the access to paradise lost through Adam's sin regained." Frederick S. Paxton, *Christianizing Death, The Creation of a Ritual Process in Early Medieval Europe*, (Ithaca & London: Cornell University Press, 1990), p. 24, see also note 21, McWilliam Dewart, *Death and Resurrection*, p. 25-35. Peter Jezler (catalog), *Himmel Holle Fegefeuer, Das Jenseits im Mittelalter*, (Schweizerisches Landesmuseum, Zurich, 1994), p. 83, 109, 314, 354, & 365. John Pope-Hennessy, *Fra Angelico*, (London, England: Phaidon Press, 1952), p. 184, fig. 24. Alan Richardson and John Bowden, (Editors), *Westminster Dictionary of Christian Theology*, (Philadelphia, Pennsylvania: The Westminster Press, CR SCM Press Ltd 1983, first Published in Great Britain, 1983, entitled: *A New Dictionary of Christian Theology*). See the article entitled: *The Descent into Hell*. by A. T. Hanson. See also: Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930—1958). (New York: Kraus reprint Company, 1970's), numerous volumes for samples of the descent & defeat of the devil, by Christ, during the descent into hell, limbo, hades, etc. Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908), p. 93, 110, 113, 165-167, 176, 179, 200-203, 256, different examples of monstrous demons crushed under fonts, as types of the devil being defeated in baptism, a type of Christ's descent. Francois Souchal, *Art Of The Early Middle Ages*, (New York and London: Harry N. Abrams), 134-5, baptismal font. 1129, Stone. Former monastic church, Freckenhorst (Westphalia). Gabriel Millet, *L'Iconographie De L' Évangile, Aux XIVe, XVe Et XVIe Siècles*, (Paris: Éditions E. De Boccard, 1960), p. 199, fig. 172, showing Christ's baptism, as he crushes the serpent under the fallen doors of limbo. See also: Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985).

1879- Roger J. Adam, 1877, *Baptism for the Dead*, (Doctrinal Thesis, unpub. a copy can be found in Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints' Historical Library, Archives, call slip number: Res; M234.62, R216), p.2, see also note 7, on p. 7: From 1 Cor. 16:8, "But I will tarry at Ephesus until Penecost."

1880- *Mythologies*, Yves Bonnefoy, The Un. of Chicago Press, Chicago & Lon., 1991, Vol. 2, p. 653. *The Birth Of The Christian Religion*, by Alfred Loisy, [1857- 1940], CR 1962 by Un. Books, Inc., 235-7; *Encyclopedia Of Early Christianity*, Ferguson, 411 says that in the Latin west, the baptismal creed of the Italian see of Aquileia (Rufinus, Symb. 18:28), descent.

1881- *Library of Fathers*, 2:260-66, Lec.19-20, Cyril, *Mysteries*, (John H. Parker, Oxford, Lon., MDCCCXXXIX)

1882- N.T. Abstract 1975, 59, #216 baptism for the dead mentioned in 1 Cor. 15:29 was a vicarious baptism for the dead. *Theological Dictionary of the New Testament*, 1:542, n.63, Joh.W.lk., ad loc. All interpretations which seek to evade vicarious baptism for the dead are misleading. Cf. Preisker, 2NW, 23 (1924), 298ff.

1883- C.R. Morey, *Christian Art*, (Lon., Eng., NY; & Toronto: Longmans, Green & Co., 1935, & Un. Press, 1988), 86. Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, Lon.: Cornell Un. Press, 1981), 118-122. Russell, *Lucifer, The Devil In The Middle Age*, Ithaca, Lon. Cornell Un. Press, 1984, 146 & 150. Walter Lowrie, *Art In The Early Church*, (Washington Square, NY: Pantheon Books, 1947), plate 100. Jean-Clarence Lambert & others, *Gothic Painting I*, (S.A. Geneva: Editions Rencontre Lausanne 1965, English Ed., Edito-Service, 1968), vol. I, p. 48: Master of Westphalia, 14th century, Christ in Purgatory, Wallraf-Richartz Museum, Cologne. Also: Francis Wormald, *The Winchester Psalter*, (NY: Graphic Society, Harvey Miller and Medcalf, 1973), fig. 27. O.M. Dalton, *Byzantine & Archaeology*, (Oxford Un. Press, 1911, & NY: Dover Publishing, Inc., 1961), 663, fig. 420. *Illuminated Manuscripts*, Herbert, & Franken, p. 166-7, pl. XX; *Byzantine Wall Painting In Asia Minor*, (Plates II), by Marcell Restle, 1967, pl. 95; Hanna Swarzenski p. 85; Behold the Christ, Bainton, 171, fig. 195; *Age of Spirituality*, Weitzmann, 634-6, fig. 574; also Weitzmann's *Studies In Classical And Byzantine Manuscript Illumination*, edited by Herbert L. Kessler, Pub. by the Un. of Chicago Press, Chic. & Lon., 1971, p. 258, fig. 245. Leningrad, Public Library. Cod. gr. 21, fol. 1v. Anastasis, "Christ is represented in a mandorla trampling over Hades as he grasps the hand of Adam." *Art of the Early Renaissance*, Batterberry, pl. 130, p. 120-1; *Signs & Symbols in Christian Art*, Ferguson, pl. 42; *Medieval Art, Lethaby*, revised by Rice, 50, pl. 14; *Art of the Middle Ages*, Batterberry, 76, fig. VII-14; & *Romanesque Frescoes*, Anthony, pl. 40.

1884- *The Age of Chivalry, Manners and Morals 1000-1440*, Charles T. Wood, Pub. Un., Books, N.Y., CR 1970 in London, Eng. by George Weidenfeld & Nicolson LTD. *Records of Christianity*, Vol. II, Ayerst, Fisher, Blackwell, 1977, p. 130-1; *Heraldry (Sources, symbols & Meaning)*, Ottfried Neubecker, etc., Pub. by McGraw-Hill Book Co., 1976, N.Y., St. L. San. Fran. Montreal, etc., p. 69; *The Winchester Psalter*, Wormald, op. cit., fig. 27; *The Anastasis*, Kartsonis, fig. 19; *Art of the Middle Ages*, Batterberry, p. 76, fig. VII-14; *The Illuminated Book*, Diringen, 3, 14b; *Lucifer*, Russell, p. 150.

1885- John P. Lundy, *Monumental Christianity*, NY: J. W. Bouton, 1875 & 1882, 269. Ps. 8:5 & Heb. 2:9.

1886- Isa. 49:8-9, 51:14, 61:1, 9-10, Eph. 4:7-10, Ezk. 26:20, 31:14-18, 32:18, 23-32, Luke 11:14-22, John 5:25-29, 11:25-6, Acts 2:23-36, 13:33-37, Psa. 16:10, 68:18, Acts 24:15, Rom. 6:4-11, 10:6-7, 14:7-9, Col. 1:18, 2:12, 1 Cor. 10:1-5, 15:12-31, Heb. 10:13, Psa. 110:1, etc. 1 Pet. 3:15-22; 2 Cor. 4:10-14, 5:1-4; Col. 2:12-14, 20, Rom. 6:1-11; Isa. 14:9-19, 42:6-7; 51:14; Ezra 9:5-8, 1 Cor. 15:16-28. *The Ante-Nicene Fathers*, 1: p. 12, 33, 62, 70, 144-6, 154, 183, 190-1, 234-5, 330, 352, 388, 421, 446, 448-51, 455-7, 471, 488-9, 493-5, 499-500, 506, 510, 532, 543-4, 549-50, 560, 572-3, 576, op. cit. And: (TANF) 2: p. 37, 49-50, 203, 357, 415, 461-2, 490-2, etc. And: *Satan (The Early Christian Tradition)*, Russell, op. cit., p.118-122. *The Book of Art Vol. 1*, p. 68. *The Lost Books of the Bible*, p.86-8. *Art in the Early Church*, Lowrie, op. cit., pl.100. *Gothic Painting I*, p.48, op. cit. *Christ's Image*, op. cit., p.129. *The Winchester Psalter*, Francis Wormald, 1973, fig. 27. *Apostasy From the Divine Church*, Barker, op. cit., p.63. *Byzantine Art & Arch.*, Dalton, op. cit., p.663, fig.420. (TN&PNF) Vol. 4, p.454, 467, 572. *Illuminated Manuscripts*, by J.A. Herbert, p.166-7, pl.20. *Byzantine Wall Painting In Asia Minor (Plates II)*, by Marcell Restle, 1967, pl.95; *Bible Myths*, Doane, op. cit., p.211-14; *Lucifer, (the Devil in the Middle Ages)*, Russell, op. cit., pp. 145-6, & 150, etc. *Christian Mythology*, Every, 1970, op. cit., pp. 65-66; Hanna Swarzenski *Vorgotische Miniaturen Die Ersten Jahrhunderte Deutcher Malerei*, p.85. *The Bible In Art*, op. cit., *Art of the Early Renaissance*, Batterberry, pl.130, p.120-1. *The Icon*, Weitzmann, op. cit. *Signs & Symbols in Christian Art*, Ferguson, op. cit., 42. *Art of the Middle Ages*, Batterberry, op. cit., p.76, fig.VII-14. *A World History of Art*, by Sheldon Cheney, op. cit., p.467. *The Apostles Creed*, Barclay, op. cit., p.119-133. *Romanesque Frescoes*, Anthony, op. cit., 40. Lundy, op. cit., p.73-4. Loisy, op. cit., p.204, 270-1. *The Secret Sayings of Jesus*, by Robert M. Grant, 1960, p.41 & 43. *Mormonism And Early Christianity*, Nibley, op. cit., pp. 115-121, etc. *The Nicene and Post Nicene Fathers Vol. X*, p.191. etc.

1887- *Christianizing Death*, Paxton, p. 24, note 21, McWilliam Dewart, *Death and Resurrection*, 25-35.

1888- J. G. Davies, *The Architectural Setting of Baptism*, (Lon., Eng.: Barrie & Rockliff, 1962), 34-39. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & Lon.: Cornell Un. Press, 1985). Paul Carcus, 1900, *The History of the Devil & the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996), 278-285.

1889- James L. Barker, *Apostasy From the Divine Church*, (SLC, Utah: Deseret News Press, 1960), 192.

1890- James L. Barker, *Apostasy From the Divine Church*, (SLC, Utah: Deseret News Press, 1960), 191-92, end note 13: Duchesne, *Origines du Culte Chretien*, p. 326-333.

1891- James L. Barker, *Apostasy From the Divine Church*, (SLC, Utah: Deseret News Press, 1960), 191-92. In 1957, a number of poems were published by Ideals as part of a Christmas Issue. In the poem: Not Forgotten, by Helen Welshimer, the lighted candle left in the window sill is said to guide the wandering Christ-child "should He come a wanderer". Further on in this issue is a beautiful colored picture of a lighted red candle in the window sill. Looking out through the window past the candle, is a snow covered way, a number of houses with lights on, and a church off in the distance. The next page over shows a young child who perhaps is eagerly looking out the frosted window for the gift-bringer to come. (Van B. Hooper, *Christmas Issue Ideals*, (Wisconsin: Quarterly by Ideals Pub. Co., 1957), vol.14, No.5, October, 1957. Not Forgotten. Helen Welshimer. Terence Goldsmith, edited by Jacqueline Ridley, etc., *Christmas Around The World, A Celebration*, (NY: Sterling Publishing Co., CR 1978, Blandford Press, Ltd., This edition published by New Orchard Editions Ltd., Robert Rogers House, New Orchard Dorset, 1985), 59. Ruth Sawyer, *The Long Christmas*, (NY: The Viking Press, 1941), 12-13, 17; JCI Metford, *Dictionary Of Christian Lore & Legend*, (Lon.: Thames & Hudson, 1983), 82-3, 153, 161; Isaiah 9:2; Ephesians 4:7-10; 1 Peter 3:15-22; 4:5-6. Daniel-Rops, *Jesus And His Times*, (NY: Image Books, A Division of Doubleday & Company, Inc., 1958, CR 1954 & 1956 by E. P. Dutton & Co., Inc.), vol.2, p.236; see also: *National Geographic*, vol. 164, No. 6, p. 774, Dec. 1983, *Byzantine Empire*, article entitled: *Eternal Easter in Greek Village*, by Maria Nicolaidis-Karanikolas. As part of the celebrations for the Resurrection, at night, after all the lights in the church are put out, to symbolize the darkness of the world, and at the stroke of midnight. A religious leader and Father steps from the Royal Doors of the sanctuary with a lighted candle, chanting "Come forth and receive light from the unwaning light and glorify Christ, who is

risen from the dead." From this candle a number of candles are lit and carried home. Margaret E. Martignoni, Dr. Louis Shores, Harry R. Snowden, Jr., & Ruth Weeden Stewart, Editors, *Harvest of Holidays*, (New York: The Crowell-Collier Pub. Co., 1962), p.119. Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 136—387. J.C.J Metford, *Dictionary of Christian Lore and Legend*, (London, England: Thames & Hudson, 1983), 58—59, see Candle, Candlemas and Candlestick. See also: Edna Barth notes how that among those of the Greek Orthodox church, on Easter Eve, at the stroke of midnight, everyone would go out side the church, "with a lighted candle." Then at the front door, one would knock and ask, "Is Jesus in there?" From inside would come the answer, "No, he is not here. He is risen!" Then the door would open and everyone would troop back into the lighted church. Edna Barth, *Lilies, Rabbits, and Painted Eggs, The Story of the Easter Symbols*, (NY: The Seabury Press, 1970), 18-19. See the cover design and credits for *Biblical Archaeology Review*, March/April 1998, vol. 24, No.2, *Illuminating Byzantine Jerusalem*, p. 4, & p. 40-43, 46-47, 70-71. Article: *Illuminating Byzantine Jerusalem, Oil Lamps Shed Light On Early Christian Worship*, by Jodi Magness.

1892- Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Robert Hughes, *Heaven and Hell in Western Art*, (New York: Stein and Day/Pub., 1968). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Matthew B. Brown, *Girded about with a Lambskin*, (Provo, Utah: Maxwell Institute, 1977), *Journal of Book of Mormon Studies*, vol. 6, Issue 2, p. 124-151. Dr. Hugu W. Nibley, *Sacred Vestments*, (Provo, Utah: Maxwell Institute). Darell Thorpe, *THE ARMOR OF GODS- PROTECTIVE SKINS OR GARMENTS IN HISTORY and COLOR SYMBOLISM*, (Salt Lake City, Utah: Religious, Historical & Polemical Studies, on line edition rough draft, revised 9-1-2013). Darell Thorpe, *Holy & Protective Garments in Historic Christianity: Symbols of Deification, Resurrection, Clothed in Righteousness* [Kindle Edition, 2011]. Blake Ostler's article in *Brigham Young University Studies*, (Provo, Utah: Brigham Young University Press, 1982), vol. 22, Winter 1982, #1, p. 31—45, *Clothed Upon: Unique Aspect of Christian Antiquity*. See also internet article by Darell Thorpe, by scrolling down to: *Passover, Easter & Garment Types of Deification in the Resurrection*, (Easter Sunday, 4-8-2012). <http://drivetimehivearchivespromosources.blogspot.com/> - James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 191—192, end note 13: Duchesne, *Origines du Culte Chretien*, p. 326—333.

1893- John P. Lundy, *Monumental Christianity, Or the Art & Symbolism of the Primitive Church*, (NY: J. W. Bouton, 1875, 1882, 1876), 258-264. Lundy points out that in pagan symbolism, a number of creatures of the sea were connected with symbolical types for death, burial and resurrection. Some of the sea creatures were seen on tombs, and subterranean monuments and cemeteries, and were symbolic of the protective powers during the soul's journey across the dangerous sea of death, and the passage from earth to Paradise. Early Christian types used similar symbols for similar ritualistic types. When the Babylonian version of the flood story spread to India, "the ship was identified with the fish, as another form of the "Womb of Sheol," in which the seeds of life were preserved to produce the new creation." (Elephants & Ethnologists, by G. Elliott Smith, 1924, Pub. E.P. Dutton & Co., N.Y., p. 78, note 2, William Simpson, *The Jonah Legend*, 1899), 127. J.C.J Metford, *Dictionary of Christian Lore & Legend*, (Lon., England: Thames & Hudson, 1983), hell. "Hell is symbolized by the mouth of a whale, recalling Jonah in the belly of a great fish, Leviathan, the sea monster mentioned by Job (Jb 41:1)." "When used as a symbol of evil, the fish represented the earth (man's lower nature) and the tomb (the sepulcher of the Mysteries). Thus was Jonah three days in the belly of the "great fish," as Christ was three days in the tomb." (The Secret Teachings of All Ages, Manly P. Hall, 1977, LXXXV Fishes).

1894- John Lundy, *Monumental Christianity*,... (NY: J. W. Bouton, 1882, 1876 ed.), 263-4.

1895- Jean Danielou, Translated by John A. Barker, *The Development of Christian Doctrine Before the Council of Nicaea*, Vol. 1, *The Theology of Jewish Christianity*, (Darton, Longman, Todd & Chicago: The Henry Regnery Co.), 225; & *The Testament of Asher*.

1896- John Lundy, *Monumental Christianity*, (NY: J. W. Bouton, 1875, 1882, 1876), 259.

1897- John Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (NY: J. W. Bouton, 1875, 1882, 1876), 279-80, fig. 124, 286, 291; *Origins of Judaism*, Vol. III, Part 1, *Judaism and Christianity in the First Century*, Edited by Jacob Neusner, 1990, Garland Pub., Inc., NY, & Lon., 104-109, & 267; *Dictionary Of Christian Lore & Legend*, Metford, 100.

1898- Per Lundberg, *La Typologie baptismale dans l' Ancienne Eglise*, 64-166.

1899- Olivier Rousseau, *La descente aux enfers figure du baptême Chretien*, (Mel. Lebreton), II, p. 286.

1900- Anton Baumstark, *Liturgie comparée*, (Chevetogne, 1939, 1st edition), p. 147.

1901- Peter Lasko; Editors: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md., Ringwood, Victoria, Australia: The Pelican History of Art, Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xvi, pl. 144. *Baptism of Christ, 1049 or 1065*. Cologne, St Maria im Kapitol. Baptism, Christ crushes a beast under feet.

1902- Gregory of Nyssa, AD 330-386, "The old man is buried in water, the new man is born again, & grows in grace." *De Poenitentia*. Chrysostom, AD 354-407, "We were [not literally] planted together in His death but [symbolically] in the likeness of His death." (Hom. 25, In Joannem, & Hom. xl. In Ep. ad Rom, & Rom.6:1-15). Powel Mills Dawley, *Our Christian Heritage, Church History and the Episcopal Church*, (New York: Morehouse-Barlow Company, 1959, 3rd edition, 1960), pages 49-50. Catecheses by Saint John Chrysostom, bishop. <http://liturgyhours.wordpress.com/>. Henry Bettenson, *The Early Christian Fathers, A Selection from the writings of the Fathers from St. Clement of Rome to St. Athanasius*, (London; New York; Toronto: Geoffrey Cumberlege, Oxford University Press, 1956), 198. Tertullian, *De Resurrection Carnis*, 8; *De Baptismo*, 11 & 13. Roger J. Adam, *Baptism for the Dead*, (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, Historical Library, Archives, call slip number Res; M234. 62, R216, an unpublished thesis for the degree of Doctor, 1977), p. 58, see note 26 on page 62, Gregory the Great, *Ad Fabiolam*, Epistle cxxvii, 54. The Nicene & Post-Nicene Fathers, 13:3, Ep.6. Darell D. Thorpe, *Upon Them Hath The Light Shined - Christ's Descent into Hell to Preach the Gospel*, ([Kindle Edition on line, 11-29-2011](http://www.kindleedition.com)), (Salt Lake City, Utah: Religious, Historical & Polemical Studies, rough draft, 1995). Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908); Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: W.M.B. Eerdmans, 1949); Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The University of Chicago Press, 1954 and 2nd, edition, 1967). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Hugu Nibley, Dr. (Series): *The Collected Works of Hugu Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company); volume 4: *Mormonism and Early Christianity*, (1987); Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949); Jeanne Villette, *La Resurrection Du Christ, Dans L'Art Chretien Du Ile Au VIIe Siecle*, (Paris, France: Henri Laurens, Editeur,

1957); John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882); Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947); William Barclay, *The Apostles' Creed For Everyman*, (New York and Evanston: Harper and Row, 1967); Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsachsichen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen; Les Ivoires Gothiques, Francais, Par Raymond Koechlin, Planches, Reimpression, (Paris, France: F. DE Nobelet, 1968); Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company); Anna D. Kartsonis, Anastasis, *The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994); Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988); Alan Richardson and John Bowden, (Editors), *Westminster Dictionary of Christian Theology*, (Philadelphia, Pennsylvania: The Westminster Press, CR SCM Press Ltd 1983, first Published in Great Britain, 1983, entitled: *A New Dictionary of Christian Theology*). See the article entitled: *The Descent into Hell*, by A. T. Hanson. *Liturgical Vestments*, at "Fisheaters.com," <http://www.fisheaters.com/vestments.html> See also: Revelation 7:14; 19:8). "White symbolizes purity, virginity, innocence and virtue." (Internet article: *Meaning of Colors in Christian Art*, <http://www.medieval-life-and-times.info/medieval-art/meaning-of-colors-in-christian-art.htm>). Brigham Young University = BYU Studies, Vol.22, Winter 1982, #1, Blake Ostler, *Clothed Upon: A Unique Aspect of Christian Antiquity*, p. 31-45. Don E. Norton, Editor, *Temples Of The Ancient World, Ritual and Symbolism*, (Salt Lake City and Provo, Utah: FARMS & Deseret Book, 1994), also edited by Donald W. Parry, chapter 23, *Priestly Clothing in Bible Times*, by John A. Tvedtnes, pp.649-704, and chapter 24, *The Garment of Adam in Jewish, Muslim, and Christian Tradition*, by Stephen D. Ricks, pp.705-39. Gregory of Nyssa, *The Nicene and Post-Nicene Fathers*, vol.5, p. 519—520, & 524, Gregory of Nyssa: *Dogmatic Treatises*, etc. (reprint June 1972, WM. B. Eerdmans); St. Gregory the Great mentions the "white vestment (birrum) in which a person was clothed in when they rose from the font. (The Nicene & Post-Nicene Fathers, vol.13. p.3, Epistle 6; St. Ambrose calls the garments of the early Christian mysteries "the chaste veil of innocence"; again suggesting that the garments were symbolic of righteousness (The Nicene & Post-Nicene Fathers, vol. 10, pp. 321-3, chapters 6-7). Roger S. Wieck, *Time Sanctified, The Book of Hours in Medieval Art and Life*, (New York: George Braziller, Inc., in association with The Walters Art Gallery, Baltimore), p. 146, pl. 38. *Funeral Mass with Souls Released from Purgatory*, (Office of the Dead), France, Anger?, 1460s, by the Coetivy Master (Henri de Vulcop?) Walters 274, fol. 118; Cat. 42). An angel lifts a soul up by the hand to release the soul from purgatory. While this is taking place in the after-life realm, in the physical life-realm, the mass for the dead is being performed by a priest in behalf of this soul, and others about to be released from purgatory in the same way. Todd M. Compton cites a number of writers to show that the handclasp was part of the descent drama. "The salvific handclasp is nearly the trademark of the iconography of Christ's post-crucifixion descent in Hades." (P. Verdier, "Descent of Christ into Hell," *New Catholic Encyclopedia*, (New York: McGraw-Hill, 1967-79). 4:788-93, esp. 791, figs. 2-6.) Some writers have noted that there are a number of different types of hand grips too, for in some works, Christ grasps the wrist, while in others they are raised up with the "dextrarum iunctio." (Ibid., Verdier, 791, fig. 5, etc.) See: *By Study and Also By Faith*, (Provo and Salt Lake City Utah: F.A.R.M.S., & Deseret Book Company, 1990), 2 volumes, vol. 1, pp. 620-23, chapter 24, by Compton. See also: Lilian M.C. Randall, etc., *Medieval and Renaissance Manuscripts in the Walters Art Gallery, Vol. I*, France, 875-1420, (London; and Baltimore: The Johns Hopkins University Press, with the W.A.G., 1989), pp.309-10, fig., 65, Cat. 32, f.25; fig. 59, Cat. 29, f. 33; Rene Huyghe, (General Editor), *Art and Mankind*, Larousse Encyclopedia of Byzantine and Medieval Art, (NY: Prometheus Press, 1958), p. 149, fig. 296.

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1905- Roger J. Adam, *Baptism for the Dead*, (SLC, Utah: The Church of Jesus Christ of Latter-day Saints, Historical Library, Archives, call slip number Res; M234. 62, R216, unpub. thesis for the degree of Doctor, 1977). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsachsichen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. Also: Francis Bond, *Fonts and Font Covers*, (London, New York, & Toronto: Henry Frowde, Oxford Un. Press, 1908). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and Lon.: Cornell Un. Press, 1985). Huge Nibley, *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company); volume 4: *Mormonism and Early Christianity*, (1987); Nibley, *Baptism for the Dead in Ancient Time*, (SLC, Utah: Improvement Era, 51—52, (12-1948—4-1949). Roland H. Bainton, *Behold the Christ*, (USA.: Harper, 1974), Bainton, *Here I Stand, A Life of Martin Luther*, (Paper back edition, 1950 by Pierce & Smith, & 1978, New American Library for Abingdon Press, Nashville).

1906- Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsachsichen Poesie*, (Leipzig: Wigands, 1897), 3 vols. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. During the Middle Ages, death is personified, often depicted as coming to take the hand of those that Death comes to take away from the living. A favorite theme was called the dance of death, wherein Death comes to "take hands with proud ladies, with kings, rich merchants, magnificent prelates, and son on down to the peasant torn from his plow." Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 288—289. Jeffrey B. Russell, *Satan, The Early Christian Tradition*, (Ithaca & London: Cornell University Press, 1981), p. 121. Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times*, (NY & Oxford: Oxford University Press, 1987), 35—37. *The Golden Age of Dutch Manuscript Painting*, Catalogue by Henri L. M. Defoer & others, (The Pierpont Morgan Library, NY) March 1, 1990 -- May 6, 1990. The English edition 1989, p.257 pl. XI 97. Italy, History-Art- Landscape, Mercury Art Books Florence: Edizioni Mercurio, 1954-7, 200-1, *The Triumph of Death*, Wall-Painting Attributed to Orcagna], angels & demons grasp & tug of war type war over souls newly departed at death. Emile Male, *The Gothic Image, Religious Art in France of the Thirteenth Century*, (NY: Cathedral Library, Harper Torchbooks, Harper & Brothers Publishers, 1913, 1958 ed., 1st pub. 1913, this ed. from 3rd French edition, arranged by E. P. Dutton & Co., orig. pub. under title: *Religious Art in France of the Thirteenth Century, A Study in Mediaeval Iconography and its Sources of Inspiration*), 361—389. Johannes Nohl, *The Black Death, A Chronicle of the Plague*, (Yardley, Pennsylvania: Westholme, first paper back edition, 2006, originally published in 1926, by George Allen & Unwin Ltd.), 129—130, "The Dance of Death" also in between p. 160—161, *Dance of Death*, etching by Michael Rentz, 1701—58. Page 261, death clasps the wrist of a child being taken, *Death and Child, Dance of Death*, German Block Book of about 1465. Georges Duby, *Medieval*

- Art, Foundations of A New Humanism, 1280–1440, (Geneva, Switzerland: Editions d' Art Albert Skira S.A, 1995, first published in 1966–67, this edition Book King International, 1995), 80, an example of a hand clasping angelic guide from Nicolas Bataille, active second half of fourteenth century, the Angers Apocalypse, tapestry 1373–80, Museum of Tapestry, Angers. Pages 84--85, shows the Triumph of Death, about 1350, fresco in Campo Santo, Pisa. See also: Roland H. Bainton, Behold the Christ, (USA: Harper, 1974), Bainton, Here I Stand, A Life of Martin Luther, (Paper back ed. 1950 by Pierce & Smith, & 1978, New American Library for Abingdon Press, Nashville), indulgences & issues about this work for the living & dead.
- 1907- John McManners, ed., The Oxford Illustrated History of Christianity, NY: Oxford Un. Press, 1990, 54.
- 1908- Matthew 12:39—41; 16:4; Luke 11:29—30.
- 1909- Anthony S. Mercatante, The Facts On File Encyclopedia Of World Mythology & Legend, (Oxford, New York: Facts On File, 1988), 108-9.
- 1910- André Grabar, Early Christian Art, From the Rise of Christianity to the Death of Theodosius, (New York: Odyssey Press, 1968), p. 70, fig. 62. Dura-Europos. 'Christian House,' Baptistery: Christ and St. Peter walking on water. Yale University Art Gallery. Christ lifts up Peter out of the water like unto the hand grips seen in the harrowing of hell, the descent into hell, limbo, hades, etc., and the anastasis. The fact that this art work is in a baptistry seem s to suggest that it was seen as a type of baptism and the descent into the watery abyss. The clasp is similar to others, in that the thumb rests in the middle of the palm area. See: Walter Lowrie, Art in the early Church, (New York, New York: Pantheon Books, 1947), p. 69, 184--87, plate 100 a & b.
- 1911- The World's Orators, Ed. in Chief, Guy Carleton Lee, Ph.D., Un. Edition, G.P. Putnam's Sons, N.Y., & Lon, The Knickerbocker Press, 1900, 193-214. Stephen D. Ricks, & LeGrand L. Barker, Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon, (SLC, Utah: Eborn Books, 2009), 83–97, The Hymn of the Pearl.
- 1912- The World's Orators, Editor in Chief, Guy Carleton Lee, Ph.D., Un. Edition, G.P. Putnam's Sons, NY, & Lon., The Knickerbocker Press, 1900, 193-214. The Nicene & Post Nicene Fathers, Vol. XIII, p. 293-301. In the New International Illustrated Encyclopedia Of Art, (General Editorial Consultant, Sir John Rothenstein, C.B.E., Ph.D., LL.D., Greystone Press, NY, MCMLXVII, etc.), in Vol. 2, p. 402-3. See also: Henry Ansgar Kelly, The Devil at baptism: Ritual, Theology, and Drama, (Ithaca and London: Cornell University Press, 1985), 9-12, 20-32. In Anthony Cutler's Transfigurations (Studies in the Dynamics of Byzantine Iconography), [1975, The Pennsylvania State Un., Park & Lon.], fig. 65, & fig. 85, Athos, Lavra, skevophylakion, fol. 1v, Anastasis, & fig. 87, Trebizond, Hagia Sophia, St. John; Anastasis). The Golden Age of English Manuscript Painting (1200-1500), by Richard Marks & Nigel Morgan, 1981, Pub. by George Braziller, Inc., N.Y., Fig. III, Portrait of William de Brailles, Cambridge, Fitzwilliam Museum, MS. 330, last Judgment depiction p. 9; Romanesque Art In France, by Joseph Gantner & Marcel Pobe, 1956, Pub. by Thames & Hudson, pl. 135, p. 64 for explanation. See also: The Horizon History of Christianity, Roland H. Bainton, English Ed., 1964, by American Heritage Co., 214-15.
- 1913- Carol Zaleski, Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times, (New York and Oxford: Oxford University Press, 1987), 35-37.
- 1914- Clifford Davidson, The Iconography of Heaven, Early Drama, Art, & Music, Monograph Series, 21, (Michigan: Medieval Institute Publications, Western Michigan Un. 1994), 8-9.
- 1915- John P. Lundy, Monumental Christianity,... (New York: J. W. Bouton, 1875 & 1882), p. 259 & 262.
- 1916- Medieval & Renaissance Manuscripts in the Walters Art Gallery, Vol. 1, France. 875-1420, by Lilian M. C. Randall, etc., 1989, Pub. by The John Hopkins Un. Press in Association with The Walters Art Gallery, Baltimore and London, p. 292, pl. vic, cat. 74, f. 262v; The Devil At Baptism, (Ritual, Theology, and Drama), by Henry Ansgar Kelly, Pub. by Cornell Un. Press, Ithaca & Lon., 1985, p. 10-12 & 17-24, etc.
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- 1918- J. Charles Wall, 1906, *Devils*, (Detroit: Singing Tree Press, Book Tower, 1968, reissued), 123-5.
- 1919- Thomas Keightley, The World Guide to Gnomes, Fairies, Elves, & Other Little People, (NY: Gramercy Books, 2000 ed, earlier ed. by Crown Pub., 1978), 357–362, & p. 60–372.
- 1920- <http://www.sacred-texts.com/neu/celt/tfm/tfm138.htm> Thomas Keightley, The World Guide to Gnomes, Fairies, Elves, & Other Little People, NY: Gramercy Books, 2000 ed., earlier ed.s Crown Pub., 1978, 385–386.
- 1921- Thomas Keightley, The World Guide to Gnomes, Fairies, Elves, and Other Little People, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 456–457.
- 1922- Hugu Nibley, Temples Of The Ancient World, 1994, Chapter 20, On the Sacred and the Symbolic, p. 588.
- 1923- Heaven & Hell in Western Art, Huges, 8-9, & 243; The Place of Book Illumination in Byzantine Art, Kurt Weitzmann, 40, fig. 33, demons pull some souls off the ladder to heaven & thrust them into the jaws of hell below, those who make it to the top, clasp Christ's hand to enter heaven. The Illustration of the Heavenly Ladder of John Climacus, by John Rupert Martin, Pub. Princeton Un. Press, 1954, LIX, fig. 179, CX, fig. 293, etc.; The Ancient Civilization of Byzantium, Antione Bon, 1972, 144, fig.71; The Christian World, ed. Geoffrey Barraclough, Pub. Harry Abrams, Inc., NY, 1981, 100-1; Russian Illuminated Manuscripts, Olga Opova, trans. by Kathleen Cook, Vladimir Ivanov and Lenina Sorokina, CR 1984, Aurora Art Pub., Leningrad, fig. 42; The Prince of Darkness, Russell, 214; Otherworld Journeys Accounts of Near-Death Experience In Medieval And Modern Times, Carol Zaleski, 1987, Oxford, Un. Press, 26-28, 40-42, 61-74, Enoch & Elijah ascend into heaven to receive God's commission & descended bodily into hell to win respite for souls in torment.
- 1924- Jeffrey Burton Russell, The Prince of Darkness,... Ithaca, NY: Cornell Un. Press, 1988, p. 122.
- 1925- Anthony Mercatante, The Facts On File Encyclopedia Of World Mythology & Legend, NY, Oxford: Facts On File, 1988, 108-9.
- 1926- Clara Erskine Clement, ed. by Katherine E. Conway, A Handbook Of Christian Symbols & Stories Of The Saints As Illustrated In Art, (Boston, NY: Houghton Mifflin, Riverside Press Cambridge, 1871, 1881, 1886), 108.
- 1927- Andre Grabar, Christian Iconography, (NY, NY: Bollingen Series XXV & Princeton Un. Press, CR 1968, by the Trustees of the National Gallery of Art, Washington D.C.), 10, fig. 18.
- 1928- Andre Grabar, Christian Iconography, (NY, NY: Bollingen Series XXV & Princeton Un. Press, CR 1968, by the Trustees of the National Gallery of Art, Washington D.C.), 11.

1929- Harold Osborne, (Editor), *The Oxford Companion To Art*, (Oxford, NY: Oxford Un. Press, 1970), 525 & 526. Clifton Harby, *The Bible In Art*, 20 centuries of Famous Bible Paintings, (Garden City, New York: Covici, Friede, 1936), 265. Robert Hughes, *Heaven and Hell in Western Art*, (New York: Stein and Day/Pub., 1968), 187, the shape of the mouth of the cave reminds us of the jaws of hell. See also pp. 195-7, the shape of hell is in the "traditional fish-shape", and "through gaping fish-mouth pour jubilant flocks of redeemed souls, raising their arms towards the mandorla in which Christ has floated down to them." See also: Geoffrey Barraclough, *The Christian World*, (Lon., Eng.: Thames & Hudson, & NY: Harry N. Abrams, 1981), 8-9. Sheldon Cheney, *A World History of Art*, (NY: The Viking Press, 1947), 467.

1930- Ivory Carvings In Early Medieval England, by John Beckwith, Pub. by New York Graphic Society LTD, Harvey Miller & Medcalf 1972. Fig. 20. This art work is said to be an Anglo-Saxon work dated back to the 8th century A.D. And can be seen in the London, Victoria & Albert Museum [Cat.5]. *Les Ivories Gothiques*, op. cit., pl. LVI, No. 220. Berlin. coll. du Prof. Weisbach; pl. CXLVI, No. 823 bislyon, coll Baboin; pl. CLIV, No. 858, Londers, Victoria and Albert Museum; pl. CLXVII, No. 955; pl. CLXVIII, No. 959; Ikonen, by Konrad Onasch, 1961, Guterslocher Verlashaus Gerd Mohn, #73 & 39; *Art and Archaeology (The Arts Throughout the Ages)*, Vol. XXVII, p.82, Feb. 1929, Number 2, Neopalimaya Kupina, *The Unconsuming One*, shows, among other scenes, the descent, in which Christ, with his right hand grasps the right hand of a person being raised. Early Christian And Byzantine Art, #713, 705, 612, lxxx, p.122-139, showing the descent of Christ, or the harrowing, with different types of clasps, some on the wrist, others on the hand. See also: *Heaven and Hell in Western Art*, by Robert Huges, 1968, p.180-191; *La Resurrection Du Christ, Dans L'Art Chretien Du Ile Au Vile Siecle*, Villette, op. cit., plates XLIV-XLVIII. *Romanesque Frescoes*, by Edgar Waterman Anthony, Princeton Un. Press, 1951, Princeton, New Jersey, intro. p.47, & p.190, fig.470, Chaldon, SS. Peter & Paul. W. Wall. Ladder of Salvation, showing souls ascending a ladder, etc., plus the descent of Christ into hell in which the souls coming forth clasps Christ's right hand. See also fig. 132, S. Angelo in Formis, Church. N. Wall of Nave. New Testament Scenes, depicting Christ's descent, in which he is in the act of lifting a person up by grasping, with his right hand, the person's right hand wrist. See also figs. 49 & 51. Rome, S. Clemente, Lower Church, Nave. Descent into hell, etc. Christ clasp the right wrist of a person with his right hand. See also fig. 40. London, British Museum. Ms. Cott. Tib. c. VI (Psalter), fol. 14 ro. Harrowing of Hell, showing satan bound as souls come forth from the jaws of hell to be blessed and grasped by the hand by a giant Christ. See also: *Studies in the Iconography of the Virtues and Vices in the Middle Ages*, O'Reilly, op. cit., pp. 356-7, where it mentions descriptions of Christ from the iconography of the Anastasis "where He grasps Adam and Eve to deliver them from Hell".

1931- *A Dictionary Of Angels, Including the Fallen Angels*, Gustav Davidson, 1967 Free Press, NY, Collier-Macmillan, Lon., 25. *Propyläen Kunstgeschichte In Achtzehn Banden, Band 3 Byzanz Und Der Christliche Osten*, Von Wolfgang Fritz Volbach Und Jacqueline Lafontaine-Dosogne, 1968, Propyläen Verlag Berlin, fig. 15, X, & 47. *Legenda Aurea: Sept Siecles De Diffusion*, Editions Bellarmine, Montreal 1986, 236. Colleen McDannell & Bernhard Lang, *Heaven: A History*, New Haven & Lon.: Yale Un. Press, 1988, 187, pl.34, J. Flaxman, 1784.

1932- An early resurrection monument of Christ "ascending a hill with a roll in one hand, while the other is grasped by the hand of the Eternal Father, as it is seen reaching down out of heaven. It is an ivory carving, and said to belong to the fifth or sixth century. It is at Munich." (John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882), p. 268, see Mrs. Eastlake in Mrs. Jameson's "History of our Lord," Vol. II. p. 263. 2nd Ed. Lond. 1865). See also: *Early Christian Art*, Text by W.F. Volbach, Photo. by Max Hirmer, Pub. by A. Abrams, fig. 93, Munich, Bavarian National Museum, dated in this source "c. 400". In a 10th century work of Christ's ascension into heaven, the right hand of the Father extends out of heaven to clasp Christ's right hand (New International Illustrated Encyclopedia Of Art, op. cit., Vol. 15, pp. 3054-55). A similar clasp is seen in: *Romanesque Bible Illumination*, by Walter Cahn, Cornell Un. Press, 1982, Ithaca, N.Y., pp. 210-11, fig. 171. See also: *Monuments of Romanesque Art*, by Hanns Swarzenski, (2nd ed.), 1967, pl. 66, fig. 151, 10th century ascension, showing an angel clasping the hand of Christ, while the Father clasps Christ's wrist. In a 11th century depiction of the parable about Lazarus, angels come to Lazarus' soul, one clasps his hands while the other angel lifts him up, while the ritch man is taken hold of by dark demons who have come to take his soul away. (Jeffery Burton Russell's book: *The Prince of Darkness, (Radical Evil And the Power of Good In History)*, Cornell Un. Press, 1988, Ithaca, N.Y., p.134, Manuscript illumination from the Pericope Book of Henry II, Germany). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton Un. Press, 1986). Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930-1958). (New York: Kraus reprint Company, 1970's). Francis Bond, *Fonts and Font Covers*, (Lon., NY, & Toronto: Henry Frowde, Oxford Un. Press, 1908). Jeanne Villette, *La Resurrection Du Christ, Dans L'Art Chretien Du Ile Au Vile Siecle*, (Paris, France: Henri Laurens, Editeur, 1957). John Beckwith, *Early Christian and Byzantine Art*, (USA: Penguin Books, 1970 & 1979). John Lowden, *Early Christian and Byzantine Art*, (New York: Phaidon Press Ltd., 1997, reprinted 1998, 2001, 2005, 2008). John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsachsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.

1933- *Anastasis, The Making of An Image*, Anna D. Kartsonis, Pub. by Princeton Un. Press, 1986, p.72, etc. *The Gospel In Art*, Albert E. Bailey, 1916, Pilgrim Press, Boston & Chicago, p.382-385; *The Birth of the Christian Religion*, Loisy, p. 260-1, Christ "became man that he might deliver men from their bondage to death and lead them forth into immortality" [see Hebrews 2:5-18]. See also: *The Golden Legend of Jacobus de Voragine*, (Trans. and adapted from the Latin by Granger Ryan and Helmut Ripperger), 1941, Arno Press, A Publishing and Library service of the N.Y. Times, N.Y., 1969, p. 293. Isa. 42:6-7; Eph.4:7-10; 1 Pet. 3:15-22, 4:5-6; etc.

1934- *The Nicene and Post Nicene Fathers*, Vol. IX, p.72-3, Chapter XXIX; John of Damascus, *Exposition of the Orthodox Faith*, translated by the Rev. S. D. F. Salmond, D.D., F.E.I.S.

1935- Ariel L. Crowley, *BAPTISM FOR THE DEAD*, (Boise Idaho: Prepared for Electronic Media by Stanley D. Barker, Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977). Hugu W. Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). John Lawrence Mosheim, D.D., *An Ecclesiastical History*, (London: Translated from the original Latin and notes by Archibald Maclaine, D.D., 1819), six volumes. *Pater Cramer, Baptism and change in the early Middle Ages*, c. 200-c. 1150, (Cambridge, England; New York, New York, USA: Cambridge University Press, 1993). Thomas Armitage, D.D., LL.D., *A History Of The Baptists*, (New York: Bryah, Taylor, & Chicago: Morningside, 1887).

1936- John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). *The Renaissance, Six Essays* Wallace K. Ferguson, Robert S. Lopez, George Sarton, Roland H. Bainton, Leicester Bradner, Erwin Panofsky, (New York: Harper and Row, Harper Torchbooks, 1962, The Academy Library, CR 1953, by The Metropolitan Museum of Art), Essay IV: Man, God, And The Church in the Age of the Renaissance, by Bainton, 77—96.

1937- Rutherford H. Platt, Jr., Assistant Editor J. Alden Brett, *The Forgotten Books of Eden*, (U.S.A.: Alpha House, Inc., 1927), *The First Book of Adam and Eve*, p.34. Jeffrey Burton Russell, *The Prince of Darkness*, (Ithaca, New York: Cornell University Press, 1988), p. 122. Michel Pierre, Morgan -- Antoine Sabbagh, *The Human Story, Europe In The Middle Ages*, (Englewood Cliffs, New Jersey: Sliver Burdett Press, 1988), p. 34, originally published in 1986 by Casterman, under the title: *L' Histoire des Hommes: L' Europe du Moyen Age*. Anthony S. Mercatante, *The Facts On File Encyclopedia Of World Mythology & Legend*, 1988, p.57; *The World Of Giotto c. 1267-1337*, p.189, etc. Italy, (Mercury Books, 1954-7), pp.200—01. Kurt Weitzmann, *The Place of Book Illumination in Byzantine Art*, pp.40-1, figures 33—34; John Rupert, Martin, *The Illustration of the Heavenly Ladder Of John Climacus*, (Princeton: Princeton University Press, 1954), LIX, fig.179, etc.; Antione Bon, *The Ancient Civilizations of Byzantium*, p.144, etc. Barraclough, *The Christian World*, pp.100-1, Olga Popova, Translated by Kathleen Cook, Vladimir Ivanov and Lenina Sorokina, *Russian Illumination Manuscript*, (Leningrad: Aurora Art Publishing, 1984; U.S.A.: Thames and Hudson, Inc.), #42: *The Ladder to Paradise of St John Climacus. The Ladder*, f.2 Lenin Library, Moscow (Desnitsky collection, Ö. 439, ms 21, 1 Moscow, dated first third part of the 15th century Paper 20; 431 ff., 2 Collection of professor Vasily Desnitsky A.D. 1878—1958; 1962, MSS Dept., of the Lenin Library, Moscow Russia, with the Desnitsky collection. Sir Herbert Read, Dr. Donald E. Strong, Professors David Talbot Rice and Giuseppe Bovini, and G. Zarnecki, Peter Lasko, Dr. George Henderson, *The Book of Art, A Pictorial Encyclopedia of Painting, Drawing, and Sculpture*, (Grolier Inc., 1965), vol. 1, *Origins of Western Art*, p. 138, A: *The Dormition of the Virgin*, 10th century, Cologne, Schnütgen Mus. Angel descend with cloth to cloth Mary's soul in, as also seen in another section. Pages 132—33, C: *The Dormition of the Virgin: from the Winchester Psalter*, about 1160. London, B.M., (MS. Cotton Nero C IV, f. 21r.) Angels descending with garments or robes to cloth the soul of the Virgin Mary. Christ appears with his apostles, at the moment of her death. The hand of God extends out of heaven to bless the moment. British Library Series No. 3: *The Benedictines in Britain*, (Great Russell Street, London: The British Library, 1980), pp. 32—33, plate 16. Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music, Monograph Series*, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994), p. 9, British Library, MS. Lansdowne 383, fol. 168v, Mid-12th century depiction of souls ascending to heaven on a napkin in the hands of Michael the archangel. From a miniature in the Shaftesbury Psalter. Donald Matthew, *Atlas of Medieval Europe*, (New York; Oxford: Facts on File, 1983, 1984, 1986, 1989), pp. 84—85. Hand clasping angelic guide and another with the robe for the ascending soul of a hermit named Guthlac, A.D. 667—714, the hermit saint of Crowland, 12th c. ink drawing. 2nd one down on page 85. Herbert Read, (Sir), Dr. Peter Murray, Mrs. Linda Murray, & others, *The Book of Art*, (NY: Grolier, 1976), in three volumes, vol.1, p. 234, Giovanni Da Milano, *The Martyrdom of St. Catherine of Alexandria*, about 1354. An angel descends with a white blanket or robe, for when the martyr's naked soul begins to ascend.

1938- James Reston, *Dogs of God, Columbus, the Inquisition, & the Defeat of the Moors*, NY: Doubleday, 2005.

1939- Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Anna D. Kartsonis, Anastasis, *The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines and Practices*, (Idaho City, Idaho: Deseret News Press, 1961), see the chapter on: BAPTISM FOR THE DEAD. Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times*, (New York and Oxford: Oxford University Press, 1987). Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930—1958). (New York: Kraus reprint Company, 1970's), in numerous volumes. Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York, U.S.A., and London, England: Garland Pub. Inc., 1976). Ernst and Johanna Lehner, *Devils, Demons, Death and Damnation*, (New York: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908). Frederick S. Paxton, *Christianizing Death, The Creation of a Ritual Process in Early Medieval Europe*, (Ithaca & London: Cornell University Press, 1990). Geoffrey Abbott, Rack, Rope and Red-Hot Pincers, *A History of Torture And Its Instruments*, (London: Brockhampton Press, 1993). Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The University of Chicago Press, 1954 and 2nd, Edition, 1967). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo & SLC, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), Volume 3: *The World And The Prophets*, Volume 4: *Mormonism and Early Christianity*, (1987). Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). James L. Barker, *Apostasy From the Divine Church*, (SLC, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 493. J. M. Sjodahl, *The Reign of Antichrist, Or The Great "Falling Away,"* (Salt Lake City, Utah: Deseret News Press, 1913). Walter Lowrie, *Art In The Early Church*, (Washington Square, NY, NY: Pantheon Books, 1947). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.

1940- Library of Fathers, Vol. II, p. 260-269, *Lectures On the Mysteries*, XIX-XXI, S. Cyril of Jerusalem, Archbishop, 4th cent. A.D., Pub. Oxford, John Henry Parker; London, MDCCCXXXIX, in connection with the rites of baptism and anointing, Cyril said: "Being therefore made partakers of Christ, ye are properly called Christs, and of you God said, Touch not My Christs, or anointed. (Heb. 3:14; Ps. 105:15) Now ye were made Christs, by receiving the emblem of the Holy Ghost; and all things were in a figure wrought in you, because ye are figures of Christ." He goes on to say that the anointing was made on the forehead, ears, nostrils, and breast. "Then on your breast; that having put on the breastplate of righteousness, ye may stand against the wiles of the devil. For as Christ after His baptism, and the descent of the Holy Ghost, went forth and vanquished the adversary, so likewise, having, after Holy Baptism and the Mystical Chrism, put on the whole armour of the Holy Ghost, do ye stand against the power of the enemy, and vanquish it, saying, I can do all things through Christ which strengtheneth me." (Phil. 4:13)." (Library of Fathers, Vol. II, p. 267-9). See also: Ephesians 6:10-19; *The Westminster Dictionary of Christian Theology*, Edited by Richardson and Bowden, op. cit., p. 22, see Anointing, by J. Martos, "An anointing with oil which signified the reception of the Holy Spirit very early became part of the rite of baptism..." See also: *Our Christian Heritage, (Church History and the Episcopal Church)*, by Powel Mills Dawley, Pub. by Morehouse-Barlow Co., N.Y., 1959, 3rd ed., 1960, p. 49-50; *Baptism For The Dead*, Adam, 1977, op. cit., p. 48; *The Other Bible*, ed. by Willis Barnstone, 1984, Harper & Row, Pub. San. Fran. "The Gospel of Philip" [2nd half of the 3rd cent. A.D.], p.96:

The Temple And Its Significance, compiled by Joseph C. Muren, Temple Publications, Ogden Utah, 1973, 3rd printing, see pp. 208-9, & saying No. 95; The Teaching of The Twelve Apostles Or, The Oldest Church Manual The Didache and Kindred Documents in the Original, by Philip Schaff, D.D. LL.D., New York: Funk & Wagnalls, Pub., Astor Place, 1890, pp. 275-6; The Nicene And Post Nicene Fathers, (2nd Series), Vol. X, St. Ambrose, On the Mysteries, Chapters VI-VIII, pp. 321-3; reprinted Aug. 1979; see also Vol. V, p. 321, Gregory, Bishop of Nyssa, 4th cent., and pp. 269-71, Ephraim Syrus, in the 15 Hymns for the feast of the Epiphany, translated by Rev. A. Edward Johnston, B.A., see Hymn III; & pp 518-25, Gregory of Nyssa; Vol. XII, pp. 152-3, see note 6; New Catholic Encyclopedia, CR 1967, by the Catholic Un. of America, Wash., D.C., Vol. I, pp. 567-8). In earlier centuries the anointing ritual was often connected with baptism, which was a ritualistic type of death, burial and the resurrection. (Colossians 2:12; Romans 6:2-6; Basil, De Baptismo; Chrysostom, Hom. xxv, In Joannem; Hom. xl, In Epist. ad Rom.; Baptism For The Dead, Adam, op. cit., pp. 9-10, & 48-9, etc.) Perhaps as time went by this type may have become part of the "Extreme Unction" which was given to a person who was sick, etc., and who was believed to be near death. And even though baptism had been the ritualistic type of death, burial and resurrection; the extreme unction was often given to those who were believed to be facing not the ritualistic type of death, but the real thing. Thus, the dying person would be anointed on the eyes, mouth, nose, ears, hands and feet. (See: Records of Christianity, Vol. II, (Christendom), by David Ayerst & A.S.T., Fisher, CR Basil Blackwell, 1977, pub. in the USA by Harper & Row, Inc., & Barnes & Noble Books, N.Y., p. 225). Upon being baptized they became a proxies for those of their friends or kindred who needed the seal of baptism in order to escape out of the spirit prison. And like Christ, they too would also bring out spirits who had been held in captivity. They would be clothed in a resurrected bodies, & garment, the garment in the mysteries being a type of this. Baptismal garments: See: The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom], By Darell Thorpe, OCT. 1993, an unpublished research paper and file. See also: Greek & Syrian Miniatures in Jerusalem, by William Henry Paine Hatch, Pub., by the Medieval Academy of Amer., Cam., Mass, 1931, p.68-9, pl.12, the baptism. Greec, xi, fol.172. See also: G. de Jerphanion, Les eglises rupestres de Cappadoce (Paris: Geuthner, 1925-28.), pl.78, 89, 103, & 119; The Salerno Ivories (Arts Sacra from Medieval Amalfi), by Robert P. Bergman, Harvard Un. Press, Lon., Eng., 1980 & Fellows of Harvard Col. fig., 169, Baptism, ivory plaque, Lugano, Thyssen-Bornemisza Collection; Art in the Early Church, by Walter Lowrie, Pub. by Phattheon Books, Wash., Sq., N.Y., 1947, pl.121 a, top portion; The Horizon History of Christianity, by the Ed. of Horizon Mag., Marshall B. Davidson, written by Roland H. Bainton, 1964- A.H.P.C.; Art & Mankind, Larousse Encyclopedia of Byzantine & Medieval Art, General Ed., Rene Huyghe, Prof. in the Col. of France, Pub. by Prometheus Press, N.Y., 1958- Auge, Gillon, Hollier-Larousse, Moreau et Cie (Librairie Larousse, Paris, this ed., 1963- Paul Hamlyn LTD, Lon. p.240, fig. 501, baptismal font in Hildesheim cathedral. See also p.237, fig.497, detail from the baptismal font in St. Bartholomew, Liege; Art of the Medieval World, by George Zarnecki, Pub. by Harry N. Abrams, Inc. N.Y., fig.154, depicting the baptism of Christ. Gospels of Etchmiadzin, 6th century A.D. Matenadaran Library (Ms. 2374), Erevan; The Book of Art (A Pictorial Encyclopedia of Painting, Drawing, & Sculpture) Origins of Western Art, texts by Dr. Donald E. Strong & others, Prof. Giuseppe Bovini, & Prof. David Talbot Rice, Peter Laske, Prof. G. Zarnecki & George Henderson, Pub. by Grolier Inc., N.Y., Montreal, Mexico City & Sydney, p.104, A. Metz School. Ivory casket, depicting baptism, 10th century A.D., Brunswick, Herzog Anton Ulrich Mus.; The Art of Byzantine Empire (Byzantine Art In The Middle Ages), by Andre Grabar, Tarns., by Betty Forster, 1st Ed., pub. in 1963, Holle Verlag G.M.B.H., Baden-Baden, Germany. English Trans., 1966, by Methuen & Co., LTD., Crown Pub., Inc., N.Y., p.125, pl.27, the baptism, a mosaic at the Hosios Lucas in Phocias, ca. 1000. Cf., p.124; Byzantine Painting (Historical & Critical Study) by Andre Grabar, Pub. by Skira Rizzoli, New York, 1979, first pub. in 1953. Page 116, in the Nave, Church of Daphni; Studies In Classical & Byzantine Manuscript Illumination, by Kurt Weitzmann, Ed. by Herbert L. Kessler, Pub. by The Un. of Chicago Press, Chic. & Lon., 1971, page 272, fig. 261, Vatican, Biblioteca. Cod. gr. 1613, p.299, Baptism of Christ; another baptismal depiction is seen on page 273, fig. 262 (Baltimore, Walters Art Gallery. Cod. W 521, fol. 38r. This is very similar to the other one mentioned. See also page 274, fig. 263, (Mount Athos, Dionysiu. Cod. 587, fol. 141v. Page 282 fig. 275 Paris, Bib. Nat. Cod. gr. 74, fol. 169r. Page 308 fig. 305 Mount Sinai, St. Catherine's Icon. 12 Feast, pp. 309, 312, fig. 308, Mount Sinai, St. Catherine's Icon. Deesis & 12 feasts. Studies In Classical & Byzantine Manuscript Illumination, Weitzmann, op. cit., p.272, fig. 261, p.274, fig.263, p.282, fig. 275, p.308-9, fig. 305, & p.312, fig.308; Iconography of Christian Art, by Gertrud Schiller, Vol.1, trans., by Janet Seligman, 1966 & 77, New York Graphic Soc. Greenwich, Conn., #364., dated c.1170 Hortus Deliciarum; Monuments of Romanesque Art, by Hanns Swarzenski, 1954 & 1967, Un. of Chic., pl.113, fig. 253 & 258, see also: Art of the Medieval World, by George Zarnecki, Pub. Harry N. Abrams, N.Y., 1975, dated "1107-1118" A.D. The baptismal font of Renier de Huy, Church of St. Barthelemy, Liege. See also: 1 Kings 7:23-4; Jer.52:20; Schiller, op. cit., #374, Manuscript Illumination, fig. 520. Lower Saxony, Codex, Trier Cath; Classical Inspiration In Medieval Art, by Walter Oakshott, 1959, Frederick A. Praeger, Pub., N.Y., Pl.III, fig., A, the Liege font, with medieval art works dated back to the 12-13th century A.D., see also: pl.III, fig.B; The Icon, by Kurt Weitzmann, & others, 1982, by Arnoldori Editore, pub. Alfred A. Knopf, N.Y., p.170. Greek work at Ohrid Tempera on wood. The Church of the Virgin Peribleptos, cent. 1300. Gallery of icons in the church of St. Clement, Ohrid, Macedonia; The Art of the Copts, by Pierre M. Du Bourguet, S. J. (Translated by Caryll Hay-Shaw) 1967 & 1971. Pub. Crown Pub. Inc. New York. pp. 176-7; La Peinture Byzantine, by Paul Muratoff, (Pub. Paris A. Weber, MCMXXXV). Plate CXXIV; Pl. CXCI; Episodes de L'Histoire de S. Jean Baptiste Detail du Tableau d' autel - Art Neo-Hellenistique (1250-1270) Academie, Sienne, pl. CCXLVII, Pl. CCXLVIII; Iconography of Christian Art, op. cit., #365; Jerusalem A History, by E.O. James, Pub. by G.P. Putnam's Sons, N.Y., Ed. by J. Boudet, p.131, the Baptism of Jesus, Barna, 14th century A.D., fresco at San Gimignano; Frescoes of the Church of the Assumption At Volotovo Polyte, Text by M.V. Alpatov, & others, pub. by Moscow Iskustvo 1977, fig.96, baptism, Fresco on the southern wall about 1380 A.D.; Byzantine Painting, Grabar, op. cit., p.190-1, this art work is part of a 6 part depiction, 2nd down on the right, "SIX OF THE GREAT FEASTS OF THE YEAR." Dated back to the 14th century A.D. Portable mosaic, Opera Del Duomo, Florence; The Decline and Fall of the Roman Empire, by Edward Gibbon, Vol.III, 1185-1453 A.D., page 437, Pub. by The Modern Library, New York, see also footnote 57 on p.437. "Framea scutoque juvenem ornant. Tacitus, Germania, c. 13." L'Iconographie De L'evangile, Aux XIVe, XVe Et XVIe Siecles, by Gabriel Millet, Pub. in Paris, Editions E. De Boccard, 1960, p.23, fig. 3, p. 25, fig. 4, & pp. 170-215; An old vestment has a number of scenes on it, one of which is the descent. (Textile Art in the Church, by Marion P. Ireland, 1966, 1971, pp. 114-115, fig. 52a). St. Gregory the Great mentions the white vestment (birrum) in which a person was clothed when he rose from the font. St. Ambrose calls the garments of the mysteries the chaste veil of innocence. While S. Cyril of Jerusalem in his lectures on the mysteries called it the garment of salvation, and said that it was a type of the cloth that Christ's body was covered in while his body was in the tomb. (N&PNF) Vol.13. p.3 Ep.6; Vol.x, pp.321-3, chap.6-7; Library of Fathers, Vol.2, p.260-66, Lec. xix-xx); Art in the Early Church, Lowrie, pl.121; Iconography of Christian Art by Gertrud Schiller, Vol.I, fig.376. Zech.3:1-4. Behold the Christ, Bainton, p.79, fig.76. Rev.7:14-17 & Christ Lore, by Fredk. WM. Hackwood, p.117. Baptism For the Dead, Roger Adam, pl.16, p.29, see his note 23, from "Cote, Archaeology, 53." Ad Fabiolam, Ep.cxxvii. Baptism for the Dead, Adam, op. cit., p.57-9 & 61). Textile Art in the Church, by Marion P. Ireland, 1966, 67, & 1971, Pub. Abingdon

Press., Nashville & N.Y., p. 73; The Toledo Museum Of Art European Paintings, (The Toledo Mus. of Art, Tol. Ohio., Dist. by Penn. State Un., Press, 1st printing 1976, Designed by Harvey Retzliff, p.389. Acc. no. 48.74. "SPIRIDION CHRYSOLORAS 17th Century. Cretan. The Baptism of Christ."; Treasures From The Kremlin, (An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art, N.Y., May 19-Sept. 1979, and Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980), Pub. by Metro. Mus., of Art, N.Y., Distrib. by Harry N. Abrams, Inc., pp.70 & 166, pl.39. One of the traditions that preserved in part the use of baptismal garments, in later centuries was the festival known as "Whitsuntide", Whit Sunday, or "White Sunday." (CELEBRATIONS (The Complete Book of American Holidays), by Robert J. Myers, with The Editors of Hallmark Cards, Doubleday & Co., Garden City, N.Y., 1972, pp.108 & 156-7; A Holiday Book, Easter, by Lillie Patterson, 1966, pp.21-22; A Crowell Holiday Book, Easter, by Aileen Fisher, 1968, Pub. Thomas Y. Crowell Co., N.Y., pages not numbered; The Facts On File Encyclopedia Of World Mythology And Legend, by Anthony S. Mercante, 1988, Facts On File, N.Y., Oxford, p.673; Concise Dictionary of Holidays, Raymond Jahn, Pub. by Philosophical Library, N.Y., 1958, p.100; A Dictionary of Days, by Leslie Dunkling, Pub. Facts On File Pub., N.Y., N.Y., Oxford, England, p.131; Easter And Other Spring Holidays, by Gilda Berger, Pub. by Franklin Watts, N.Y., Lon., Toronto, Sydney 1983, A First Book, p.38; Biblical Myths & Mysteries, by Gilbert Thurlow, Pub. by Octopus Books, 1974, London, p.64). Rev. 1:6; 2:17; 3:4-5, 12, 21, 10:7; Rom.16:25; 1 Cor.2:7; 4:1; Col.2:1-3; 1 Tim.3:8-9. & Historical Commentaries on the State of Christianity, Dr. Johann L. Mosheim, 1854, Vol.1. pp.77, 127, 373, 391, Vol.2 p.472. Gen.3:21; Ex.28:2; 29:4-30; 40:7-16; Lev.14:14-29; Num.18:8; Isa.1:16-18; 22:21-3; 52:15; Ezk.36:24-27; 41:1-23; 42:14; 44:17-21, etc. ANF 2: p.49-50, 54, 91-3, 104-5, 174, 198-200, 203-6, 209-11, 213, 215-219, 231, here Clement of Alex., mentions being anointed & clothed in a garment, symbolic of Christ. He also made reference to "the robe of immortality". See also p.234, 253-56, 265-6, 271, 302-3, 312-13, 461-2, etc. Monuments of Romanesque Art, Hanns Swarzenski, 1954 & 1967, Un. of Chicago Press, pl. 20, fig.45, pl.173, fig. 380, & 381, pl.173; Anastasis, Kartsonis, p.72, etc.; An Illustrated History of England, by F.E. Halliday, 1967-8, The Viking Press, N.Y., p.47, an art work depicting souls riding up on a garment in the hands of the angel ("St. Michael") towards God. (12th century A.D. Shaftesbury Psalter.); The Painted Romanesque Ceiling Of St. Martin In Zellis, Text by Ernst Murbach, Pub. by Frederick A. Praeger, N.Y., & Wash., 1967, English trans., see: J-II; The Toledo Museum of Art European Paintings, Pub. by the Tol. Mu. of A., Toledo Ohio, Dist. by Penn. State Un., Press, 1976, p.389, Spiridion Chrysoloras 17th century A.D.; The Voices of the Cathedral, by Sartell Prentice, 1938, p.174; Byzantine Wall Painting In Asia Minor, Plates II, by Marcell Restle 1967, pl.28, & pl.203; Italy, by Mercury Art Books, Florence: Edizioni Mercurio 1954-7, p.231; Ethiopia Illuminated Manuscripts, by Otto A. Jager, Pub. by the NY Graphic Soc. & Unesco, pl.13; Ludmila Kybalova's book: Coptic Textiles, 1967, p.68-69 fig.15-16, & p.34; BYU Un., Studies Vol.22, Winter 1982 #1 pp.31-45, St. Ambrose, (Hamman, Traite des Mysteries in L'Initiation Chretienne, p.74; B.Y.U. Studies, Vol.22, Winter 1982, #1, p.31-45. Heb. 10:16-22; Brigham Young Un. Studies Vol.22, Winter 1982 #1, p.31-45, Clothed Upon: A Unique Aspect of Christian Antiquity, by Blake Ostler; The Gospel Of Philip, by R. Mcl. Wilson, B.D., Ph.D., p.87-91, etc. We read of garments which were used as part of the baptismal ordinances, & which were symbolic types of what happens to the spiritual & mortal bodies. Thus, in some cases the garment in many Gnostic & even anti-Gnostic sources, is symbolic of the body. (p.87-91).

1941- The Pastor Hermas, I, Chap. II, tells the leaders of the Church to be righteous, steadfast, and doubt not, so that when they died their "passage" or otherworld journey "may be with the holy angels." (The Ante-Nicene Fathers, 2, p. 11). Clement of Alex., with the help of symbolical types, wrote that the three days that Christ was in the grave, having risen on the 3rd day. These things were a type of the 3 immersions, or "The three days may be the mystery of the seal, [n. Baptism. Into the Triad] in which God is really believed." Clement then seems to hint to how Abraham had been in the realms of the dead & had been initiated by the angel. He hints to the type of baptism being as a type of the realm of the dead, for Abraham was "in the realms of generation," or baptism. (The Ante Nicene Fathers, 2: p.462.) Huge Nibley tells us that R. Akiba, cited by S. A. Horodezky, wrote that the Jews "...once taught that when Michael & Gabriel lead all the sinners up out of the lower world, 'they will wash & anoint them of their wounds of hell, & clothed them with beautiful pure garments & bring them into the presence of God.'" (What is a Temple, by Huge Nibley, (IDE-T), (The Idea of a Temple in History), Reprinted by F.A.R.M.S., from: The Millennial Star 120 (Aug. 1958), p.228-237, see pages 234, & 249, ft. nt.s 52, op, cit., & 56. R. Akiba, cited by S. A. Horodezky, in Monatsschr.f. Gesch. u. Wins. des Judentums LXXII. 505.

1942- Butler's Lives of the Saints, revised edition by Herbert Thurston, S.J., & Donald Attwater, Vol.III, July, August, September, Pub. P.J. Kenedy & Sons, NY, 1956, p.678-9. Deutsche Spatgotische Malerei, 1430-1500, Alfred Stange, Karl Robert Langewiesche Nachfolger, 1965, see p. 14. Some stone works, a number of angel "hold the hands of the little persons whom they cover with their mantels. These are symbols of the souls tenderly borne to paradise." (Holy days and Holidays, (The Medieval Pilgrimage to Compostela), by Horton and Marie-Helene Davies, Pub. Lewisburn, Bucknell Un., Press, Lon., & Toronto, 1982, p.147, see also pp.140-49. An interesting depiction of Christ's descent shows Christ clasping the wrists of Adam and Eve, but also angels descend down into an open pit, perhaps to also raise souls up out of the underworld. (Handbuch Der Ikonenkunst, Slavisches Institut Munchen, 1966, 71, 125, 144, 157, & 308).

1943- Heaven & Hell in Western Art, by Robert Hughes, 1968, p. 180-191. Encyclopedia Of World Art, Pub. by McGraw-Hill Book Co., N.Y., Toronto, Lon., 1960), Vol. III, pl. 12.

1944- Death & the Afterlife in Modern France, by Thomas A. Kselman, Princeton Un. Press, Princeton, N.J., 1993, p.87-88, no.5 "Another Angel in Heaven. Holy card distributed by Bouasse-Lebel, mid-nineteenth century". A child died & was carried into heaven by angels. In some cases, dead children were considered to have become angels whose prayers in Heaven would redeem their entire family. On p. 120, fig. 7, shows an angel clasping the hands of a soul being raised out of the fires of purgatory. Church Monuments in Romantic England, by Nicholas Penny, (Pub. for the Paul Mellon Centre for Studies in British Art by Yale Un. Press, New Haven & Lon., 1977, see p. 90-97, figs. 66-72, p. 98, fig. 74 shows an angel grasping the hands of a couple of souls who were resurrected. On p.102-3, an angel ascend with a soul towards heaven, p. 127, fig. 94; Archaeological Discoveries, Mancini, p. 168. In coming up out of the font, (again, the font was a type of the spirit prison, grave, limbo, hades, the pit, etc.,) the Lord would reach down to clasp their hand. Clement seems to hint to this, when he wrote concerning the descent of Christ into hades. "For some the Lord exhorts, and to those who have already made the attempt he stretches forth His hand, & draws them up." ANF 2:490-2, Isa.42:6-7). This is what we see many times in the art works of the harrowing of hell, the descent, etc. (Anastasis, Kartsonis, p.72, etc. Gothic Painting I, p.48; Christian Art, C.R. Morey, p.86; The Human Story, Europe In The Middle Ages, by Michel Pierre, Morgan -- Antoine Sabbagh, Pub. by Sliver Burdett Press, Englewood Cliffs, New Jersey, 1988, see p. 34, orig. pub. 1986 by Casterman, under the title: L'Histoire des Hommes: L'Europe du Moyen Age.) An Illustrated Cultural History Of England, by F.E. Halliday, 1967-8, A Studio Book, The Viking Press, NY, p.47 & p.68: "Opus anglicanum. English ecclesiastical embroidery was recognized as the finest in medieval Europe. Detail from the Syon Cope, c. 1280. The Gospel Of Philip, by R. Mcl. Wilson, Pub., A.R. Mowbray, London, p.179; Art in the Early Church, by Walter Lowrie, Pub. by Phatheon Books, Wash.,

Sq., NY, NY, 1947, pl. 121 a, top portion; The Horizon History of Christianity, by the Ed. of Horizon Mag., Marshall B. Davidson, written by Roland H. Bainton, 1964- A.H.P.C.; The March Of The Cross, by Leonard W. Cowie, 1962, (First Pub. in Great Britain by Weidenfeld & Nicolson LTD. 1962), & 1st pub. in the USA by McGraw-Hill Book Co., Inc., NY, Toronto, & Lon., 1962, p.58, fig.61; Studies In Classical & Byzantine Manuscript Illumination, p.272; The Life Of Our Lord In Art, With Some Account Of The Artistic Treatment Of The Life Of St. John The Baptist, by Estelle M. Hurl, 1898, Boston & NY., Houghton, Mifflin & Co., The Riverside Press, Cambridge, MDCCCXCVIII, p. 314, XXVII, The Descent into Limbus. According to the "Latin Gospel of Nicodemus, Christ was occupied with the liberation of the souls of the patriarchs and prophets of the old dispensation. In the typical composition Christ carries the resurrection banner, and standing on a higher level reaches out a helping hand to the company of long-bearded old men who flock eagerly towards him with lifted faces and outstretched arms." See also: Monumente Istoriei Bisericești Din Mitropolia Moldovei Si Sucevei, 1974, p. 41, figs. 23-4; Art Treasures of Eastern Europe, by Anthony Rhodes, 1940, Pub., by G.P. Putnam's Sons, N.Y., one of the wall paintings from the Boyana Church shows Christ's descent into hell. With his right hand, Christ grasps the left wrist of Adam to raise him. In some cases, during the early Christian baptismal mystery the catechumens would receive a new name, take a baptismal vow or oath, strip their old garments to receive new ones, and would be guided by the hand. They must have also received a number of hand grips similar to the ones depicted in the art works that show Christ's descent in to the underworld, etc., and his ascension into heaven, etc. They also received the imposition of hands--(laying on of hands on their heads), and would pass through a veil or curtain that was hung across the font. This was all part of their ritualistic journey through the different realms on towards the higher realms. The Nicene And Post Nicene Fathers, Vol. 7, S. Cyril of Jerusalem, Intro. Catechetical Instruction, 11-35; Select Writings And Letters, of Athanasius, Bishop of Alexandria, by Archibald Robertson, p. 49-50, Incarnation of the Word, 25.

1945- From having witnessed an infant baptism in a Catholic church in the Salt Lake City, Utah area, during about the 1990s. The priest anointed the head, poured water on the baby's head, someone answered as proxy for the child, & the Godparents promised to watch over & teach the child the meanings of the rite, when the child later grew up and could understand more fully the rituals. A white bib like cloth, the Priest told me, when I asked, represented the white garments that those baptized would be clothed in, in earlier centuries. See also: J. M. Sjødahl, The Reign of Antichrist, Or The Great "Falling Away," (SLC, Utah: Deseret News Press, 1913), 24-30, & 36-45. (Dr. Ludwig Ott, Fundamentals of Catholic Dogma, (Rockford, Illinois: Tan Books and Publishers, Inc., 1974), p. 360, says that after the infant baptism, later when the child attains the use of reason, "...they are obliged to fulfil the baptismal vows taken on their behalf by their godparents." In other words, the Godparents had taken the baptismal vows by proxy for and in behalf of the infant, who couldn't speak, being so young as to not understand how to respond to the vows. Earlier editions published in English, 1955, by the Mercier Press, Limited. Fourth edition 1960. First published in German in 1952, under the title: Grundriss der Katholischen Dogmatik, by Verlag Herder, Freiburg).

1946- A later Christian mosaic on the cupola of the Baptistry of S. Giovanni, Florence, 13th century A.D., shows an angel conducts the souls of the virtuous to the door of paradise. Another angel is standing inside the half-open door and welcomes a soul by clasping, with the right hand, the soul's right hand. (Heaven and Hell in Western Art, Huges, p.180-191. History of Italian, Renaissance Art, Hartt, 4th ed., 1994, p. 59, colorplate 19, dated in this source as being the 2nd half of the 13th century A.D. In the Gospel of Nicodemus, "all the saints were joined together, hand in hand, and the Lord Jesus laid hold on Adam's hand, and ascended from hell, and all the saints of God followed him." (Citing from Nic. Apoc. chap. 16 & 19). When the saints arrived in paradise, two "very ancient men" met them, and they were asked by the saints: "Who are ye, who have not been with us in hell, and have had your bodies placed in paradise?" One of them answered: "I am Enoch, who was translated by the word of God". The other man was Elijah the Tishbite. (Nic. Apoc. 20), mentioned by Doane in his Bible Myths, pp. 211-214. Examples of white garments worn by those on Christ's right hand side, in Last Judgment scenes, & those on Christ's left hand side, souls that are without the white garments, but who are naked, is seen in a 14th century work from the School of Rimini. See: Michael Kerrigan, A Dark History: Catholic Church, Schisms, Wars, Inquisitions, Witch Hunts, Scandals, Corruption, (New York: Metro Books, 2014), 8-9. See also pages 82-83, Jacopo Tintoretto's take on Purgatory, 1560. Naked souls further down in purgatory are being embraced, grasped hold of by angels descending to rescue them, as the prayers for the dead are being performed by others in their behalf. The ascending naked souls also grasp onto the angels too, and are eventually clothed in ascension clothing, as suggested by a soul thus clothed upon, further up in the arms of an angel. On page 83, is the Last Judgment, 1506-08, by Hieronymus Bosch. The post-war in heaven battles between good angels & demons, continues, as angels, armed with standard-lance weapons, swords, help rescue souls out of the hellish conditions. The cross-banner-lance being used by an angel to defeat a fallen demon, is like the ones Christ used, during his descent into hell, hades, limbo, & purgatory. Naked souls in a fiery river, are being pulled out, by their wrists, by angels. Other naked souls, not yet clothed in ascension robes, are being guarded as they begin their escape from the demons that torment other naked souls, on Christ's left hand in this judgment scene. See also: Alice K. Turner, 1993, The History of Hell, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Anna D. Kartsonis, Anastasis, The Making of An Image, (Princeton, New Jersey: Princeton University Press, 1986). Chandler Rathfon Post, A History of Spanish Painting, (Cambridge, Massachusetts: Harvard University Press, 1930-1958). (New York: Kraus reprint Company, 1970's), numerous volumes offer numerous examples of the war in heaven, Michael defeating the devil. Christ's descent, etc. Charles De Tolnay, 1965, Hieronymus Bosch, (Holle Verlag). Colleen McDannell and Bernhard Lang, Heaven: A History, (New Haven and London: Yale University Press, 1988). Craig Harbison, The Last Judgment in Sixteenth Century Northern Europe, (New York, U.S.A., and London, England: Garland Pub. Inc., 1976). Laurie Schneider Adams, A History of Western Art, (Boston, etc.: McGraw Hill, 1994, 1997, 2001, Third Edition), p. 186-187, figures 12.6 & 12.7. West portal with tympanum, Sainte-Foy, Conques, c. 1130, stone work showing The Last Judgment. Christ enthroned, in a mandorla symbol, his right hand raised, his left down. Those on the right are saved, those on the left are being thrust & pushed by demons, down to the jaws of hell. In hell naked souls are being tormented by demons. Those on the right are also clothed in ascension clothing, and are being greeted by St. Peter at the door to paradise, by hand clasping. In another section, an arm reached down towards a clothed person. On pages 188-89, figures 12.9 & 12.10. Gislebertus, Last Judgment, tympanum of the west portal, Cathedral of Saint-Lazare, Autun, Burgundy, c. 1120-1135. In the Romanesque stone work, on Christ's right hand, an angel lifts a soul up by the hands. On the left, the weighing of souls judgment. The archangel Michael's robes become protective coverings for souls, as "...two little souls huddle under his robe for protection. This is similar to souls depicted under the protective cloak or cape of the Virgin Mary. See: Vincent Cronin, Mary Portrayed, (London, England: Darton, Longman & Todd, 1968). Horst de la Croix and Richard G. Tansey, GARDNER'S ART THROUGH THE AGES, Eighth Edition, (Gardner, Helen, 1986), (San Diego; New York; Chicago; Atlanta; Washington, D.C.; London; Sydney; Toronto: Harcourt Brace Jovanovich, Publishers HBJ), p. 361-62, figs. 9-30 & 9-31, Last Judgment scene of Gislebertus. Robert G. Calkins, 1979, Monuments of Medieval Art, (Ithaca, London, New York: E. D. Dutton, Cornell Un. Press, 1985, 4th printing, 1993), 102-103, fig. 84.

1947- John P. Lundy, Monumental Christianity,... NY: J. W. Bouton, 1875 & 1882, 380-1.

1948- Art of The Early Middle Ages, text by Francois Souchal, Pub. by Harry N. Abrams, N.Y., p. 134, A font shows inscriptions of scenes from the life of Christ. Christ in glory appears in a mandorla surrounded by symbols representing the Evangelists. Below are monsters symbolic of the forces of Evil, they are being crushed by "the grace of baptism." A font at EARDISLEY (HEREFORDSHIRE), ST. MARY MAGDALENE, is goblet/shaped and dates back to 1145 A.D. On it is a depiction of the descent, for with his left hand, Christ clasps the wrist of Adam to raise him up out of limbo. See: Romanesque Art In Europe, edited by Gustav Kunstler, 1968, Pub. New York Graphic Soc., LTD., Greenwich Connecticut, p. 264-5, fig. 226; see also: Roger J. Adams, The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead, (unpublished manuscript 1977); Huge Nibley's Baptism for the Dead in Ancient Time, Improvement Era 51-2, (Dec. 1948-- April 1949, see also note 35, Evang. Nicodemi, c. 15; Tischendorf, Evangelia (Leipzig, 1876), 389-91. Bernard M. Foschini, Those Who Are Baptized for the Dead, Catholic Biblical Quarterly 13 (1951): 328-44; The Temple in Antiquity, edited by Truman Madsen, 1984, p. 12, & note 37 on p. 18. Nicodemus was the disciple of Christ as referred to in John 3:1; 7:50; 19:39. In Nicodemus 21:1-3, two sons of the high priest of Simeon were among those resurrected from the dead at the time of the resurrection of Christ (Matt. 27:52). They were also baptized in the river of Jordan. Second Gospel of Nicodemus, in 14 Sacred Books and Literature of the Far East, p. 360, Chapter 27. The angel Michael appointed them to go and preach the resurrection, but first, they were to go and be baptized at the river Jordan. Thus, they went and were baptized with the other dead who had arisen. See also: Christ Lore, Hackwood, p. 163-4; The Sacred Books And Early Literature Of The East, Horne, p. 23-24, & p. 30, 36, 41. During the rite of baptism for the Adam who was once dead, as with the others, they were promised that they would be raised up during Christ descent, and would be baptized, and anointed with oil, and then would ascend into paradise with archangel Michael as their guide. Pages 327-380, for different versions of the Gospel of Nicodemus. Francis Bond, Fonts and Font Covers, (London, NY, & Toronto: Henry Frowde, Oxford University Press, 1908).

1949- Christian Mythology, Every, 65; The 40 Days, King, 1949, 15-20. By Study & Also By Faith, Vol. 1, ed, John M. Lundquist & Stephen D. Ricks, 1990, DBC & FARMS, Provo & S.L.C., Ut., 225-256, & p. 325, n.126.

1950- Robert Huges, 1968, Heaven and Hell in Western Art, pp. 180-191; Encyclopedia Of World Art, (New York, Toronto; London, England: McGraw-Hill Book Co., 1960), vol. 3, pl. 12.

1951- Darell Thorpe, The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom], (SLC, Utah: R.H.&P.S. Oct. 1993). William Henry Paine Hatch, Greek & Syrian Miniatures in Jerusalem, Cam., Mass.:The Medieval Academy of America, 1931, 68-9, pl.12, the baptism. Greece, xi, fol.172. See also: G. de Jerphanion, Les eglises rupestres de Cappadoce (Paris: Geuthner, 1925-28.), pl.78, 89, 103, & 119; Robert P. Bergman, The Salerno Ivories, Arts Sacra from Medieval Amalfi, (London, England: Harvard University Press, 1980 & Fellows of Harvard Col.), fig., 169, Baptism, ivory plaque, Lugano, Thyssen-Bornemisza Collection; Walter Lowrie, Art in the Early Church, (Washington Square, New York, New York: Phatheen Books, 1947), pl.121 a, top portion. Marshall B. Davidson, written by Roland H. Bainton, The Horizon History of Christianity, Editors of Horizon Mag., 1964- A.H.P.C.; Art & Mankind, Larousse Encyclopedia of Byzantine & Medieval Art, General Ed., Rene Huyghe, Prof. in the Col. of France, Pub. by Prometheus Press, NY., 1958- Auge, Gillon, Hollier-Larousse, Moreau et Cie (Librairie Larousse, Paris, this ed., 1963- Paul Hamlyn LTD, Lon. p.240, fig. 501, baptismal font in Hildesheim cathedral. Page 237, fig.497, detail from the baptismal font in St. Bartholomew, Liege; Art of the Medieval World, by George Zarnecki, Pub. by Harry N. Abrams, Inc. N.Y., fig.154, depicting the baptism of Christ. Gospels of Etchmiadzin, 6th c. A.D. Matenadaran Library (Ms. 2374), Erevan; The Book of Art (A Pictorial Encyclopedia of Painting, Drawing, & Sculpture) Origins of Western Art, texts by Dr. Donald E. Strong & others, Prof. Giuseppe Bovini, & Prof. David Talbot Rice, Peter Laske, Prof. G. Zarnecki & George Henderson, Pub. by Grolier Inc., N.Y., Montreal, Mexico City & Sydney, p.104, A. Metz School. Ivory casket, depicting baptism, 10th century A.D., Brunswick, Herzog Anton Ulrich Mus.; The Art of Byzantine Empire, Byzantine Art In The Middle Ages, Andre Grabar, Tarns., by Betty Forster, 1st Ed., pub. in 1963, Holle Verlag G.M.B.H., Baden-Baden, Germany. English Trans., 1966, by Methuen & Co., LTD., Crown Pub., Inc., N.Y., p.125, pl.27, the baptism, a mosaic at the Hosios Lucas in Phocias, ca. 1000. Cf., p.124; Byzantine Painting, Historical & Critical Study, Andre Grabar, Pub. by Skira Rizzoli, New York, 1979, first pub. in 1953. Page 116, in the Nave, Church of Daphni; Studies In Classical & Byzantine Manuscript Illumination, by Kurt Weitzmann, Ed. by Herbert L. Kessler, Pub. by The Un. of Chicago Press, Chic. & Lon., 1971, page 272, fig. 261, Vatican, Biblioteca. Cod. gr. 1613, p.299, Baptism of Christ; another baptismal depiction is seen on page 273, fig. 262 (Baltimore, Walters Art Gallery. Cod. W 521, fol. 38r. This is very similar to the other one mentioned. See also page 274, fig. 263, (Mount Athos, Dionysiu. Cod. 587, fol. 141v. Page 282 fig. 275 Paris, Bib. Nat. Cod. gr. 74, fol. 169r. Page 308 fig. 305 Mount Sinai, St. Catherine's Icon. 12 Feast, pp. 309, 312, fig. 308, Mount Sinai, St. Catherine's Icon. Deesis & 12 feasts. Studies In Classical & Byzantine Manuscript Illumination, Weitzmann, op. cit., p.272, fig. 261, p.274, fig.263, p.282, fig. 275, p.308-9, fig. 305, & p.312, fig.308; Iconography of Christian Art, by Gertrud Schiller, Vol.1, trans., by Janet Seligman, 1966 & 77, New York Graphic Soc. Greenwich, Conn., #364., dated c.1170 Hortus Deliciarum; Monuments of Romanesque Art, by Hanns Swarzenski, 1954 & 1967, Un. of Chic., pl.113, fig. 253 & 258, see also: Art of the Medieval World, by George Zarnecki, Pub. Harry N. Abrams, N.Y., 1975, dated "1107-1118" A.D. The baptismal font of Renier de Huy, Church of St. Barthelemy, Liege. See also: 1 Kings 7:23-4; Jer.52:20; Schiller, op. cit., #374, Manuscript Illumination, c. 1200. Lower Saxony, Codex, Trier Cath; Classical Inspiration In Medieval Art, by Walter Oakshott, 1959, Frederick A. Praeger, Pub., N.Y., Pl.III, fig., A, the Liege font, with medieval art works dated back to the 12-13th century A.D., see also: pl.III, fig.B; The Icon, by Kurt Weitzmann, & others, 1982, by Arnoldori Editore, pub. Alfred A. Knopf, N.Y., p.170. Greek work at Ohrid Tempera on wood. The Church of the Virgin Peribleptos, cent. 1300. Gallery of icons in the church of St. Clement, Ohrid, Macedonia; The Art of the Copts, by Pierre M. Du Bourguet, S. J. (Trans. by Caryll Hay-Shaw) 1967 & 1971. Pub. Crown Pub. Inc. NY., p. 176-7; La Peinture Byzantine, by Paul Muratoff, (Pub. Paris A. Weber, MCMXXXV). Plate CXXIV; Pl. CXCI; Episodes de L'Histoire de S. Jean Baptiste Detail du Tableau d'autel - Art Neo-Hellenistique (1250-1270) Academie, Sienne, pl. CCXLVII, Pl. CCXLVIII; Iconography of Christian Art, op. cit., #365; Jerusalem A History, by E.O. James, Pub. by G.P. Putnam's Sons, N.Y., Ed. by J. Boudet, p.131, the Baptism of Jesus, Barna, 14th century A.D., fresco at San Gimignano; Frescoes of the Church of the Assumption At Volotovo Poly, Text by M.V. Alpatov, & others, pub. by Moscow Iskustvo 1977, fig.96, baptism, Fresco on the southern wall about 1380 A.D.; Byzantine Painting, Grabar, op. cit., p.190-1, this art work is part of a 6 part depiction, 2nd down on the right, "SIX OF THE GREAT FEASTS OF THE YEAR." Dated back to the 14th century A.D. Portable mosaic, Opera Del Duomo, Florence; The Decline and Fall of the Roman Empire, by Edward Gibbon, Vol.III, 1185-1453 A.D., page 437, Pub. by The Modern Library, New York, see also footnote 57 on p.437.

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Le Jugement dernier, Hospice de Beaune. Showing, among other things, an angelic guide clasping the hands of a soul as a number of souls are guided over towards the door way to paradise. See also fig. CCXVII. -b. (688), Bosch. The angelic guides help the blessed as they ascend up through a tunnel towards paradise. On p. 309, fig. CCXIX, Hans Memling. (693), the naked souls ascend up stairs towards Peter and clasp his hand as they ascend towards the doors to paradise. See also: Hieronymus Bosch, by Charles De Tolnay, 1965, by Holle Verlag, pp. 109-115; Romanesque Art In France, by Joseph Gantner & Marcel Pobe, 1956, Thames and Hudson, pl. 135, & p.64. Peter clasp the hand of souls ascending towards the door of paradise. A hand extends to greet a soul. See also: The Horizon History of Christianity, by Roland H. Bainton, English ed., 1964, Pub. by American Heritage Pub., Co., pp. 214-15; Heaven and Hell In Western Art, by Robert Hughes, 1968, pp. 188-190; The Golden Age of English Manuscript Painting (1200-1500), by Richard Marks and Nigel Morgan, 1981, Pub. by George Braziller Inc., N.Y., Fig. III, Portrait of William de Brailles, Cambridge, Fitzwilliam Museum, MS. 330. Detail from a single leaf of the Last Judgment, p.9, showing Peter extending down to clasp the hand of a person, while on the other side an angel clasps the wrist of a soul who seems to be one in many who are being rescued from hell. Another source says that one of the angels who protects and guides soul into heaven is Michael the Archangel, for "He receives the souls of the saints, and leads them into the Paradise of bliss." (The Golden Legend of Jacobus de Voragine, op. cit., p. 578). A depiction of the harrowing of Hell shows Christ delivering the souls out of the jaws of hell, while an angel behind him thrusts a monstrous demon with a lance. (The Winchester Psalter, by Francis Wormald, Pub. N.Y. Graphic Soc., LTD, Harvey Miller & Medcalf 1973, fig. 27).

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- 2056- Nibley, *Mormonism & Early Christianity*, p. 121-167. Numerous radio shows over the last two decades have held included many discussions about Christ's descent into hell and baptism for the dead. KZZI 1510 AM, West Jordan, Utah; KTKK 630 AM, Salt Lake City, Utah, and on KSL 1160 AM, Radio One, 1230 AM.
- 2057- J. Rendel Harris, *The Odes and Psalms of Solomon* (Cambridge: Cambridge University, 1909), 123.
- 2058- <http://www.newadvent.org/cathen/02274a.htm> https://en.wikipedia.org/wiki/Fountain_of_Life Rev. 7:14. Archaeological Discoveries, (Relative to the Judaeo-Christians), Historical Survey by Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, pp.165-170, & fig.39, on p.166, "Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278)". And: Christ Lore (Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church, by Fredk. WM. Hackwood, F.R.S.L., Pub. in Lon. 1902, Elliot Stock, repub. by Gale Research Co. Book Tower, Detroit, 1969, p.117, "Washing in the Blood of Christ. From an old Florentine tract in defense of Savonarola." And: The Encyclopedia Of Visual Art, Biographical Dictionary of Artists, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol.6, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. Nouveau Musee des Beaux-Arts, Le Havre". Kathleen Cohen, *Metamorphosis Of A Death Symbol, The Transi Tomb in the Middle Ages and the Renaissance*, (Berkeley, Los Angeles, California; London, England: University of California Press, CR by the Regents of the University of California, 1973), p. 104—09; Paul Muratoff, *La Peinture Byzantine*, (Paris, France: A. Weber, MCMXXXV), plate XCVII, *La Crucifixion - Art Byzantin (vers 1100) - Mosaïque Couveni de Daphni (Attique)*, Christ's blood flows down on to a skull below the crucifixion of Christ. See also: Frederick Hartt *History of Italian, Renaissance Art, Painting, Sculpture, Architecture*, 4th edition, (Harry N. Abrams, Inc., 1994), p. 44, fig. 19. Byzantine. Crucifixion, 11th century. Mosaic. Monastery Church, Daphni, Greece. See also: Hackwood, *Christ Lore*, pp. 117, 162; Timothy Verdon & John Henderson, *Editors, Christianity And The Renaissance, Image and Religious Imagination in the Quattrocento*, (Syracuse, New York: Syracuse University Press, 1990), pp. 136—142, 150—51, figure 5.1, *The Tree of Life, mosaic. Rome, San Clemente, early 13th century A.D.*, see also fig. 5.2, painted by Pacino di Bonaguida, now in the Accademia in Florence, early 14th century. Figures 5.13, & figure 5.10. "If Christ is the fruit of the tree, then surely the water that flows beneath it is his redeeming blood." (Ibid., p. 155). See also note 30 on pp. 141 & 158; *Christianity And The Renaissance*, p. 12-15, & 135-6; Cohen, *Metamorphosis Of A Death Symbol*, p. 104-119; Clement, *A Handbook of Legendary And Mythological Art*, pp. 298-99; Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (New York; London: Garland Pub., 1988), Thesis submitted to the University of Nottingham for the degree of Doctor of Philosophy, Oct. 1972), p.226-28, 236—43, & 251—52, 338; Docteur Paul Thoby, *Le Crucifix, Des Origines au Concile de Trente*, (Bellanger Nantes), Plate XXVII, No. 63, Paris. Musee de Cluny. Ivoire (Xle Siecle), showing Christ on the cross with his blood flowing down from his wounds into a chalice. See also: Christe, Velmans, Losowska and Recht, *Art of the Christian World A.D. 200-1500, A Handbook of Styles and Forms*, p. 94, fig. 193, p. 95, fig. 195. *Ottoman Art: Ivories, Crucifixion, ivory panel, Cologne, Germany, c. 1000, Mus. de Cluny, Paris*). See also: Hartt, *History of Italian, Renaissance Art*, 4th edition, 1994, p. 58, colorplate 18, c. 1230. Descent depiction below crucifixion scene. *The Lost Books of The Bible and the Forgotten Books of Eden*, (USA, Newfoundland: World Bible Publishers, Inc., 1926 and 1927), *The First Book of Adam and Eve*, p. 5-28, see Book One, chaps 3-15 & chapter xlii, verses 5-8, p. 28, p. 8-10, 26-8, 30. *Isaiah 1:15-20*.
- 2059- http://www.copticchurch.net/topics/thecopticchurch/sacraments/1_baptism.htm <http://www.daytonlatinmass.org/wp-content/uploads/2009/05/blessing-of-water.pdf> <http://www.liturgies.net/Epiphany/Baptism/water.htm> <http://www.newadvent.org/fathers/3405.htm> https://en.wikipedia.org/wiki/Holy_water_in_Eastern_Christianity#Great_Blessing_of_Waters_at_Theophany
- 2060- On the internet, there still might be different editions of Bond's, such as on the Internet Archives. https://en.wikipedia.org/wiki/Holy_water_in_Eastern_Christianity#Great_Blessing_of_Waters_at_Theophany http://www.copticchurch.net/topics/thecopticchurch/sacraments/1_baptism.htm Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). <http://www.antiochian.org/midwest/holy-baptism-and-chrismation> <http://www.orthodoxartsjournal.org/the-samaritan-woman-baptism-and-the-hexagon/>
- 2061- J. G. Davies, *The Architectural Setting of Baptism*, (Lon., Eng.: Barrie & Rockliff, 1962), 95—97, H. Gee & W. J. Hardy, *Documents Illustrative of English Church History*, 1896, 122f.
- 2062- <https://youtu.be/C0tYFqxIQHM?t=825> You Tube: The Story of John Wycliffe. Official title: "John Wycliffe: The Morning Star," (1984), written by J. Spurlin, directed by Tony Tew, Screenplay, Douglas McIntosh. Starring Peter Howell as Wycliffe, Peasant Husband, Sebastian Abineri, Peasant Wife, Anna Lindup. Producers, Ken Curtis, Tony Tew, (USA: Gateway Films, released Nov. 1984). See also: Katharine Briggs, *An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, & Other Supernatural Creatures*, (NY: Pantheon Books, 1976), 30-31, 33, 54, 92-93, 97-98, 110-111, 134-35, 136-39, 232, 298-99, 318-20, 335-6, 381-82. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978). Linda J. Ivanits, *Russian Folk Belief*, (Armonk, New York & London England: M. E. Sharpe, Inc. 1989). <https://archive.org/search.php?query=John%20Wycliffe> See also art works of fallen angels, in later centuries: <https://jhna.org/articles/heronimus-bosch-issue-of-origins/> - See also this lengthy article on fairies & lore: <https://ericwedwards.wordpress.com/2015/08/14/the-origin-and-lore-of-fairies-and-fairy-land/>
- 2063- J.G. Davies, *The Architectural Setting of Baptism*, Eng.: Barrie & Rockliff, 1962, 94. J. Strype, *Ecclesiastical Memorials*, I, 2, 1832, 262, 265. Parker Society, P. S., 1844, p. 207, 231.
- 2064- Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines and Practices*, (Idaho City, Idaho: Deseret News Press, 1961), 46—87. Louis Herbert, (Editor), *The Mythology of All Races*, (Boston: Marshall Jones Company, MDCCCXVIII), in 13 vols, see vol. 3, *Slavic*, by Jan Máchal, Ph.D., p. 253—255. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 ed., earlier editions by Crown Pub., 1978), 3, 8, 63—65, 71, 78—80, 122—123, 148—150, 157—161, 214—215, 219, 246—247, 258—261, 403, especially for Slaves, p. 490—91. Charles Phillips, Michael

Kerrigan, Consultant: Dr. Elizabeth Warner, *Myths and Mankind*, (series), volume entitled: *Slavic Myths and Mankind, Forests of Vampire*, (Amsterdam: Time-Life Books, BV, 1999, Text Duncan Baird Publishers, 1999), section entitled: *Spirit Masters & Little Demons*, by Michael Kerrigan, see *Siren of the Stream* on p. 66–6.

2065- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 43–178. Pater Cramer, *Baptism and change in the early Middle Ages*, c. 200-c. 1150, (Cambridge, England; New York, New York, USA: Cambridge University Press, 1993). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Thomas Armitage, D.D., LL.D., *A History Of The Baptists*, (New York: Bryah, Taylor, & Chicago: Morningside, 1887). Wolfred Nelson Cote, (Missionary in Rome), *Baptism and Baptistries*, (Philadelphia: The Bible and Publication Society, 1877). Wolfred Nelson Cote, *The Archaeology of Baptism*, (London: Yates & Alexander, 1876). Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines and Practices*, (Idaho City, Idaho: Deseret News Press, 1961), 46–87. Louis Herbert, (Editor), *The Mythology of All Races*, (Boston: Marshall Jones Company, MDCCCXVIII), in 13 volumes, see vol. 3, *Slavic*, by Jan Máchal, Ph.D., p. 253–255. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 78–79, 147–150, 160, 258–260, 360, 490–491. Charles Phillips, Michael Kerrigan, Consultant: Dr. Elizabeth Warner, *Myths and Mankind*, (series), volume entitled: *Slavic Myths and Mankind, Forests of Vampire*, (Amsterdam: Time-Life Books, BV, 1999, Text Duncan Baird Publishers, 1999), section entitled: *Spirit Masters and Little Demons*, by Michael Kerrigan, see *Siren of the Stream* on p. 66–68. J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 77–88. Hugu Nibley, Dr. (Series): *The Collected Works of Hugu Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), volume 4: *Mormonism and Early Christianity*, (1987), 100–167. Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsachsichen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. See also: Roger J. Adams, *The Iconography of early Christian initiation: evidence for baptism for the dead*, (The Church of Jesus Christ of Latter-Day Saints, LDS Archives, Salt Lake City, Utah, United States of America. If the number hasn't been changed by now, the call slip # is: M234.62 R216i 1977). http://churchhistorycatalog.lds.org/primo_library/libweb/action/dlSearch.do?query=any,contains,Adams%20Roger%20J.%201935-&vid=CHL_PUBLIC&institution=PCHD&search_scope=CHL&highlight=true

2066- Katharine Briggs, *An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, & Other Supernatural Creatures*, (NY: Pantheon Books, 1976), 381–82, 456, 461. Robert Chambers, *Popular Rhymes of Scotland*, (Edinburgh, 1870, W. & R. Chambers). Ruth L. Tongue, *County Folklore*, (Forgotten Society County Publications, vol. 8. E. B. Simpson, *Folk Lore in Lowland Scotland*, (Dent, Lon.: 1908), *Graham's History of Buchhaven*.

2067- J. G. Davies, *The Architectural Setting of Baptism*, Lon., Eng.: Barrie & Rockliff, 1962, 43–178. Pater Cramer, *Baptism & change in the early Middle Ages*, c. 200-c. 1150, (Cambridge, Eng.; NY, USA: Cambridge University Press, 1993). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Thomas Armitage, D.D., LL.D., *A History Of The Baptists*, (New York: Bryah, Taylor, & Chicago: Morningside, 1887). J. M. Sjodahl, *The Reign of Antichrist, Or The Great "Falling Away,"* (Salt Lake City, Utah: Deseret News Press, 1913). Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977). John Lawrence Mosheim, D.D., *An Ecclesiastical History*, (London: Translated from the original Latin and notes by Archibald Maclaine, D.D., 1819), six volumes. Wolfred Nelson Cote, (Missionary in Rome), *Baptism and Baptistries*, (Philadelphia: The Bible and Publication Society, 1877). Wolfred Nelson Cote, *The Archaeology of Baptism*, (London: Yates & Alexander, 1876). Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines and Practices*, (Idaho City, Idaho: Deseret News Press, 1961), 46–87. Milton V. Backman, Jr., *American Religions and the Rise of Mormonism*, (Salt Lake City, Utah: Deseret Book Company, 1970). Louis Herbert, (Editor), *The Mythology of All Races*, (Boston: Marshall Jones Company, MDCCCXVIII), in 13 vols, 3, *Slavic*, by Jan Máchal, Ph.D., p. 253–255, the *Navyk* and *Rusalky*, water nymphs in Russian folklore that are believed to be the spirits of babies that died un-baptized, upon hearing their pleas for baptism, a simple baptismal formula prayer will baptize them. See also: Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978).

2068- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 72, foot note 3: V. Gay, *Glossaire archéologique*, I, 1887, p. 730. For examples of infant sized souls being swathed in protective linen, while ascending in the arms of angels into paradise or heaven, see on the internet, article by Darell Thorpe, *Passover, Easter & Garment Types of Deification in the Resurrection* (Easter Sunday, 4-8-2012), scroll down to art works of: 9th cent. Cross Pascal Vat. Reliquary cross of Pope Pascal- Lower section show the Baptism of a nude younger looking Christ with the angel holding the white baptismal robe. Also: Matfré Ermengau of Béziers *Breviari d'Amor Catalan* prose version- f-40- a nude smaller looking soul ride up on protective blanket - last quarter of 14th century. And: Icon with the Koimesis, *Falling Asleep of the Virgin Mary*, late 10th cent Byzantine - Christ wraps the spirit of the Virgin Mary in protective swaddling clothing, an Angels descend with ascension robes to further protect her spirit during her assumption into heaven. These types of ascension robes, clothing, swaddling cloth, blankets, & martyrs' rewards as garments; are part of the baptismal types of ascending in high realms. 10th century, Constantinople, Soap stone *Dormition*, Mary's soul is wrapped in a swaddling cloth, to be passed on into the protective care of an angel also descending with ascension clothing. Another shows angels carrying the soul of St Bertin to heaven - From an altarpiece by Simon Marmion 1480. The soul rides up on a protective blanket in the care of guardian angels. In the *Book of Hours*, Use of Rome- Netherlands, S- c. 1440- Naked souls ride up to paradise on blanket, Angels also for protection, God above blesses their ascension out of their graves. British Library. *Book of Hours*, Use of Sarum- Netherlands, S- 2nd or 3rd quarter of the 15th century- an older looking naked soul rides up to heaven on white protective blanket, with guardian angels. British Library. In the *Book of Hours*, Use of Sarum- Netherlands, S Bruges c 1490- a naked younger looking soul wrapped up in protective blanket with Abraham in paradise - Demon attempt to harm soul. British Library. And: Matfré Ermengau of Béziers's *Breviari d'Amour* of angels carrying the naked soul of a virtuous man to Heaven. Plus: Un'altra *Dormitio*, anche questa molto frammentaria e danneggiata, è stata dipinta nel 1435 da Masolino a Castiglione Olona. E' ben visibile l'animula di Maria fasciata e con un "cappuccio" sulla testa, proprio come in quella di Tempio.

2069- Louis Herbert, (Editor), *The Mythology of All Races*, (Boston: Marshall Jones Co., MDCCCXVIII), in 13 vols, vol. 3, *Slavic*, Jan Máchal, Ph.D., p. 253–255, the *Navyk* and *Rusalky*, water nymphs in Russian folklore that are believed to be the spirits of babies that died un-baptized, upon hearing their pleas for baptism, a simple baptismal formula prayer will baptize them. Strips of clothing or linen also appeases them too. Being half naked, or only clothed in a white shirt, they are faded reminders of the earlier catechumens that were naked during baptism, & later clothed in white robes, whitsuntide or whitesunday being the traditional time for such reminders of the old

ways. See also: Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (NY: Gramercy Books, 2000 ed., earlier eds. Crown Pub., 1978), 3, 8, 63–65, 71, 78–80, 122–23, 148–50, 157–61, 214–15, 219, 246–47, 258–61, 403, especially for Slaves, p. 490–91. Charles Phillips, Michael Kerrigan, Consultant: Dr. Elizabeth Warner, *Myths & Mankind*, series, vol. entitled: *Slavic Myths and Mankind, Forests of Vampire*, (Amsterdam: Time-Life Books, BV, 1999, Text Duncan Baird Publishers, 1999), section entitled: *Spirit Masters & Little Demons*, by Michael Kerrigan, see *Siren of the Stream* on p. 66–68, about the rusalkas.

2070- George Beahm, *Fact, Fiction, & Folklore in Harry Potter's World*, Charlottesville, VA: Hampton Roads, 2005, 29.

2071- Robert J. Myers, *CELEBRATIONS, The Complete Book of American Holidays*, (Garden City, NY: The Editors of Hallmark Cards, Doubleday & Co., 1972), 108 & 156-7; Lillie Patterson, 1966, *A Holiday Book*, Easter, 21-22; Aileen Fisher, *A Crowell Holiday Book*, Easter, (New York: Thomas Y. Crowell Co., 1968), pages not numbered; Anthony S. Mercatante, *The Facts On File Encyclopedia Of World Mythology And Legend*, (NY: Facts On File, Oxford, 1988), 673; Raymond Jahn, *Concise Dictionary of Holidays*, (NY: Philosophical Library, 1958), 100; Leslie Dunkling, *A Dictionary of Days*, (NY: Facts On File Pub., Oxford, England), 131; Gilda Berger, *Easter And Other Spring Holidays*, (NY: Lon. Etc.: Franklin Watts, 1983, A First Book), p.38; Gilbert Thurlow, *Biblical Myths & Mysteries*, (London: Octopus Books, 1974), p.64. The descent into hell, showing the hand clasping rite of passage, is depicted, among other events, on a robe. Marion P. Ireland, *Textile Art in the Church, Vestments, Paraments, & Hangings in Contemporary Worship, Art, & Architecture*, (Nashville & NY: Abingdon Press, 1966, 1967 & 1971), 114, figure 52a, the Saccos., 6th or 7th c. Rev. 1:6; 2:17; 3:4-5, 12, 21, 10:7; Rom.16:25; 1 Cor.2:7; 4:1; Col.2:1-3; 1 Tim.3:8-9. Dr. Johann L. Mosheim, 1854, *Historical Commentaries on the State of Christianity*, Vol.1. p.77, 127, 373, 391, Vol.2 p.472. Gen.3:21; Ex.28:2; 29:4-30; 40:7-16; Lev.14:14-29; Num.18:8; Isa.1:16-18; 22:21-3; 52:15; Ezk.36:24-27; 41:1-23; 42:14; 44:17-21, etc. The Ante-Nicene Fathers = (ANF) 2:49-50, 54, 91-3, 104-5, 174, 198-200, 203-6, 209-11, 213, 215-219, 231, here Clement of Alex., mentions being anointed & clothed in a garment, symbolic of Christ. He also made reference to "the robe of immortality". See also p.234, 253-56, 265-6, 271, 302-3, 312-13, 461-2, etc. Hanns Swarzenski, *Monuments of Romanesque Art*, (Un. of Chicago Press, 1954 & 1967), pl. 20, fig.45, pl.173, fig. 380, & 381, pl.173; Kartsonis, Anastasis, p.72, etc.; F. E. Halliday, *An Illustrated History of England*, (New York: The Viking Press, 1967–68), p.47, an art work depicting souls riding up on a garment in the hands of the angel ("St. Michael") towards God. (12th century A.D. Shaftesbury Psalter.); Text by Ernst Murbach, *The Painted Romanesque Ceiling Of St. Martin In Zillis*, (New York and Washington: Frederick A. Praeger, 1967, English trans., see: J-II; The Toledo Museum of Art European Paintings, Pub. by the Tol. Mu. of A., Toledo Ohio, Dist. by Penn. State Un., Press, 1976), p.389, Spiridion Chrysoloras 17th c. A.D.; Sartell Prentice, 1938, *The Voices of the Cathedral*, p.174; Marcell Restle 1967, *Byzantine Wall Painting In Asia Minor*, Plates II, pl.28, & pl.203; Italy, by Mercury Art Books, Florence: Edizioni Mercurio 1954-7, p.231; Otto A. Jager, *Ethiopia Illuminated Manuscripts*, (NY: New York Graphic Soc. & Unesco). pl.13; Ludmila Kybalova, *Coptic Textiles*, 1967, p.68-69 fig.15-16, & p.34; Brigham Young University Studies, vol.22, Winter 1982 #1 p.31-45, St. Ambrose, (Hamman, *Traite des Mysteries in L'Initiation Chretienne*, p.74; Heb. 10:16-22; Brigham Young Un. Studies, vol.22, Winter 1982 #1, p.31-45, *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler; R. Mcl. Wilson, B.D., Ph.D., *The Gospel Of Philip*, pp.87-91, etc. We read of garments which were used as part of the baptismal ordinances, & which was symbolic types of what happens to the spiritual & mortal bodies. Thus, in some cases the garment in many Gnostic, & even anti-Gnostic sources, is symbolic of the body. (Ibid., p.87-91).

2072- Katharine Briggs, *An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, & Other Supernatural Creatures*, (NY: Pantheon Books, 1976), 30-31, 33, 54, 93, 137, 231, 232, 237, 279, 299, 318-20, 335-36, 341, 344-6, 380-2, 390. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 3, 8, 62–63, 70–71, 79, 94, 148–150, 173, 214, 217, 258–261, 316–318, 363, 385, 457, 464, 490–91, 536. Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 39–42, 81–82, 130–34.

2073- Katharine Briggs, *An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, & Other Supernatural Creatures*, (NY: Pantheon Books, 1976), 30-33, 93, 110-111, 137, 170-71, 232, 237, 279, 299, 318-20, 335-37,

2074- Editors of Time-Life Books, *The Enchanted World, Ghosts*, (Alexandria, Virginia: Time-Life Books, 1984, series entitled *The Enchanted World*, Series Director, Ellen Phillips, & others, chief series consultant, Tristram Potter Coffin, Professor of English at University of Pennsylvania), p. 44–45, 140–142, art credit for p. 44–45, Winslow Pinney Pels, dated about 1984(?). Bibliography p. 140–141, mentions: John Arnott MacCulloch, and Jan Machal, *The Mythology of All Races*, (New York: Cooper Square, 1964), vol. 3, Celtic, Slavic.

2075- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), before p. 1, baptismal font I. Kélibia. This font has four rounded sides that extend out & there are vines & grapes, with birds on the outer circle that has Greek letters on them. In Semitic and Biblical traditions were incorporated into medieval iconography, under the Tree of life a number of birds, etc., "drink from the four Rivers of Paradise which gush from the baptismal Fountain of Life into a continuous stream at the root of the Tree. Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (NY, U.S.A., & Lon., Eng.: Garland Publishing, Inc., 1988). Thesis submitted to the University of Nottingham for the degree of Doctor of Philosophy, October 1972),. 347-49, 358-91, 403, 406, & 410-11, etc. Birds and eagle symbols are also related to the spreading of the gospel, the eagle is a symbol for St. John, for example. But also in the Shepherd of Hermas, *The Lost Books of The Bible*, 3rd Hermas, Sim. 9:1–3, 13, 15–16, the apostles are part of the missionary efforts who descended & preached the seal, or baptism, the many times the gospel was preached to the spirits of the dead. Birds also help prophets ascend into the heavenly realms. See also a Slavonic Apocalypse of Abraham, c. A.D. 1300, the angel Yahoel (Metatron or Enoch) gestures to the heavens above as he leads a hesitant Abraham by the wrist. They ascend on the wings of eagles (cf. Exodus 19:4), see: *Temple and Cosmos*, Hugu Nibley, *The Col. Works*, Vol.12, 1992, Pub. by D.B.C., & FARMS, SLC & Provo Ut., p.277-9, fig.49 on p.278. Jeffrey M. Bradshaw, *Temple Themes In The Book of Moses*, SLC, Utah: Eborn Pub., 2010, 39, 43, fig. 3-20. Abraham ascends with wrist clasping angelic-guide, they stand on the back of eagles or birds. In historic Christendom: "The eagle suggests the soaring of the Gospel of John heavenward in contemplation of Christ's divinity." Marion P. Ireland, *Textile Art in the Church, Vestments, Paraments, and Hangings in Contemporary Worship, Art, and Architecture*, (Nashville and New York: Abingdon Press, 1966, 1967, 1971), p. 94. George Every, *Library Of The World's Myths and Legends, Christian Legends*, (New York: Peter Bedrick Books, 1970, as *Christian Mythology*, revised edition London: Hamlyn Pub. Group, 1987), see frontispiece: The first leaf of the Book of Kells shows the Evangelical symbols. Top left, the man or angel, St. Matthew. Top right, St. Mark the lion. Lower left, the sacrificial calf, St. Luke. Right, the eagle for St. John, the evangelist. Irish eighth-century. Trinity College Library, Dublin. See also p.19, four angels make a possible prayer circle with up-lifted hands. The four winged symbols of the four Gospel writers are also depicted here too. Nigel Morgan, *Early Gothic Manuscript [II] 1250 - 1285, A Survey of Manuscripts Illuminated in the British Isles - General Editor: J. J. G. Alexander*, (London: Harvey

- Miller, 1988), see fig. 26. Christ in Majesty. Oxford, All Souls College, 6, f. 6 (cat. 101). Here we see again another depiction of Christ enthroned, with the winged symbols of the 4 gospel writers in the corners. Below, the virgin Mary stands with up-lifted hands as if in praise and prayer to her Son. At the feet of Christ is what could be an orb, the symbol of His universal reign. Ferguson, *Encyclopedia of Early Christianity*, 1990, p.39.
- 2076- Linda J. Ivanits, *Russian Folk Belief*, (NY; Lon., Eng.: M. E. Sharpe, Inc., 1989), 38, & 64-82.
- 2077- Henry A. Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, Ithaca & Lon: Cornell Un. Press, 1985.
- 2078- Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 40.
- 2079- Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 45.
- 2080- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 490-491.
- 2081- Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 80.
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- 2085- Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & Lon. Cornell Un. Press, 1985). Anna D. Kartsonis, *Anastasis, The Making of An Image*, (New Jersey: Princeton Un. Press, 1986).
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- 2087- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 258-260.
- 2088- Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 136.
- 2089- Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 136-37.
- 2090- Psalm 107:1-7, 9-14, 16, 20, 23-4, 26, 30, 40-41. Isaiah 30:14; Zechariah 9:11; Luke 11:14-24; 16:19-31; Habakkuk 2:14; Isa.11:9; Zech.8:12-13; Temple, by Huge Nibley, (IDE-T), (The Idea of a Temple in History), Reprinted by F.A.R.M.S., from: *The Millennial Star* 120 (Aug. 1958), p.228-237, see pages 234, & 249, ft. nt.s 52, op. cit., & 56. R. Akiba, cited by S. A. Horodezky, in *Monatsschr. f. Gesch. u. Wins. des Judentums* LXXII. 505; Psa.23; Jer.30:7-17; Isa.30:8-33; *Tours Of Hell (An Apocalyptic Form in Jewish and Christian Literature)*, by Martha Himmelfarb, Un. of Penn. Press, Philadel., 1983, p. 8-19, 50-56, 94-97, 106-120, 122-126, 136-7, & 151-158; Isa. 30:14-15; S. Caecilius Cyprian, 3rd century A.D., cites from Paul's testimony, 1 Cor. 10:4, see: *A Library of Fathers of the Holy Catholic Church*, Vol.III, p.101, Oxford, John Henry Parker, J. G. F. & J. Rivington, Lon., MDCCCXI; *The Forgotten Books of Eden*, Edited by Rutherford H. Platt, Jr., Assistant Editor J. Alden Brett, Pub. by Alpha House, Inc., 1927, U.S.A., *The First Book of Adam & Eve*, p.8-10, 12-13, 26-8, 30; *Archaeological Discoveries, (Relative to the Judaeo-Christians)*, Historical Survey, Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, p.165-170, & fig.39, on p.166, "Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278)". Christ Lore, Hackwood, p. 117; *The Encyclopedia Of Visual Art, Biographical Dictionary of Artists*, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol.6, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. Nouveau Musée des Beaux-Arts, Le Havre". (Luke 23:32-43); *The Encyc. Of Vis. Art*, Vol.6, p.32; *Ivory Carvings In Early Medieval England*, by John Beckwith, 1972, Harvey Miller & Medcalf, p.84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria and Albert Museum [Cat. 88]"; Rev.7:13-15, Isa.1:15-20; John 4:1-38; Amos 7:16, 8:7-8, 9, & 11-13.
- 2091- *Library of The World's Myths and Legends, Christian Legends*, by George Every, 1970, 1987, Peter Bedrick Books, N.Y., p.60, see also p. 61-2. *The Ante-Nicene Fathers*, Vol.2, p.490-2. *Mediaeval Art*, by Charles Rufus Morey, Pub. by W. W. Norton Co., 1942, N.Y., N.Y., p.129; *The Christian World*, text, Geoffrey Barraclough, etc., Pub. by Harry N. Abrams, N.Y., 1981, p.8-9. *Christmas Customs And Traditions (Their History and Significance)*, by Clement A. Miles, Pub. by Dover Pub., Inc., N.Y., 1976, pp.138-9, as a republication of the original work by T. Fisher Unwin in 1912, entitled: *Christmas in Ritual and Tradition, Christian and Pagan.*) *Biblical Myths & Mysteries*, by Gilbert Thurlow, Pub. by Octopus Books, London, 1974, p.70; Rev. 22:1-5, 13; *Christianity And The Renaissance (Image and Religious Imagination in the Quattrocento)*, Edited by Timothy Verdon & John Henderson, Pub. by Syracuse Un. Press, 1990, pp.135 & 141, see chapter 5, pp.132-160, entitled: *The Tree of Life And The Holy Cross (Franciscan Spirituality in the Trecento and the Quattrocento)*, by Rab Hatfield; *Monumental Christianity*, op. cit., Lundy, 1876, pp. 270-1; *Studies in the Iconography of the Virtues and Vices in the Middle Ages*, O'Reilly, 1972, 344-5; *Origins of Judaism*, Vol. XI, Part 1, *The Literature of Formative Judaism: The Midrash-Compilations*, edited by Jacob Neusner, 1990, Garland Pub., Inc., NY, & Lon., 5-6, note 3. Some early Christian rings depicted on them the vine for it was a type of Christ. Also a blade of wheat, symbolic of "The Harvest of souls?" *Rings For The Finger*, Kunz, 1973, p. 253-4.
- 2092- Peter Lasko; Ed.: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Australia, etc., Penguin Books, 1972), vol. 36, *Ars Sacra*, 800-1200, p. xvii, plate 177: Altar cross, with a tree cross as part of its shape, & with 2 people clasping the bottom area. Perhaps Adam & Eve. 1100-30, Ivory. New York, Metropolitan Museum of Art (The Colisters Collection, Purchase 1963).
- 2093- *The Ante-Nicene Fathers*, vol. 1, p.573, XXXI; vol. 2, p. 39-41, *The Pastor of Hermas*, Book III, Similitude 8, Chap. I-VI; p. 202, *Clement of Alex., Exhortation To The Heathen*, chap. x; Vol. 3, pp.164, 169-70 & p. 364-5, *Tertullian Against Marcion*, Book IV, chap. xiii; & p.172, *An Answer to the Jews*, chap. xiv; Isa. xliiii. 20; John 15:1-8; Rom. chap.10, 11:16-27. In a 13th century depiction, an angel clasps the wrist of person as they ascend up to the heavenly Jerusalem, it also shows a "river of life" which flows from the throne of God, from either side of this river the tree of life grows. *The Horizon Book of the Middle Ages*, by the Editors of *Horizon Magazine*, Editor in Charge, Norman Kotker, author, Morris Bishop, Pub. by American Heritage Pub., Co., NY, 1968, p.81.
- 2094- *Christianity And The Renaissance (Image and Religious Imagination in the Quattrocento)*, Edited by Timothy Verdon & John Henderson, Pub. by Syracuse Un. Press, 1990, p.135 & 141, chap. 5, p.132-160, entitled: *The Tree of Life And The Holy Cross (Franciscan Spirituality in the Trecento and the Quattrocento)*, by Rab Hatfield. *Monumental Christianity*, Lundy, 1876, p.270-1. *Studies in the Iconography of the Virtues and Vices in the Middle*

Ages, O'Reilly, 1972, p.344-5. In semitic tradition and the Bible, the Tree is a great cosmological tree piercing the very center of the earth at Jerusalem and, in the dream of Nebuchadnezzar for example, providing refuge for the fowls of the air in its branches reaching up to the heavens and the ends of the earth, shade for the beasts beneath it and nourishment for all (Daniel iv, 10-13). A Garland Series, Outstanding Theses In The Fine Arts from British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages, by Jennifer O'Reilly, Oct. 1972, Pub. by Garland Pub., Inc., N.Y., & London. 1988, see p. 346-7. Museum of Antiquity (A Description of Ancient Life): The Employments, Amusements, Customs and Habits, The Cities, Palaces, Monuments and Tombs, The Literature and Fine Arts of 3,000 Years Ago, by L. W. Yaggy M.S., and T. L. Haines, A.M., Pub. by Western Pub. Co., House, Chicago, 1883, p.940-1. E. Baldwin Smith, The Dome, A Study in the History of Ideas, (Princeton, New Jersey: Princeton University Press, 1950, 1978), p. 26-28, see note 52: Trees where an important symbol to show that souls had entered paradise.

2095- Jennifer O'Reilly, 10-1972, Studies in the Iconography of the Virtues & Vices in the Middle Ages, 323-41.

2096- Jennifer O'Reilly, 10-1972, Studies in the Iconography of the Virtues & Vices in the Middle Ages, 342.

2097- Jennifer O'Reilly, 10-1972, Studies in the Iconography of the Virtues & Vices in the Middle Ages, 342-45.

2098- Jennifer O'Reilly, 10-1972, Studies in the Iconography of the Virtues & Vices in the Middle Ages, 241, fig. 18b, 256, art works after p. 348, figures 26, 27, p. 356-57, art works after p. 370, fig. 31a & 31b, & p. 391.

2099- Jennifer O'Reilly, 10-1972, Studies in the Iconography of the Virtues & Vices in the Middle Ages, 172-243, 251-64, 331-414.

2100- Jennifer O'Reilly, 10-1972, Studies in the Iconography of the Virtues & Vices in the Middle Ages, 348-59.

2101- Jennifer O'Reilly, 10-1972, Studies in the Iconography of the Virtues & Vices in the Middle Ages, 362-67.

2102- Heaven & Hell In Western Art, by Robert Hughes, 1968, p. 192, Giovanni Bellini? Christ's descent into limbo. City Art Gallery, Bristol.) Les Ivoires, p. 31; Les Ivoires Gothiques, pl. LVI, #220. Berling, coll. du Prof. Weisbach; Greek and Syrian Miniatures In Jerusalem, Hatch, 1931, p. 58-9, pl. II, the harrowing of hell; Ikonen, by Konrad Onasch, Gutersloher Verlagshaus, Gerd Mohn, 1961, see fig. 39, & 73.

2103- Herbert H. Wernecke, Celebrating Christmas Around the World, Philadelphia: The Westminster Press, MCMLXII, p. 169.

2104- N&PNF, 7:22, Cyril of Jer. lec. iv:14, p.22, xiv:19-20, p.99. Descent into the font (Catech. xvii).

2105- De Noord-Nederlandsche Schilderkunst Door G. J. Hoogewerff, 'S-Gravenhage, Martinus Nijhoff, 1936, p.179, Afb. 76. De Passie uit O. L. Vr. Munster te Roermond (rechter helft). Rijksmuseum, Amsterdam, page 187, Afb. 80. Beweenen en Verrijzenis Christi. Onderdeel der Passie uit Roermond; see also p.527, Afb. 292. Meester van den Lantaarn. De Opstanding van Christus. Rijks-museum te Amsterdam. Himmel Holle Fegefeuer, Abb. 6, p. 355, Kat. 143.

2106- Alexander Hislop, The 2 Babylons, or The Pappel Worship Proved to be The Worship of Nimrod & His Wife, (Neptune, New Jersey: Loizeaux Brothers, 1959, 1st ed. 1916, 1st American ed., 1943, 2nd 1959), 202-5.

2107- Daniel C. Peterson & Stephen D. Ricks, Offenders For A Word, How Anti-Mormons Play Word Games to Attack the Latter-day Saints, (SLC, Utah: Aspen Books, 1992), 45.

2108- Horst de la Croix, & Richard G. Tansey, Gardner's Art Through The Ages, Eighth Edition, II Renaissance and Modern Art, (Dan Diego; NY; Chicago; Atlanta; Wash., D.C.; London; Sydney; Toronto: Harcourt Brace Jovanovich, Pub., 1954, 64, 79, 86, p. 573, fig. 16-36, Piero Della Francesca, Resurrection, c. 1463. Fresco. Palazzo Comunale, Borgo San Sepolcro, Italy.

2109- Robert J. Myers, Celebrations, The Complete Book of American Holidays, NY: Doubleday, 1972, 153-54.

2110- Croix, and Tansey, Gardner's Art Through The Ages, II, p. 573, fig. 16-36.

2111- Darell Thorpe, Upon Them Hath The Light Shined, (unpub. research paper, 1995, now on line). Anna D. Kartsonis, Anastasis The Making of an Image, (New Jersey: Princeton Un. Press, 1986); Geoffrey Barclough, etc., The Christian World, (Harry N. Abrams, 1981), p. 8-9; George Zarnecki, Art of the Medieval World, (NY: Harry N. Abrams, 1975), p. 135, fig. 132, Christ ascends into heaven with a banner in his right hand, and while grasping the hand of the Father the other. (A.D. 850); John Beckwith, Ivory Carvings In Early Medieval England, (New York: Harvey Miller & Medcalf, New York Graphic Soc., 1972), fig.20, 8th century A.D., Anglo-Saxon; Gertrud Schiller, Iconography of Christian Art, Vol. I, pp. 345-6, fig.346, dated A.D. 330, Rome, Catacombs; Thomas Armitage, 1887, A History of the Baptists, pp. 258-59, fig.4; Charles G. Herbermann, (Editor), The Catholic Encyclopedia, 1907, vol.2, p. 274-76; Belser Verlag, The Golden Age of Dutch Manuscript Painting, (New York: The Pierpont Morgan Library, 1990 p.230 fig.X85; Isaiah 42:6-7; Gothic Painting I, p.48; Lowrie, Art in the Early Church, pl.100; Auclair & others, Christ's Image, p.129; Bainton, Behold the Christ, pp. 170—71, figures 194—95, Christ kicking down the doors of hell; Huyghe, Art and Mankind, pp.149— 50, fig. 296; Dalton, Byzantine Art & Archaeology, p.663, fig.420. Russell, Satan, The Early Christian Tradition, pp. 118-122; Morey, Christian Art, p.86, dated A.D. 1100, Venice. The Harrowing of Hell. Christ holds Adam's wrist to lift him up out of the grave. Under his feet is the devil now bound in iron & chains. Also under his feet are the scattered bolts, and parts of the broken down doors of hell. See also: Clifton Harry, (Editor), The Bible in Art, (New York: Garden City, 1936); George Ferguson, Signs & Symbols in Christian Art, (New York: Oxford University, 1959), fig. 42; Michael Batterberry, Art of the Middle Ages, (New York: McGraw-Hill Book Company, 1961-64, & 1977), p. 76 fig. VII-14. The hand of God thrusts a spear into the Jaws of Hell, while Christ thrusts a spear into the jaws too, as he holds the wrist of Adam to free him and the others from the demonic forces attempting to hold their captives. Dated 12th century. Russell, Lucifer, The devil in the Middle Ages, p.145-50, work dated 11th-12th cents. Plus, Edgar Waterman Anthony, Romanesque Frescoes, (New Jersey: Princeton University, 1951), #40. Praying figures with up lifted hands, reach up towards Christ who reaches down to take hold of their hands to lift them up out of the Jaws of Hell. In response to the Jews, Justin Martyr suggest a type of Christ in how Moses had stretched forth his arms in the form of a cross during the battle of Israel with Amalek. He says that it was "a mystic sign, by which some out of all nations have been turned from idols to God". (Lundy, Monumental Christianity, 172-73, 158-59, note 1 on p.159, Dialogue With Trypho).

2112- Budge, Miscellaneous Coptic Texts, p. 776-77, The Discourse of Cyril, Archbishop of Jerusalem, On The Cross, (British Museum MS. Oriental, No. 6799).

2113- Thorpe, Upon Them Hath The Light Shined. Some of these aspects show up in later traditions and practices. One tradition is how Adam's body was baptized in Christ's blood, which flowed down into the underworld below the cross. Thus, Adam's grave, according to tradition, was below the cross at Golgotha. Cyril mentions some aspects of these traditions about the blood flowing down, etc. See also: Kelly, The Devil At Baptism. Cyril also says how the Lord "waged war against the wicked Devil..." Budge, Miscellaneous Coptic Texts, 765, 776-80.

2114- Henry A. Kelly, The Devil at baptism: Ritual, Theology, & Drama, Ithaca & Lon: Cornell Un. Press, 1985.

- 2115- Budge, *Miscellaneous Coptic Texts*, p. 776-79, Cyril of Jerusalem, *The Discourse On The Cross*.
- 2116- Budge, *Miscellaneous Coptic Texts*, p. 783-84. Cyril, *The Discourse On The Cross*.
- 2117- Jaroslav Pelikan *The Illustrated Jesus Through The Centuries*, New Haven, Lon.: Yale Un. Press 1997, 177.
- 2118- Mit Beiträgen von, Gabriele Atanassiu, Mariano d' Alatri, Stanislaw da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt, Franz von Assisi, (Italy; Stuttgart, Zürich: Belser Verlag, 1990), figures 236-46, 393-96.
- 2119- Pelikan, *The Illustrated Jesus Through The Centuries*, p. 178-79.
- 2120- Father Louis Coulange, *The Life of The Devil*, (London, England: Alfred A. Knopf, 1929), translated from the French by Stephen Haden Guest, p. 103-4, & 105-111. Augustine, *Sermons* 130, 2, 134, 4-6, 263, 1-2; De Trinitate 13, 15-27; De libero arbitrio, 3, 29-31; Gregory the Great, *Morals*, 33, 16-31; 17.
- 2121- Lundy, *Monumental Christianity*, 73-74, 98, 266; Thorpe, *Early Christian Answers to Primitive Critics, How Their Responses Answer Modern Issues*, (Salt Lake City, Utah: An unpublished Research Paper for a College Class, Humanities, Special Studies Class, Instructor: John Fritz, Student: Darell Thorpe, Summer Quarter, August, 1996), 3-4, 7- 11, 16-26; See: 1 Peter 3:15-22, 4:5-6; Ephesians 4:7-10, Isaiah 42:6-7; Alan Richardson and John Bowden, *Westminster Dictionary of Christian Theology*, (Philadelphia, Pennsylvania: The Westminster Press), p. 153-4, see the article by A. T. Hanson, *The Descent into Hell*, (CR SCM Press Ltd 1983, first Pub. in Great Britain in 1983 under the title *A New Dictionary of Christian Theology*); Russell, *The Prince of Darkness*, p.76-77; Morey, *Mediaeval Art*, p. 125 & 129, p. 99, fig. 48, & p. 106, fig., 55, p. 127, 150-51.
- 2122- *The Nicene and Post-Nicene Fathers*, vol. 4, p. 520, Athanasius, 6th Letter, 4.
- 2123- *Library Of Fathers, Of the Holy Catholic Church, Anterior to the Division of The East & West*, (Lon., Eng.: Oxford; John H. Parker; J.G.F. & J.Rivington, Lon., MDCCCXXXIX), 4:82, Hom. of S.John Chrysostom, Archbishop of Constan., On The 1st Epistle of St. Paul The Apostle To The Corinthians, Part I. Homil. VII:5.
- 2124- James Harvey Robinson, Ph.D., *Medieval And Modern Times, An Introduction To The History Of Western Europe From The Dissolution Of The Roman Empire To The Present Time*, (Boston; NY; Chicago; Lon.; Atlanta; Dallas; Columbus; San Francisco: Ginn & Co., 1916, 1918, 1919), 75-79, 103-110, see also the hand clasp done between Christian King and noble in fig. 35, "CEREMONY OF HOMAGE". Carlton J. H. Hayes, Parker Thomas Moon & John W. Wayland, *World History*, (NY: The Macmillan Co., 1939), p. 236, 282-86, 300-88.
- 2125- Bernhardt, 1993, *Itinerant Kingship And Royal Monasteries In Early Medieval Germany*, c. 936-1075, p.28.
- 2126- O. M. Dalton, *Byzantine Art and Archaeology*, (NY: Dover Pub., Inc., 1961), p. 408-89, see also fig.240.
- 2127- Peter Jezler (catalog), *Himmel Holle Fegefeuer, Das Jenseits im Mittelalter*, (Schweizerisches Landesmuseum, Zurich, 1994), 83, 109, 314, 354, & 365; John Pope-Hennessy, *fra Angelico*, Lon., Eng.: Phaidon Press, 1952, p. 184, fig. 24.
- 2128- Francis Bond, *Fonts & Font Covers*, Lon., NY, & Toronto: Henry Frowde, Oxford Un. Press, 1908, p. 110, 113, 167, 176, 179—83, 253, & 264.
- 2129- Peter Manns, *Martin Luther, An Illustrated Biography*, (NY, NY: Crossroad, 1982), fig. 71, Christ as battle banner bearer, thrust the banner into a beasts mouth, while trampling death.
- 2130- Francis Bond, *Fonts & Font Covers*, Lon; NY, etc: Henry Frowde, Oxford Un. Press, 1908, 67, 46, 93, 110, 113, 135, 167-89, 253-57, 263- 64.
- 2131- Leopold Wagner, *Manners, Customs, & Observances, Their Origin & Signification*, Lon.: William Heinemann, 1894; Repub. Gale Research Co., Book Tower, Detroit, 1968, 211—12.
- 2132- Henry Ansgar Kelly, *The Devil At Baptism, Ritual, Theology, & Drama*, (Ithaca & Lon. Cornell Un. Press, 1985), 10-12, 21-32, 58-77, 86-93, 108- 22, 125, 131-57, 161-278.
- 2133- Oswald A. Erich, *Die Darstellung Des Teufels*, In *Der Christlichen Kunst*, (Berlin, Germany: Deutscher Kunstverlag, 1931), 13-25, 83-84.
- 2134- Marcelle Auclair & others, *Christ Image*, (NY: Tudor Pub.), 129; David Talbot Rice, *The Art of Byzantium*, (NY: Harry N. Abrams, 1959), 174; Weitzmann, 1980, *Icon*, p.23, pl. 47; Schaeffner, *Gothic Painting I*, p. 48. John 10:7-8; Matthew 12:24- 30; Luke 11:14-22. *The Ante-Nicene Fathers*, vol. 1, p.145— 46, *Epistle of Barnabas*, chapters 11-14; Russell, *Satan, The Early Christian Tradition*, p. 118-122, *Tertullian, Res. 44*; TANF, vol. 3, p. 157-58, *Tertullian, An Answer to the Jews*, chap. 7; Geoffrey R. King, 1949, *The Forty Days*, p.15- 20.
- 2135- King, *The Forty Days*, p.15-20; 1 Corinthians 15:24— 28; Isaiah 14:12— 19.
- 2136- Thorpe, *Upon Them Hath the Light Shined*; Alice K. Turner, *The History of Hell*, NY; San Deigo; London: Harcourt Brace & Co., 1993, 66-70. Notice the expressions on the faces of the demons in the art work on p. 69. They can't believe how easily Christ burst through the doors of hell to liberate their captives. They can't stop the harrowing of hell from taking place.
- 2137- Father Louis Coulange, *The Life of The Devil*, (Lon.: Alred A. Knopf, 1929, trans. from the French by Stephen Haden Guest), page in between p. 48-49, the descent, 104—115.
- 2138- Thorpe, *Upon Them Hath the Light Shined*; 1 Corinthians 15:24-28; Isaiah 14:12-19.
- 2139- *Gothic Painting I*, p.48; Emile Mâle, *L' Art Religieux Du XIIe Siecle En France*, (Paris, France: Paris Libraire Armand Colin, 1922), 105, fig. 94. *Descente aux Limbes. Fragment d' un vitrail du XIIe siecle*, n. 2, Hucher, *Calques des vitraux peints du Mans* (Paris, France: Didronet Morel. *Cathedrale du Mans*, Jonathan Alexander & Paul Binski, Editors, *Age of Chivalry, Art in Plantagenet England 1200-1400*, (London: Royal Academy of Arts, with Weidenfeld & Nicolson, 1987), fig.308, p. 328; Nigel Morgan, *Early Gothic Manuscripts (II)*, 1250—1285, *A Survey of Manuscripts Illuminated in the British Isles*, Editor, J.J.G. Alexander, (Lon., Eng.: Harvey Miller, 1988), fig. 400. *Descent into Hell*, Krvoikat Castle Lib., I.b.23, f.12 (cat. 184), fig. 272.
- 2140- Thorpe, *Upon Them Hath The Light Shined*, 1 Peter 3:15— 22; 4:5-6.
- 2141- See art works on the alabaster columns which support the ciborium in St. Mark's Church at Venice, the Columns of the Ciborium in S. Marco, (4th-5th centuries A.D.?). While Christ crushes under his feet, Hades and those whom he gained the victory over, Adam reaches around a pillar to feel the wound in Christ's palm. "Surgunt corpora sanctorum." "Many bodies of the saints were raised" (Matthew 27:52). Christ descent into the limbo (1 Peter 3:19), to rescue the patriarchs, "while Hades [under Christ's feet] bits his [own] fingers in impotent rage." (Lowrie, *Art In The Early Church*, p. 184-87, plate 100, a & b).
- 2142- Francois Souchal, *Art of the Early Middle Ages*, p.134.

2143- Art Treasures in Germany, (Monuments, Masterpieces, Commissions and Collections), Introd. by Stephan Waetzoldt, General Ed. Bernard S. Myers, etc., NY: Toronto: McGraw-Hill Book Co., The Hamlyn Publishing Group Limited 1970) p. 45, fig. 58, THE PRESENTATION IN THE TEMPLE, AND THE BAPTISM OF CHRIST.

2144- Art Treasures in Germany, p. 30, fig.32, snake or dragon crushed under the feet of Christ on the cross. First cross of Matilda, 973-82. Page 56, fig.76, Tomb of Archbishop Siegfried Von Eppstein, c.1249, Mainz Cathedral. Page 69, fig.97, St George & the Dragon, c.1390, Bayerisches Nationalmuseum, Munich, dragon is speared through the head under the feet of the victorious St. George, p.96, fig. 139; p. 100-1, fig.149; p.136-37, fig. 207.

2145- Peter Lasko, 1972, Nikolaus Pevsner and Judy Nairn, Editors, The Pelican History of Art, Ars Sacra 800—1200, (Harmondsworth, Middlesex; Baltimore, Md; Australia Ltd; Ringwood, Victoria, Australia, etc.: The Pelican History of Art series, Penguin Books, 1972), volume Ars Sacra 800—1200, by Peter Lasko, 1972, pp. xi, plate 11, Christ treading on the beasts. Plaque from Genoels—Elderden, early 9th century(?). Brussels, Musées Royaux. Christ also holds a cross over his shoulder, and a book in his hand as if making his victory march to bring the gospel to the nations, as he defeats the forces of evil wherever he goes.

2146- Peter Lasko, Editors: Nikolaus Pevsner & Judy Nairn, The Pelican History of Art, (Penguin Books: The Pelican History of Art, 1972), vol. 36, Ars Sacra: 800—1200, p. xii, pl.28. Christ treading on the beasts & scenes from the life of Christ. Book-cover. C. 800. Oxford, Bodleian Library. Christ, in militant arms & clothing, crushes the beasts, symbolic of his victory march.

2147- John P. Lundy, Monumental Christianity, Or the art and Symbolism of the Primitive Church, (New York: J. W. Bouton, 1875 & 1882), 399.
<https://archive.org/details/MonumentalChristianity-> <https://archive.org/details/monumentalchris00lundgoog>

2148- The Sage Digital Library, CD-Rom: N&PNF, 2:764 & 818, Augustine, City of God, book 17, chap.17.

2149- Archibald Robertson, Select Writings & Letters Of Athanasius, Bishop Of Alexandria, p. 50-52.

2150- ANF, 8:31; Testament X:7; The Testament of Asher Concerning Two Faces Of Vice And Virtue.

2151- Yves Bonnefoy, Mythologies, (Chicago and London: The University of Chicago Press, 1991), vol. 2, p. 653; Alfred Loisy, 1857—1940, The Birth Of The Christian Religion, (University Books, 1962), pp. 235—37; Ferguson, Encyclopedia Of Early Christianity, p. 411; Library of Fathers, vol. 2, pp. 260—66; Art Treasures in Germany, p. 45, fig. 58; Kelly, The Devil At Baptism; Thorpe, Upon Them Hath The Light Shined.

2152- Kurt Weitzmann The Place of Book Illumination in Byzantine Art 40-41 fig.333-34. John Martin The Illustration of The Heavenly Ladder of John Climacus, Prince. Un. Press 1954 LIX, fig.179 Fol.15v; p.43 fig. 64

2153- Jaroslav Pelikan The Illustrated Jesus Through The Cents, New Haven, Lon.: Yale Un. Press, 1997, 223-25.

2154- Daniel 7:10, 14, 27; Psalm 98:2-3, 6, & 9; Revelation 13:7-8.

2155- The Ante-Nicene Fathers, 7:241, The Epitome Of The Divine Institutes, chapter XLVII.

2156- George Ferguson, Signs & Symbols in Christian Art, NY: Oxford Un. Press, 1959, introd. comments.

2157- Hymns Of The Church of Jesus Christ of Latter-Day Saints, SLC, Utah: LDS, 1985, 246-47, Text, Sabine Baring-Gould, 1834-1924. Music, Arthur S. Sullivan, 1842-1900. Onward, Christian Soldiers.

2158- Hymns, 1985, 250-51, Text: Anon., The New Golden Chain, NY: 1866. Music: William Bradbury 1816-68.

2159- Hymns, 60-61, Battle Hymn of the Republic, Text, Julia Ward Howe 1819-1910. Music: Avon., ca. 1861.

2160- Hartman, The World We Live In and How It Came To Be, p. 141-142.

2161- Charles G. Addison, The History of The Knights Templars, The Temple Church, & The Temple, Lon.: 1842, repub. in Kempton, Illinois: Adventures Unlimited Press, 1997.

2162- Jack C. Estrin, M.A., Made Simple Self-Teaching Library, World History, NY: Greystone Press, Made Simple Books, 1957, 101.

2163- Jezler, Himmel Holle Fegefeuer, Das Jenseits im Mittelalter, 109, 328—32, 353, 354, 365, etc.

2164- Some art works may have been inspired by Ephesians 6:10— 18, and in turn may have inspired Christian Knights who may have seen Christ and his angels dressed as Knights. “Put on the whole armour of God, that ye may be able to stand against the wiles of the devil. For we wrestle not against flesh and blood, but against principalities, against powers, against the rulers of the darkness of this world, against spiritual wickedness in high places. Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and having done all, to stand. Stand therefore, having your loins girt about with truth, and having on the breastplate of righteousness; And your feet shod with the preparation of the gospel of peace: Above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked. And take the helmet of salvation, and the sword of the Spirit, which is the word of God: Praying always with all prayer and supplication in the Spirit, and watching thereunto with all perseverance and supplication for all saints...”

2165- Cole, and Warren, An Illustrated Outline History of Mankind, vol. 1, p. 213-16, 220-21, 240-54, 269-90; William L. Langer, (General Editor), Paul MacKendrick, Deno J. Geanakoplos, J. H. Hexter, and Richard Pipes, Western Civilization, Paleolithic Man To The Emergence of European Powers, (NY & Lon.: A Harper-American Heritage Textbook, American Heritage Publishing Company, Harper & Row, Publishers Inc., 1968), 502-75.

2166- Bailey, The Gospel in Art, 382-85, & 438-444.

2167- Zeller The Holy Rule 331-33, n.1, p.331 & 467, Schroll, Sister M. Alfred. Benedictine Monasticism, p.147

2168- David Knowles, 1969, Christian Monasticism, NY: Toronto: World Un. Library; McGraw-Hill Book Co., 10-12, 21-22, 33-35; Powel Mills Dawley, Our Christian Heritage, Church History & the Episcopal Church, NY: Morehouse- Barlow Co., 1959, 3rd print 1960, Episcopal Church Fellowship Series, Course H-1 Reader, 51-56.

2169- Hanns Gross, B.A., Alfred Degrazia, PH.D., Frank L. Esterquest, Ph.D., Charles W. Paape, Ph.D., Fay-Cooper Cole, Ph.D., Sc.D., LL.D., (Editor), & Harris Gaylord Warren, Ph. D., An Illustrated Outline History of Mankind, (Chicago: Consolidated Book Publishers, CR 1951, 1955, 1959, 1963, by Book Production Industries, Inc.), in two volumes, vol. 1, p. 240—54. On page 252, we read that each monastic order attempted to correct the corruption that had entered the Church, and outdo the other monastic orders by coming up with stricter codes of ethics. However, “since all monks were mere men subject to the weaknesses of the flesh, many failed to achieve the perfect monastic life.” On pages 252-53, the Albigenses in south France also attempted to live good lives. “There numbers grew rapidly, partly because they taught that only the leaders were expected to be perfect; other should have faith and try to lead a good life, and they could be saved if they received the last rites from the “perfect.” Edward McNall Burns, Robert E. Lerner, Standish Meacham, Western Civilizations, Their History and Their Culture, NY: London: W. W. Norton, 1984, CR 1941, 10th ed. 1984, p. 222. In some cases the monks quest for moral perfection went to an extreme, for some of them began to shun women so they wouldn’t be tempted by them. Thus, “the most perfect men

- were expected to shun women." See also p. 227, & p. 362, Christ as a pilgrim in a stone work from the 11th-12th c., from a church in Spain.
- 2170- Robinson, *Medieval and Modern Times*, p. 245-246.
- 2171- Kartsonis, *The Anastasis*, the whole book is an excellent source, as is also Kelly's *The Devil At Baptism*. Jean Danielou, Trans. by John A. Barker, *The Development of Christian Doctrine Before the Council of Nicaea*, Darton; Longman; Todd, & Chicago: The Henry Regnery Co., vol. 1, *The Theology of Jewish Christianity*, p. 225, and 228, & *The Testament of Asher*. Ignatius III.2, baptism destroyed death. Cyril of Jerusalem, *Cat. Lect.* III:11 says that Christ broke the head of the dragon when he went down to bind the strong one in the waters. Charles T. Wood, *The Age of Chivalry, Manners and Morals 1000-1440*, NY: University Books; CR 1970, Lon., Eng.: George Weidenfeld & Nicolson, LTD; Ottfried Neubecker, & others, *Heraldry, Sources, Symbols, & Meaning*, NY; St. Louis; San Francisco; Montreal, etc.: McGraw-Hill Book Company, 1976, 69.
- 2172- St. Francis of Assisi must have learned of these rules and stories about how about how Christ was out wandering throughout the world in the guise of a beggar or pilgrim. For he attempted to follow after the Lord's example, by becoming "the Lord's own beggar." Like the wandering Christ-child legends, St. Francis begged for food from door to door. "He wanted to be poor because Christ was poor, and he was trying to live like his Master." (Maus, *The Church And The Fine Arts*, pp. 323—26, under the heading: St. Francis of Assisi, abridged from *The Book of Saints and Friendly Beasts*, by Abbie Farwell Brown, p. 211-25.
- 2173- Charlton J.H. Hayes, Parker Moon, John Wayland, *World History*, NY: Macmillan Co., 1932, 1939, 324-25.
- 2174- Hayes, Moon, & Wayland, *World History*, 324-25.
- 2175- The Christmas element, is tied in with the militant element because of how the Christ-child was believed to be the Redeemer of all nations. The Gospel of The Nativity of Mary, Jesus' name, according to the etymology of His name, "shall be the Saviour of all nations." ANF, 8:385, *The Gospel of The Nativity of Mary*, chap 3-4.
- 2176- William Hood, 1993, *Fra Angelico at San Marco*, (New Haven & Lon.: Yale Un. Press), 97.
- 2177- Sechrist, *Christmas Everywhere*, p. 114.
- 2178- Hislop, *The Two Babylons*, p. 113.
- 2179- Jeff Guinn, ed., *The Autobiography of Santa Claus, It's Better to Give*, Texas: Summit Group, 1994, 34—35.
- 2180- SCHP: General Christmas traditions, 1-3, Jarno Tarkoma. <http://www.cyberspace.com/santa/general.html>
- 2181- Stephen E. Robinson, *Are Mormons Christians?*, (Salt Lake City, Utah: Bookcraft, 1991), p. 37, end notes 9—11, on p. 117: Francis X. Weiser, *Handbook of Christian Feasts and Customs*, (New York: Harcourt, Brace & Co., 1958), 31—32, 39—40, 60—63, 162—63, 128—29, 141—42, 318—19, 329—31, 333, notes many examples of pagan connections with different festival days, pages 60—63, Christmas ones. James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 571—72, foot notes 10—11: Joseph Lortz, *A History of the Church*, (Milwaukee: Bruce Publishing Co., 1939, translated, amended & adapted by Edwin G. Kaiser), 141, italics Baker's. Also: Charles Poulet, *A History of the Catholic Church*, (St. Louis: B. Herder Book Co., 1951, translated by Sidney A. Raemers), 2 vols., vol. 1, p. 288. See also: Rev. Alexander Hislop, *The Two Babylons or The Papal Worship Proved to be the Worship of Nimrod and His Wife*, (Eng: A & C Black, LTD., 1916; American ed., Neptune, New Jersey: Loizeaux Brothers, 1943 & 56), 91—125. Tristram Potter Coffin, 1973, *The Book of Christmas Folklore*, (NY: A Continuum Book, The Seabury Press), 4-5; William Sansom, *A Book of Christmas*, (NY: Toronto: McGraw-Hill Book Co., 1968), 30. Patricia Bunning Stevens, *Merry Christmas! A History of the Holiday*, (NY: MacMillan, & Lon.: Collier MacMillan, 1979), 42-43. Pagan elements in Christian Christmas traditions noted by the Puritans, see: Cf. Mason I. Lowance, *Increase Mather* (New York: Twayne, 1974), 126. See also: Darell Thorpe, *The Christ in Santa Unmasked*, (Salt Lake City, Utah: MMM, & R.H. & P.S., 1994, revised illustrated edition, 2013), 29—30.
- 2182- Coffin, *The Book of Christmas Folklore*, p.3-7.
- 2183- <https://www.youtube.com/playlist?list=PL0B6EF521DAC91502> – Jeff Guinn, Ed., *The Autobiography of Santa Claus, It's Better to Give*, (Texas: The Summit Group, 1994), 37, & 104.
- 2184- Stephen E. Robinson, *Are Mormons Christians?*, (Salt Lake City, Utah: Bookcraft, 1991), 37.
- 2185- Hislop, *The Two Babylons*, p. 113-14, see also p. 91-125.
- 2186- Robinson, *Are Mormons Christians?* p. 37.
- 2187- Thorpe, *The Christ In Santa Unmasked*, p.20; Tristram Potter Coffin, 1973, *The Book of Christmas Folklore*, NY: A Continuum Book, The Seabury Press, 4-5; William Sansom, *A Book of Christmas*, NY: Toronto: McGraw-Hill Book Co., 1968, 30; Patricia Bunning Stevens, *Merry Christmas! A History of the Holiday*, NY: MacMillan Pub. Co., Inc., & Lon.: Collier MacMillan Pub., 1979, 42-43.
- 2188- James Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 571—72, foot notes 10—11: Joseph Lortz, *A History of the Church*, Milwaukee: Bruce Pub. Co., 1939, trans., amended & adapted by Edwin G. Kaiser, 141, italics Baker's. Charles Poulet, *A History of the Catholic Church*, (St. Louis: B. Herder Book Co., 1951, translated by Sidney A. Raemers), 2 vols., vol. 1, p. 288. Rev. Alexander Hislop, *The Two Babylons or The Papal Worship Proved to be the Worship of Nimrod and His Wife*, (Eng: A & C Black, LTD., 1916; American ed., Neptune, New Jersey: Loizeaux Brothers, 1943 & 56), 91-125. Tristram Potter Coffin, 1973, *The Book of Christmas Folklore*, (NY: A Continuum Book, The Seabury Press), 4-5; William Sansom, *A Book of Christmas*, (NY: Toronto: McGraw-Hill Book Co., 1968), 30. Patricia Bunning Stevens, *Merry Christmas! A History of the Holiday*, (NY: MacMillan, & Lon.: Collier MacMillan, 1979), 42-43. Stephen E. Robinson, *Are Mormons Christians?*, (SLC, Utah: Bookcraft, 1991), p. 37, end notes 9—11, on p. 117: Francis X. Weiser, *Handbook of Christian Feasts and Customs*, NY: Harcourt, Brace & Co., 1958, 31—32, 39—40, 60—63, 162—63, 128—29, 141—42, 318—19, 329—31, 333, notes many examples of pagan connections with different festival days. Pagan elements in Christian Christmas traditions noted by the Puritans, see: Cf. Mason I. Lowance, *Increase Mather*, NY: Twayne, 1974, 126. Darell Thorpe, *The Christ in Santa Unmasked*, SLC, Utah: MMM, & R.H. & P.S., 1994, revised illustrated ed., 2013, 29—30.
- 2189- Coffin, *The Book of Christmas Folklore*, p. 3-7.
- 2190- Webster's *Illustrated Encyclopedic Dictionary*, 1990, p. 567, see Epiphany.
- 2191- Charles Rufus Morey, *Mediaeval Art*, (New York, New York: W. W. Norton Company, 1942), 128.
- 2192- Thorpe, *The Garments of The First and Second Adam: [The Symbolical Meanings of Garments In Early To Later Christendom]*, (Salt Lake City, Utah: R.H. & P.S., October 1993), an unpublished research paper at this time. *The Nicene & Post-Nicene Fathers*, vol. 13, p. 3, *Prolegomena*, p. 13 (xiii) & 29 (xxix). St. Gregory the Great, [born about A.D. 540, died A.D. 12th March 604], *Epistle 6*, To Januarius, Bishop of Caralis; *The Nicene & Post-Nicene Fathers*, vol. 10, p. 321—22, St. Ambrose, [born A.D. 340, died A.D. 397], *The Book of St. Ambrose, Bishop of*

Milan, Concerning The Mysteries, chapters 6-7; Thorpe, The Mystery Behind the Mysteries, Ritualistic Realm Pilgrims In Early to Later Christian Mysteries, (Salt Lake City, Utah: Paper for a His 190-01 Special Studies Class, Salt Lake Community College Class. Instructor: Marianne McKnight, Student: DaReil D. Thorpe, Winter Quarter, 1997), p. 3-7, 11-12, 42, 47-50, 92-96; Marion P. Ireland, Textile Art in the Church, (NY: Nashville: Abingdon Press, 1966, 1967, 1971), 73; Robert J. Myers, with the Editors of Hallmark Cards, CELEBRATIONS, The Complete Book of American Holidays, (NY: Doubleday & Co., 1972), 108 & 156-57; Aileen Fisher, A Crowell Holiday Book, Easter, (NY: Thomas Y. Crowell, 1968), pages not numbered.

2193- Thorpe, The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims In Early To Later Christian Mysteries, SLC, Utah: R.H. & P.S., 1997, an unpub. research paper for a college class, Special Studies, HIS 190-01, Instructor, Marianne McKnight, student, Darell Thorpe, p.11-14, 47-51; Thorpe, The Garments of The First & 2nd Adam: The Symbolical Meanings Of Garments In Early To Later Christendom, SLC, Utah: R.H. & P.S., Oct. 1993, an unpub. research paper. BYU Studies, Vol. 22, Winter 1982, #1, p. 31-45, Blake Ostler, Clothed Upon: A Unique Aspect of Christian Antiquity; R. McL. Wilson, B.D., Ph.D., The Gospel of Philip, 87-91.

2194- Leonid Ouspensky & Vladimir Lossky, The Meaning Of Icons, Mass.: Boston Book & Art Shop, 1952, 168.

2195- Anthony Mercatante, 1988, The Facts On File Encyclopedia Of World Mythology & Legend, NY; Oxford: Facts On File, 673.

2196- Thorpe, Upon Them Hath The Light Shined; Russell, The Prince of Darkness, p. 122; Henry Ansgar Kelly, The Devil At Baptism, Ritual, Theology, & Drama, Ithaca, London: Cornell Un. Press, 1985. The whole book is an interesting source for this subject. Thorpe, The Mystery Behind The Mysteries, p.26-58, and endnotes.

2197- Internet article: Passover, Easter & Garment Types of Deification in the Resurrection, Easter Sunday, 4-8-2012, Darell Thorpe, <http://drivetimelivearchivespromosources.blogspot.com/> Winchester England Priory of St Swithun or Hyde Abbey 1121- 1161 Winchester Psalter of Henry of Blois Psalter of St Swithun -Baptism of Christ, angel holds the traditional white baptismal robes. Symbolic of putting on new clothing. Thus, later Easter traditions of Whitesunday, became the later Easter traditions of giving and getting new clothing. Naked male being raised up out of baptismal water by hand clasp. Baptism from Cemetery of St Callistus Rome, 4th century. Baptism, a ritualistic type of Christ's descent into the watery abyss. Christ having likened himself to Jonah: "For as Jonas was three days and three nights in the whale's belly; so shall the Son of man be three days and three nights in the heart of the earth." (Matt.12:40). 18th century, Russian Icon of the Baptism of Christ. Angels hold the traditional white baptismal garments. 9th century, Cross Pascal Vat. Reliquary cross of Pope Pascal- Lower section show the Baptism of Christ with the angel holding the white baptismal robe. In historic Christian traditions, the blood that flows down from the cross, is a type of baptism. Adam's grave, symbolic in many art works as a scull & cross bones, has Christ's blood flow, or drip down on his grave to baptize him. Thus, faded fragments & later legendized versions of Baptism for the Dead. Adam is sometimes depicted under the cross being lifted out of his grave by different types of hand & wrist grips, just as in many depictions of the harrowing of hell; Christ's descent into hell, hades, limbo, purgatory; or as in Eastern Christianity's iconography, the resurrection, called the anastasis. Christ in Limbo, 1440s Friedrich Pacher - Szépművészeti Múzeum - Budapest. In many cases, souls in limbo, hell, hades, purgatory, etc., are depicted naked, without protective garments, or robes. Thus, according to ritualistic cleansing types; the souls in these lower regions are being purified by the fires of hell; are punished for their sins by the demons there. After this, they are rescued by Christ, angels, prophets, apostles, saints & those who descend to preach the gospel to them, & lift them up out by different types of hand & wrist grips. They ascend up naked, in some cases, because they are eventually going to be clothed in ascension robes, or resurrection robes that are protective garments. These robes are types of how the newly resurrected spirits will be clothed in resurrected bodies. Hjembæk 1475 Harrowing of Hell Sect 2 south arch. Naked souls, first Adam, are raised up out of the jaws of hell by different types of hand & wrist grasping. The traditional trade mark of the resurrection, or the anastasis are different types of hand & wrist grips as Christ resurrects the dead out of their graves. Naked souls being raised out of hell by hand clasp- Descent into hell - Raffaello original - 1514, Raffaello Sanzio AD 1483-1520. Descent into hell - f.20r of MS K.26 one of sequence of 46 biblical illustrations cent. 1270-80, inserted at front of 14th c Psalter. Naked souls raised by hand grips out of the jaws of hell, thus being resurrected. Descent into Limbo, Évrard d'Espinques illumination manuscript, Middle Ages. Christ reaches out his hand to clasp the hand of Adam, the first naked soul to be resurrected out of the jaws of limbo. 14th century, Christ's descent into purgatory. Christ grips the hand of a naked Adam, the first in many to be resurrected out of purgatory. See: Claude Schaeffner, Artistic Consultant: Jean-Clarence Lambert & others, Gothic Painting, (Eng.: Ed. S.A. Geneva 1968), vol. 1, p. 48), 14th century, the Master of Westphalia, Christ in Purgatory. 12 oxen, representing the 12 apostles, baptismal font by Renier de Huy, 1107-18. In the church of Saint-Barthélemy, Liège, Belgium. The lower part of the font could represent the 12 apostles in the underworld. In the a book that was in earlier canons of the New Testament, 2nd century, The Shepherd of Hermas, Similitude 9, chapter 16. The apostles are amongst those who descend into the pit of the underworld to preach the seal, or water baptism to those there. Note above, the baptism of Christ, with the angel holding out the baptismal robe, to a naked Christ. The Shepherd of Hermas used garment color symbolism too, with white spotless clothing being a type of purity; where as those in black clothing were a type of those clothed in different negative traits. (Shepherd of Hermas, Similitudes III, 9, 16; we are following the various texts given in Max Dressel, Patrum Apostolicorum Opera (Leipzig, 1863), 548-49, 631. Hans Swarzenski, Monuments of Romanesque Art, Chicago: Un. of Chicago Press, 1954 & 1967, fig. 253; 1 Kings 7:23-24; Jeremiah 52:20; 1 Cor. 10:1-4; Exodus 14:21-23. The garment, with their guardian angels, protects them as they ascend into paradise, or heaven. Baptism was a ritualistic type of all this. They ascend up out of the waters, with a ritualistic helping hand, are anointed again, & clothed in garments. Easter being a popular time of baptism because of how baptism was a ritualistic type of the resurrection, when the soul is clothed in a perfected, deified body. Ascending naked, as in this art works below, St. Peter is often depicted greeting naked souls at the gates or door way to paradise. Note how further on, angels are helping the souls get into clothing. In later centuries, these types were reflected in the ceremonies to Knighthood, with ceremonial baths, taking off the old clothing to be clothed in protective armor. Christ's victory march throughout the world is included in these rituals, in that the Knight, like the initiates in baptism, is clothed upon to thus have the protective armor to continue the battle against the forces of evil throughout the world and after life realms. Ephesians 4:7-10; 6:10-19; Psalms 90:7-8, 17; 91:1-4; Rev. 19:8, 14. Hans Memling 1440 1494 Last Judgement Triptych in Muzeum Narodowe Gdansk Poland 3, naked souls are greeted by hand clasps, by Peter, as they progress towards the doors to paradise. Before entering, angels cloth them in white robes. Matfré Ermengau of Béziers Breviari d'Amor Catalan prose version- f-40- soul ride up on a white protective blanket - last quarter of 14th century. An icon with the Koimesis, Falling Asleep of the Virgin Mary, late 10th cent Byzantine - Christ wraps the spirit of the Virgin Mary in protective swaddling clothing, an Angels descend with ascension robes to further protect her spirit during her assumption into heaven. These types of ascension robes, clothing, swaddling cloth, blankets, & martyrs' rewards as garments; are part of the baptismal types of ascending in high realms. 10th century, Constantinople, Soap stone Dormition Dormition, Mary's soul is wrapped in a swaddling cloth, to be passed on into the protective care of an angel also descending with

ascension clothing. Angels carrying the soul of St Bertin to heaven - From an altarpiece by Simon Marmion 1480. The soul rides up on a protective blanket in the care of guardian angels. Book of Hours, Use of Rome- Netherlands, S- c. 1440- Naked souls ride up to paradise on blanket, Angels also for protection, God above blesses their ascension out of their graves. British Library. Book of Hours, Use of Sarum- Netherlands, S- 2nd or 3rd quarter of the 15th century- soul rides up to heaven on white protective blanket, with guardian angels. British Library. Book of Hours, Use of Sarum -Netherlands, S Bruges c 1490- Soul wrapped up in protective blanket with Abraham in paradise - Demon attempt to harm soul. British Library. Virgins, dressed in white, are greeted by Christ at Gates of Paradise. Leaf from the Breviary of Charles the Bold and Margaret of York 1467-70. Christ clasps their hands to welcome them in. In many cases of depictions of ascensions out of the hades, limbo, purgatory, hell or the underworld; souls are naked because eventually they will be clothed in ascension robes, or protective garments of different types, colors, shapes & sizes. In the ritualistic type of this, baptism. The baptismal robes are a type of the spirit being body being clothed again, in a body, during the resurrection. Easter is the time of the Anastasis, the resurrection, where they light of the world, Christ, passes on his light to all nations. Harrowing of hell Caparosso altarpiece of Caparosso 1507 St Mary's Cathedral Pamplona Spain. Naked souls ascend by wrist clasp. Psalter including a calendar ff 13-18v England Central Oxford 1st quarter of the 13th century- angel with a baptismal robe, John the Baptist, baptism of Christ. In this case, the baptismal clothing is rust color. In another depiction of the Descent of Christ to Limbo 1365-68 Andrea da Firenze -Cappella Spagnuolo, Santa Maria Novella, Florence. Christ stands on the fallen devil under the fallen doors of limbo, clasps the hand of Adam, the first to be liberated from the demons, who can't stop the victorious King of Glory! Christ bears the cross banner, a symbol of his victory march throughout the world, which is about to begin. Master of the Narbonne Parament - Entombment, descent into Hell, and Noli me tangere c 1375 Musee du Louvre - Paris. After the harrowing of hell, again naked souls being lifted up by wrist grips. Christ, resurrected, holding the cross banner, appears to Mary, one of the first to witness Christ's resurrected body, as he begins his victory march throughout the whole world. Gregory of Nyssa, 4th century Christian, wrote that baptism was for purification from sins, & in a symbolical way, the old man was to put on the new man. We will be changed into the fairness of that innocence as unto the innocence of an infant who is free from sin & accusations & from penalties, having been released by royal bounty from accountability. Garment types are mentioned as "the clean & fair apparel; teaching us the figurative illustration that verily in the Baptism of Jesus all we, putting off our sins like some poor & patched garment, are clothed in the holy & most fair garment of regeneration.... Thou didst strip off the fig-tree leaves, an unseemly covering, & put upon us a costly garment.... Thou didst sprinkle us with clean water, & cleanse us from our filthiness." The Nicene & Post-Nicene Fathers, 5:519-520, & 524; Gregory of Nyssa: Dogmatic Treatises, reprint June 1972, WM. B. Eerdmans. St. Gregory the Great mentions the "white vestment (birrum)" in which a person "had been clothed when he rose from the font." He also wrote how they: "Receive the white and immaculate garment, which thou mayest bring forth without spot before the tribunal of our Lord Jesus Christ, that thou mayest have eternal life." (Gregory of Nyssa, N&PNF, 5:519-20, & 524, Gregory of Nyssa: Dogmatic Treatises, etc. (reprint June 1972, WM. B. Eerdmans. N&PNF, 13:3, Ep.6; St. Ambrose calls the garments of the early Christian mysteries "the chaste veil of innocence"; again suggesting that the garments were symbolic of righteousness, N&PNF, 10:321-3, chaps 6-7. Powel Mills Dawley: By 200 AD., initiation for baptism were anointed with oil and immersed 3 times, or had water poured on them. The "Apostles' Creed" in coming up from the water, the new-made Christian was anointed with the symbolic oil of Thanksgiving, clothed in white garments, and brought before the bishop to receive the laying-on-of-hands and the gift of the Holy Spirit.

2198- Powel Mills Dawley, *Our Christian Heritage*, Church History & the Episcopal Church, NY: Morehouse-Barlow Co., 1959, 3rd ed., 1960, 49-50. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, Ithaca & London: Cornell University Press, 1985.

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2251- Darell Thorpe, *The Mystery Behind the Mysteries. Darell, Upon Them Hath the Light Shined.*

2252- Thorpe, *Upon Them Hath the Light Shined*; Bon, *Byzantine*, Kartsonis, *Anastasis*.

2253- Post, *A History of Spanish Painting*, vol. I, (1930), p. 219-221, fig. 49, p. 221-223, fig. 50, p. 223-225, fig. 51, Christ in the mandorla while on his throne as the Pantocrator, p. 248-9, fig. 62, p. 278-285, fig. 77, Christ as the Pantocrator related with St. Martin's life and act of mercy towards Christ in the guise of a beggar. In this work, the saint is giving a cloak to Christ as a beggar. 13th c., p. 296-7, fig.84, Christ in the mandorla symbol as Pantocrator, holds an orb. Volume II (1930), p.62-65, fig.104, p.116-7, fig.121, p.290-1, fig.177, Christ enthroned in a starry mandorla of angels, he also holds an orb in his left hand. For another of this same type see pp. 292-3, fig. 178, both of these also show the angels with their hands held up around Christ. See also pp. 311-313, fig. 188, the Christ child & Mary enthroned, with another portion in the right panel showing saint Martin and Christ disguised as the beggar. Vol. III (1930), pp. 48-50, fig. 265, a portion shows St. Martin and Christ as a beggar. Pages 152, 155, fig. 310, Christ standing on an orb symbol. Pages 212-218, figs. 333-335, the Christ-child and Mary enthroned, Christ is holding an orb. See also fig. 367, Christ is standing, at his feet is an orb with a pictured symbolization of the earth. On p. 330 is mention of a Berlin Savior (Christ as Saviour of the world), in which Christ's feet rest upon a globe in which the world is depicted. Vol. V, (1934), pp. 245-6, fig. 60, Christ as a beggar receives a cloak from St. Martin. Pages 296, 299, fig. 90, Christ is enthroned as the Pantocrator in the mandorla, holding an orb. Pages 313, 315, fig. 100, the Christ-child on Mary's shoulders, holds an orb. Vol. IV -- Part II, (1933), pp. 570-4, fig. 229, Christ enthroned with a globe with a picture of the world on it, the globe is his foot stool. Vol. VI -- Part I, pp. 33, (fig. 6. Jacomart (?). St. Martin and the beggar. Diocesan Museum, Segorbe), and p. 38, the paintings of St. Martin with the beggar, in the Provincial Museum, Valencia, from the Anthony Abbot and Ursula are dated back to 1443 A.D. See also Vol. VI -- Part II, p. 484, from the San Francisco Master as seen the parish church of Alcudia. St. Martin and the beggar, "conceived, according to the frequent tradition, as a disguise for Our Lord (Fig. 203)." See also pp. 486, 554-6, fig. 241; Vol. VII -- Part I, (1938), pp. 438-9, fig. 155, St. Ausias is depicted as being visited by the Lord in which Christ punishes him for his wrong doings. On pp. 594-5, fig. 226, is another depiction of Christ as a beggar coming to St. Martin. Pages 688-9 fig. 260 shows Christ on the cross, with a "terrestrial globe" as his foot stool. Pages 859, 861, fig. 351, shows Martin giving a cloak to Christ in the guise of a beggar. Pages 875-6, fig. 358, Christ on the cross with a globe under him; Vol. VIII -- Part I, (1941), pp. 259-60, fig. 114, a portion shows Christ enthroned with a globe as his foot stool. Pages 360-2, fig. 156, Martin has clothed Christ-the-beggar with his cloak. Vol. VIII -- Part II, (1941), pp. 575, 577, fig. 269, shows Martin giving a cloak to the wandering Christ-beggar. Vol. IX -- Part II, (1947), pp. 877-8, fig. 379, Martin with Christ-beggar; Vol. XI, (1953), pp. 123-124, fig. 38, Nicolas Falco. 'CHRIST AS BEGGAR,' part of scene of St. Martin's charity, section of Organ-Shutters. Cathedral, Valencia. On p. 123, our Lord Jesus Christ "in the guise of the mendicant with two further members of the military forces as spectators." Vol. XII -- Part I, (1958), pp. 479-80, fig. 207, St. Martin showing charity towards Christ-beggar.

2254- Craig Harbison, *The Last Judgment in 16th Century Northern Europe: A Study of the Relation Between Art and the Reformation*, (New York & London: Garland Publishing, Inc., 1976), p. 309, fig. 1, Vranche van der Stockt, *Last Judgment*, panel right wing of the Cambrai Altarpiece, c. 1455—60, Madrid, Prado, invoice # 1891.

2255- Harbison, *The Last Judgment In Sixteenth Century Northern Europe*, p. 315, fig. 7, Hieronymus Bosch, *Last Judgement*, c. 1550, or mid-16th century, Philadelphia, John G. Johnson Collection, inv. no. 386.

2256- Harbison, *The Last Judgment In Sixteenth Century Northern Europe*, 318-19, 390-91, 436-37.

2257- A Garland Series, *Outstanding Dissertations In The Fine Arts*, Craig Harbison, *The Last Judgment in 16th cent. Northern Europe: A Study of the Relation Between Art & the Reformation*, NY & Lon.: Garland, 1976, 310, fig.2, p. 315, fig.7, p. 356, fig.48, p. 359, fig.51. Note how on p.358, fig. 50, Christ is in the back ground in this series showing the seven works of Mercy. Thus, he is in the guise of a hungry person, etc. Pages 382-83, figs. 71-72, p. 424, fig. 113, p. 425, fig. 115, p. 426, fig. 116, p. 427, p. 117. Some of the other items of interest in these art works, are the hand clasping angelic guides, angels clothing resurrected souls in robes. Fig. 8, p.316, a religious leader with a glove on, and which has a symbol in the middle of it, is also clasping the wrist of a soul.

2258- David Bland, *A History Of Book Illustration, The Illuminated Manuscript and the Printed Book*, (Berkeley and Los Angeles: University of California Press, 1969), p. 53, fig.28. The Stavelot Bible, Netherlands, A.D. 1097. Written by Goderamus and Ernestus. British Museum. Add. MS 28107. Showing Christ enthroned in a mandorla, and with the T symbol in the disk at his feet. In the four corners are the symbols for the four Evangelists. Christ holds in his hand a book. In the other hand is a + symbol.

2259- The Pelican History Of Art, vol. 34, Nikolaus Pevsner, Ed., C.R. Dodwell, *Painting In Europe 800 to 1200*, Harmondsworth, Middlesex; Baltimore, Md.; Ringwood, Victoria, Australia: Penguin Books Ltd., 1971, fig. 33, The hand of God clasps Christ's right hand as he ascends into heaven. Metz School, from the Drogo Sacramentary, A.D. 826/55. Paris, Bibliothèque Nationale, fig. 34. Tour School, Christ in Majesty, sits enthroned in a oval shaped mandorla, and rest his feet on an orb. The four symbols of the Evangelists are there too. From the Stuttgart Gospels, AD 804/34. Stuttgart, Württembergische Landesbibliothek, figs 177, 184, 190.

2260- Mittelalter, *Himmel Hölle Fegefeuer*, 23, 41, 79, 81, note the hand clasping guide bringing souls to Christ in Abb. 49. On the other side of Christ enthroned holding an orb, is Christ displaying his wounds as the Man of Sorrows. Page 83, Thomas' wrist is grasp by Christ's right hand, as he helps him feel the wound in his side. They are behind the throne of God. See also p.103, 109, note Christ's descent, and the wrist grasping in the one that shows Christ with up lifted hands as he displays his wounds. Pages 133, 160-63, 191, 197, 203, showing Christ child & St. Christopher. And p. 295-98, 314, showing the descent into hell, & pages 333, 340-41, 353-54, 365, 380-81. This is a good source that shows not only Christ enthroned over orbs, globes, and holding them, but also of Christ's descent into hell. And of Mary being crowned, souls being rescued out of hell by hand clasping angelic guides. Plus other items of interest that offers sources for this study.

- 2261- The Pelican History of Art, vol. 36, ed., Nikolaus Pevsner and Judy Nairn. This volume is by Peter Lasko, 1972, *Ars Sacra 800-1200*, (Penguin Books), see figs. 11, 27—28, 34, Christ being raised into heaven by the hand of God who clasps his right hand). Figs. 64, 76, 170-71, 219-20, 241, 284-86, showing numerous examples of Christ resting his feet on the world and beasts, symbolic of how he has conquered evil, and the world.
- 2262- 1 Cor. 15:24-28; Hebrews 2:8-10; Ephesians 1:22; Isaiah 66:1; Matthew 5:35; Acts 7:49; Lamentations 2:1.
- 2263- James H. Marrow, Intro., Henri L. M. Defoer, Anne S. Korteweg, Wilhelmina C. M. Wüstefeld, (Catalogue), *The Golden Age of Dutch Manuscript Painting*, NY: The Pierpont Morgan Library, 1990, 60, fig. 16; p. 230, fig. X 86a; p. 258, fig. XII 100.
- 2264- Charles G. Addison, *The History Of The Knights Templars, The Temple Church, And The Temple*, (Kempton, Illinois: Adventures Unlimited Press, 1997, London, 1842). Internet Archives: <https://archive.org/details/historyofknights00addiuoft> - [https://archive.org/details/The_History_Of_The_Temple_Church_And_The_Temple_-_C_Adn](https://archive.org/details/historyofknights00addi-https://archive.org/details/The_History_Of_The_Temple_Church_And_The_Temple_-_C_Adn)
- 2265- Bernal Diaz del Castillo, *The Discovery And Conquest of Mexico*, NY, NY: Grove Press Books and Evergreen Books, Barney Rosset at Grove Press, Inc., CR 1956 by Farrar, Straus and Cudahy. Originally pub. in Spain by Genaro Garcia. Translated with Introduction & Notes by A.P. Maudslay. Introduction to the American edition by Irving A. Leonard, American Intro. p. xiii.
- 2266- Webster's Illustrated Encyclopedic Dictionary, Montreal, Canada: Tormont 1990, 373, see conquistador.
- 2267- Castillo, *The Discovery And Conquest of Mexico*, p. 31-254, 391-454.
- 2268- Budge, *Miscellaneous Coptic Texts*, 760, *A Discourse On the Compassion of God & On The Freedom of Speech of The Archangel Michael*, Severus, Archbishop of Antioch, AD 512-19.
- 2269- E. Baldwin Smith, *The Dome, A Study in the History of Ideas*, New Jersey: Princeton Un. Press, 1950, 1978, 29-30.
- 2270- Stephen D. Ricks & John J. Sroka, *Temples Of The Ancient World, Ritual & Symbolism*, SLC & Provo, Utah: Deseret Book Co. & FARMS, 1994, see their article in chapter 10 entitled: Kings, Coronation & Temple: Enthronement Ceremonies in History, p. 262, #25.
- 2271- Gertrude Hartman, *The World We Live in & How It Came to Be*, NY: The Macmillan Co., 1961, p. 168.
- 2272- Ralph L. Boys, *The Book of Callum Bala of Camail*, Un. of Oklahoma Press, Norman, 1967; Washington: Carnegie Institution of Washington, 1933, 1st ed.), p. 116.
- 2273- ANF, 7:381, *The Teaching Of The Twelve Apostles*, chap. XIV, note 17, citing Malachi 1:11, 14.
- 2274- Hood, *Fra Angelico at San Marco*, p. 69-70, pl. 57. Master of the Dominican Effigies, Panel of the Dominican Effigies. Florence, Santa Maria Novella. After 1336 AD during 14th c.
- 2275- Walter Cahn, *Romanesque Bible Illumination*, (Ithaca, NY: Cornell Un. Press, 1982), p. 114, fig. 69.
- 2276- Suzanne Collon-Gevaert, Jean Lejeune & Jacques Stiennon, *A Treasury Of Romanesque Art, Metalwork, illuminations and sculpture from the Valley of the Meuse*, London, Phaidon Press Limited, 1972. Orig. pub. as *Art Roman Dans La Vallée De La Meuse Aux Xie, XIIe Et XIIIe Siècles*, 1966, Ed. Arcade, Brussels, 164-65.
- 2277- Gevaert, Lejeune, Stiennon, *A Treasury Of Romanesque Art*, p. 169-71.
- 2278- Peter Lasko; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xviii, plate 219. Christ in Majesty in the mandorla. Top of reliquary casket from Stift Vorau, c. 1150/60. Vienna, Österreichisches Museum für angewandte Kunst.
- 2279- Peter Lasko; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xviii, plate 220. Christ holds a ball or orb, while "treading on beasts. Book-cover of the Ratmann Sacramentary, 1159. Hildesheim Cathedral, Treasury.
- 2280- Gevaert, Lejeune, Stiennon, *A Treasury Of Romanesque Art*, p. 172-81.
- 2281- Lilian M. C. Randall, *Images in The Margins Of Gothic Manuscripts*, Berkeley & LA: Un. of Calif. Press, 1966, fig. 273, LVII.
- 2282- Randall, *Medieval & Renaissance Manuscripts in the Walters Art Gallery*, vol. 1, France, 875-1420, p. 242-43, & 294, Pl. VIII, Cat. 88, f. 3.
- 2283- Hackwood, *Christ Lore*, p. 34.
- 2284- John W. Bernhardt, *Itinerant Kingship & Royal Monasteries In Early Medieval Germany*, c. 936--1075, NY, NY: Cambridge Un. Press, 1993, 46-51.
- 2285- Peter Lasko; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md.; Australia; Ringwood, Victoria, Australia: The Pelican History of Art, Penguin Books, 1972), vol. 36, *Ars Sacra: 800-1200*, p. xiii, plate 64. Tuotilo: Christ in Majesty & the 4 Evangelists' symbols. Book-cover (front), c. 900. St. Gall Library. Christ in mandorla symbol, sitting in Majesty, suggesting that he is a travels about his kingdoms. Mandorla is a symbol often used to show other world & realm travels.
- 2286- Hood, *Fra Angelico at San Marco*, p. 97-99, pl. 85, *Fra Angelico, San Marco altarpiece*. Florence, Museo di San Marco. The Christ-child sit on the knee of His Mother as they sit on a throne. In his left hand he holds an orb which has on it a map of the world. See also p. 310, notes 1-4, & p. 332 & 335.
- 2287- Christe, Velmans, Losowska & Recht, 1982 *Art of the Christian World AD 200-1500 A Handbook of Styles & Forms* p. 85. fig. 166, *Christ Pantocrator ivory panel late 8th c.* Museum Royaux d'Art et d'Histoire, Brussels.
- 2288- Andre' Grabar, 1968, *Christian Iconography, A Study of Its Origins*, p. 77.
- 2289- Morey, 1942, *Medieval Art*, p. 129.
- 2290- Christe, Velmans, Losowska & Recht *Art of the Christian World AD 200-1500 A Handbook of Styles & Forms* 92 fig 184 *Majestas Domini Metz Sacramentary Palace School of Charles the Bald 870*, Bibliotheque Nat.
- 2291- Peter Lasko, 1972, Nikolaus Pevsner and Judy Nairn, Editors, *The Pelican History of Art, Ars Sacra 800—1200*, (Harmondsworth, Middlesex; Baltimore, Md; Australia Ltd; Ringwood, Victoria, Australia, etc.: *The Pelican History of Art series*, Penguin Books, 1972), volume *Ars Sacra 800—1200*, by Peter Lasko, 1972, p. xi, plate 19. Equestrian figure of Charlemagne (?) from Metz, early ninth century. Bronze work, Paris, Louvre (Giraudon, Paris). King on a horse, holding a ball or an orb in his right hand. The horse is striding forward as if to suggest that the king is traveling throughout his kingdom, if not on a conquest to obtain more lands.
- 2292- New International Illustrated Encyclopedia Of Art, 4:730; Otto G. Von Simson, *Sacred Fortess, Byzantine Art & Statercraft in Ravenna*, New Jersey: Princeton Un., Press, 1987, CR 1948 the Un. of Chicago), plates 10-11.

- 2293- Encyclopedia of World Art, (NY, Lon.: McGraw-Hill Book, 1958, 1960, & revised printing 1971), 3:601.
- 2294- Baldwin Smith, *The Dome, A Study In The History of Ideas*, New Jersey: Princeton Un. Press, 1950, 1978, p. 81- 85, 90-94, figs. 8-23, 66-95, 118.
- 2295- Robert Milburn, 1988, *Early Christian Art & Architecture*, LA; Berkeley, Calif.: Un. of Calif. Press, 223-6.
- 2296- Gerald Gassiot-Talabot, trans. Anthony Rhodes, *History of Painting, Roman & Palaeo-Christian Painting*, NY: Funk & Wagnalls, 92-94.
- 2297- ANF, 2:474-5, 490-2, 517-8, *Stromata, Or Miscellanies*, Book V, chap. 14; Book 6, chaps. 6 & 17.
- 2298- John Ernest Leonard Oulton, D.D., & Henry Chadwick, B.D., on *Clement of Alexandria in The Library of Christian Classics, Alexandrian Christianity, Selected Translations of Clement & Origen with Introd. & Notes* (Philadelphia: The Westminster Press), vol. 2, p. 96-97, *Clement of Alexandria, On Spiritual Perfection*.
- 2299- On Sunday, April 26, 1998, I called into a radio talk show to make a comment about some of the research I had been doing, seeing that it fit the subjects they were talking about. The radio station, KSL New Radio, 1160 AM Radio, Salt Lake City, Utah, has a religious program hosted by a friend of mine named Martin Tanner. His show is entitled: *Religion Today*. During our discussion, Martin Tanner pointed out how those who have studied *The Dead Sea Scrolls* have found on these ancient pre-Christian documents, prophecies about the coming Messiah. Prophecies about how the Messiah would be pierced, and would make the lame to walk, the blind to see, and the deaf to hear, etc. These prophecies, says Martin, are clearer, and plainer references to what would happen to the Messiah than anything now found in the present day Old Testament.
- 2300- The Sage Digital Library, Volumes 1—4, (Albany, OR USA: Sage Software, 1996), CD-Rom, *The Ante-Nicene Fathers*, vol. 10, p. 512—13, *Origen's Commentary on the Gospel of John*, Book II, chapter 15: *The Gospel is in The Old Testament, and Indeed in The Whole Universe*.
- 2301- Sage Digital Library, ANF, 10:512—13, *Origen's Commentary on the Gospel of John*, Book II, chap. 15: *The Gospel is in The Old Testament, & Indeed in The Whole Universe*.
- 2302- Sage Digital Library, N&PNF, 1st series, 2:922, *Augustine City of God, Christian Doctrine*, Bk 20, ch. 11.
- 2303- Lynn Thorndike, *The History of Medieval Europe*, Boston; NY; Chicago; Dallas; Atlanta; San Francisco: Houghton Mifflin Co., The Riverside Press Cambridge, 1917, 1928, 1945, 1949, 141.
- 2304- Budge, *Miscellaneous Coptic Texts*, 1043, 1048—49, & 1053, *The Apocalypse of Paul*, (British Museum, MS. Oriental, No. 7022).
- 2305- Edward McNall Burns, Robert E. Lerner, & Standish Meacham, *Western Civilizations*, (New York, London: W. W. Norton and Company, first edition 1941, 10th edition 1984), 1, p. 212.
- 2306- P. D. Roo, *History of America Before Columbus*, (1900), vol.1, p.208, & note 3, Sahagun, lib. I. p. xviii. <https://archive.org/details/historyamericab01roogoog> Volumes 1 and 2 on Internet Archives: https://archive.org/details/cihm_06469 - <https://archive.org/details/historyamericab03roogoog> - https://archive.org/details/cihm_06468 - <https://archive.org/details/historyamericab02roogoog> - <https://archive.org/details/historyofamerica02derouoft>
- 2307- ANF, 1:10; *Clement of Rome*, 30-100, *The First Epistle of Clement to the Corinthians*, chap. 20. ANF, 2: 463, *The Stromata, Or Miscellanies*, Book V, chap. xii, *Clement of Alexandria, cites Clement of Rome*).
- 2308- P. D. Roo, *History of America Before Columbus*, (1900), vol.1, p.208, & note 3, Sahagun, lib. I. p. xviii.
- 2309- Sage Digital Library, N&PNF, 1st Series, vol.1, *The Confessions & Letters of Augustin*, with a sketch of His life & Work, Ed. by Philip Schaff, D.D., LL.D., Book 1, chap. 2-3, p. 79-80.
- 2310- William G. Rusch, Series Ed., *Sources of Early Christian Thought, The Trinitarian Controversy*, (Philadelphia: Fortress Press, 1980).
- 2311- Professors Daniel C. Peterson and Stephen D. Ricks, *Offenders For A Word, [How Anti-Mormons Play Word Games to Attack the Latter-day Saints]*, SLC, Utah: Aspen Books, 1992, 47-50, 63-69; Stephen E. Robinson, *Are Mormons Christians?* SLC, Utah: Bookcraft, 1991, 38-40, 68, 72, 86, 87, 89; Allen H. Richardson, David E. Richardson, and Anthony E. Bentley, *1000 Evidences For The Church of Jesus Christ of Latter-Day Saints, Vol.1: The Everlasting Gospel, The First 500 Evidences*, SLC, Utah: Hawkes Pub., 1994, 192-204.
- 2312- Victoria Neufeldt, editor in Chief, and David B. Guralink, Editor in Chief Emeritus, *Webster's New World Dictionary of American English*, (Cleveland & NY: Webster's New World, 1970, 1972, 1974, 1976, 1978, 1979, 1980, 1982, 1984, third College Edition 1988, Simon & Schuster, Inc.), p. 222, see catholic.
- 2313- Sage Digital Library, CD-Rom, N&PNF 1st ser. 1:450-53, #4, *Letter 23, AD 392 Augustin to Maximin*.
- 2314- Sage Dig. Lib., N&PNF, 1st ser., 1:526, chap.1, #1, *Letter 43, AD 397, Augustine to Glorius, Eleusius, the 2 Felixes, Grammaticus*.
- 2315- Sage Digital Library, N&PNF, 1st series, 1:573-75, *Letter 53, A.D. 400*.
- 2316- Sage Digital Library, N&PNF, 1st series, 1:673-76, see # 1-4. *Letter 76, A.D. 402*.
- 2317- Sage Digital Library, N&PNF, 1st series, 1:827-28, # 7—8.
- 2318- Sage Digital Library, N&PNF, 1st series, 1:921-36, chap.12, #22, *Letter 130, AD 412, Augustin to Proba*.
- 2319- Sage Dig. Lib., N&PNF, 1st series, 1:1040-55, *Letters 163-164, chap.1-7. Augustin writing AD 414*.
- 2320- Sage Dig. Lib., N&PNF, 1st series, 1:629-30, *Letter 66, AD. 402, Augustin, Bishop of Hippo to Crispinus, Donatist Bishop of Calama*.
- 2321- Sage Dig. Lib., N&PNF, 1st ser., 1:756-57, *Augustin to Vincentius, Letter 93, written A.D. 408, chap. 1*.
- 2322- Sage Dig. Lib., N&PNF, 1st series, 1:771-79, *Augustin to Vincentius, Letter 93, chap. 6-8, 20-29*.
- 2323- Sage Dig. Lib., N&PNF, 1st series, 1: 1133-36, *Augustine, Letter 208, A.D. 423, to the Lady Felicia*.
- 2324- *A Library Of Fathers Of The Holy Catholic Church, Anterior to the division of the east and west*, Oxford & Lon., Eng.: John Henry Parker; E. & J. Rivington, 1845, Vol. 2, Parts 3, & 4, p.101; S. Gregory the Great, *Morals On The Book Of Job*; Roo, *History of America Before Columbus*, pp. xix, & 209, & note 4.
- 2325- P. De Roo, *History of America Before Columbus, According to Documents & Approved Authors*, (Philadelphia & London: J. B. Lippincott Co., 1900), Roo references: Oviedo y Valdes, Gonzalo Fernandez de. *Historia General de las Indias Occidentales*; Sine loco. Fo. ix. lib. ii. cap. vii. Oviedo.
- 2326- P. De Roo, *History of America Before Columbus, According to Documents & Approved Authors*, (Philadelphia & London: J. B. Lippincott Co., 1900), *Moralia*, ad cap. xvi., Job.

- 2327- P. De Roo, *History of America Before Columbus, According to Documents & Approved Authors*, (Philadelphia & London: J. B. Lippincott Co., 1900), Vol.1, p. xix, & 209, & note 4. Roo makes reference to: Tertullian's *Contra Iudaeos*, cap. vii, & *Adversus Marcion*, lib. iv. chap.43. St. Chrysostom & Theophylactus, in his note #3, A. Lapide, t. 18 p.182, in *Epist. ad Rom.* X.17. 1-14. In note Roo mentions: Fo. ix. lib. ii cap. vii. Citing from Oviedo. In note 5, Roo mentions: *Moralia*, ad cap. xvi., Job, for St. Gregory.
- 2328- A. Lapide, *Corn. Commentaria in Scripturam Sacram*; (Paris: 1877), t. xviii. p. 182, in *Epist. as Rom.* x. 17. 1.--14; Roo, *History of American Before Columbus*, Vol.1, pp. xi, & 209, note 3; *A Library Of Fathers Of the Catholic Church*, Oxford & Lon., Eng.: Henry Parker, J. G. F. & J. Rivington, MDCCCXXXIX, 4:vii & note "a" of preface, which the writers here base their information on Palladius, *Dialogue on the Life of Chrysostom*, & 5. in *Bibl. Patr. Gallandi*, t. viii; Socrates, E. H. b. vi. & 3; Sozomen. E. H. vii. 2; Fleury, E. H. xix. 1-9.
- 2329- *A Library Of Fathers Of the Catholic Church*, (MDCCCXLI), Vol.7, pp.320-326, *The Homilies of S. John Chrysostom, Archbishop of Constantinople, on the Epistle of St. Paul The Apostle to the Romans*. Commenting on Romans chapter 10; and in MDCCCXXXIX, Vol.4, p. 80-1.
- 2330- Lapide, *Commentaria in Scripturam Sacram*, p. 182, in *Epist. as Rom.* x. 17. 1.--14, as cited by Roo, *History of American Before Columbus*, Vol.1, p. xi, & 209, note 3; *A Library Of Fathers Of the Catholic Church*, vol.4, page vii & note "a" of preface; Palladius, *Dialogue on the Life of Chrysostom*, & 5. in *Bibl. Patr. Gallandi*, t. viii; Socrates, E. H. b. vi. & 3; Sozomen. E. H. vii. 2; Fleury, E. H. xix. 1-9.
- 2331- *A Library Of Fathers Of the Catholic Church*, 7:320-326, *The Homilies of S. John Chrysostom, Archbishop of Constantinople, on the Epistle of St. Paul The Apostle to the Romans*. Commenting on Romans chap.10, etc.
- 2332- *A Library of Fathers Of the Catholic Church*, vol. 4, p. 80-1.
- 2333- Jacques Lafaye, *Quetzalcoatl and Guadalupe, The Formation of Mexican National Consciousness 1531-1813*, Chicago & Lon.: Un. of Chicago Press, 1974, 1976, 46.
- 2334- Bamm, *The Kingdoms of Christ*, p. 223.
- 2335- *A Select Library of N&PNF*, Michigan: WM.B. Eerdmans reprint April 1986, 2nd Series, 14 vols. Translated editorial supervision by Philip Schaff, D.D., LL.D., & Henry Wace, D.D., Vol.1, p.82-88, *The Church History of Eusebius*, Book 1, chap., 2-4; ANF, 4:609, *Origen Against Celsus*, Book 6, chaps LXXVIII-LXXIX.
- 2336- N&PNF, 1:82-88, Book 1, chaps 3:1-13, 4:3-10, Psalm 2:7-8, ANF, 1:178, *Justin Martyr, Apol.* 1, 46.
- 2337- ÉMILE MÂLE, *Religious Art, Religious Art From The Twelfth To The 18th Century*, (Pantheon), 76-77.
- 2338- André Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, NY: Odyssey Press, 1968, 284.
- 2339- André Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, NY: Odyssey Press, 1968, 286. Eusebius, *The History of the Church from Christ to Constantine*, Book 10, chapter 4, translated by G.A. Williamson, (Harmondsworth: Penguin Books, 1965).
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- 2350- ANF, 8:12, *Testament II:7; The Testament of Simeon Concerning Envy*.
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- 2352- ANF, 8:13 & 15, *Testament III:2, 4, & 14. The Testament of Levi Concerning the Priesthood & Arrogance*.
- 2353- ANF, 8:21, *Testament IV:24, The Testament of Judah Concerning Fortitude, And Love Of Money, And Fornication*.
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2370- Justin Martyr, *First Apology* 54.1-4, 54.5-10, 55.1; *Dialogue With Trypho*, 67.1-2; 69.1-5; 70.1-3, 5; 78.5-6), Yves Bonnefoy, *Mythologies, (A Restructured Translation of Dictionnaire des mythologies et des religions des sociétés traditionnelles et du monde antique)* Prepared under the Direction of Wendy Doniger, (Chicago & London: The University of Chicago Press, 1991), Vol. 2, p. 659-662, article *Christian Judgments on the Analogies Between Christianity and Pagan Mythology*, J. P./d.w.

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2374- ANF, 4:609, book 6, chaps lxxviii—lxxix, Origen *Against Celsus*. Vol.3:157-58, Tertullian, *An Answer to the Jews*. "Remember his marvellous works that he hath done, his wonders, and the judgments of his mouth; O ye seed of Israel his servant, ye children of Jacob, his chosen ones. He is the LORD our God; his judgments are in all the earth. Be ye mindful always of his covenant; the word which he commanded to a thousand generations; Even the covenant which he made with Abraham, and of his oath unto Isaac; And had confirmed the same to Jacob for a law, and to Israel for an everlasting covenant,... And when they went from nation to nation, and from one kingdom to another people; He suffered no man to do them wrong: yea, he reprov'd kings for their sakes, Saying, Touch not mine anointed, and do my prophets no harm. Sing unto the LORD, all the earth; shew forth from day to day his salvation. Declare his glory among the heathen; his marvellous works among all nations." (1 Chron. 16:12-16, 20-24). The Apostle Paul said in response to some of the pagans who were about to perform a pagan animal sacrifice, that even though God "in times passed suffered all nations to walk in their own ways. Nevertheless he left not himself without witness, in that he did good" (Acts 14:13-17).

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2376- ANF, 5:179. *The Extant Works And Fragments Of Hippolytus*, Part I, On Daniel, II:6.

2377- ANF, 4:641, Origen *Against Celsus*, Book 8, chapter 4.

2378- N&PNF, 4:166, Athanasius, *De Decretis, or Defence Of The Nicene Definition*, chapter 5:24.

2379- ANF, 7:461, *Constitutions Of The Holy Apostles*, Book VI, Section V:XXIII.

2380- *The Evidences of The Christian Religion; Being a Collection of all The Works, Tracts, & Essays*, 1815, vol. 2, p.28.

2381- ANF, 2:490-92, Doane, *Bible Myths*, p. 221; Lundy, *Monumental Christianity*, p. 266.

2382- ANF, 4:175-77, *The Octavius of Minucius Felix*.

2383- ANF, 4:178, *The Octavius of Minucius Felix*, chapter 10. A.D. 210.

2384- ANF, 2:94-95, Theophilus to Autolycus, book 2, chapter 3.

2385- Russell, Satan, *The Early Christian Tradition*, 118-22, n. 39, Tertullian, *Res.44*: "quae portas adamantinas mortis et aeneas seras inferorum infregit."

2386- ANF, 3:577, Tertullian, *On The Resurrection of The Flesh*, chap. XLIV, & note 9.

2387- *Palms* 107:16: "For he hath broken the gates of brass, and cut the bars of iron in sunder." (See also *Psalms* 107:16; ANF, 3:577, Tertullian, *On The Resurrection of The Flesh*, chap. XLIV, & note 9, & .157-8, chap.7, Tertullian [A.D. 145-220], *An Answer To The Jews*, translated by the Rev. S. Thelwall; Tertullian, *Adversus Iudaeos*, in vol.2 of *Patrologiae Latina*, 650.

2388- Russell, Satan, *The Early Christian Tradition*, p.118-122, foot note 39 Tertullian, *Res. 44*; Bainton, *Behold the Christ*, p.170 fig.194; Weitzmann, *Byzantine Book Illumination & Ivories*, (Lon., Eng.: Variorum Reprints, 1980), 53. Fol.1v; & fig.12, see also p.162, fig.7; etc. Weitzmann, *Studies in the Arts at Sinai*, 1982, (New Jersey: Princeton University Press),fig.5-6, & 9 & 11; Roo, *History of America Before Columbus*, vol.1, pp.205-9; ANF, 3:157-8, chapter 7, Tertullian [A.D. 145-220], *An Answer To The Jews*; Tertullian, *Adversus Iudaeos*, in vol.2 of *Patrologiae Latina*, 650. "All the ends of the world shall remember and turn unto the LORD: and all the kindreds of the nations shall worship before thee. For the kingdom is the LORD'S: and he is the governor among the nations." (*Psalms* 22:27-28). Zechariah foretold a time when: "the LORD shall be king over all the earth: in that day shall there be one LORD, and his name one." (*Zechariah* 14:9).

2389- ANF, 3:157-8. *Isaiah* 45:1-3.

2390- Roo, *History of America Before Columbus*, p.208-9, & n.4, Solorzano, *De Indiarum Jure*, p.185, n.52-3.

2391- ANF, 3:423, Tertullian *Against Marcion*, Book 4, chapter 43.

2392- ANF, 3:152.

2393- ANF, 3:152, *An Answer to the Jews*, chapter 2.

2394- ANF, 2:40, *John* 15:1-8.

2395- ANF, 1:391-92, Irenaeus *Against Heresies*, Book 2, chapter 22:5, see also note 2.

2396- Legge *Forerunners & Rivals Of Christianity* 2:60-61 ch.8 note 1, p.61, New Hyde Park, NY: Un. Bks, 1964.

2397- Huger Nibley *Since Cumorah, The Book of Mormon In the Modern World*, SLC, Ut.: Deseret Book 1967, 1976, 73, n.12: G. Homer, *Pistis Sophia*, London: SPCK, 1924, p. XV-XVI. C. Schmidt, *Pistis Sophia*, Hauniae 1925.

2398- Collected Works of Hugu Nibley, 4: Mormonism & Early Christianity, 1987, 10-11, & notes 1-11, p. 22-23.

2399- ANF, 1:451, book 3, chapter 20:4, Irenaeus Against Heresies.

2400- ANF, 1:472, book 4, chapter 9:1-2, Irenaeus Against Heresies.

2401- The Evidences of The Christian Religion, 1815, vol. 1, p. 79.

2402- Scott R. Petersen, Where Have All The Prophets Gone? (Springville, Utah: Cedar Fort, 2005), 38, 43, n. 82: Irenaeus, "Against Heresies," 4.22.1-2, ANF, 1:493-4.

2403- ANF, 1:489-90, book 4, chapter 20:2-7, citing verse 7.

2404- ANF, 1:497, book 4, chapter 26:1; Luke 24:26, 47; Acts 1:3.

2405- ANF, 1:501, book 4, chapter 28:2.

2406- ANF, 1:518, book 4, chapter 36:8.

2407- ANF, 1:548, book 5, chapter 20:1.

2408- ANF, 1:571, Fragments from the Lost Writings of Irenaeus, chapter 17.

2409- ANF, 1:181, Justin Martyr, A.D. 110—165, First Apology, chapter 54.

2410- Doane, Bible Myths, p. 221.

2411- ANF 1:182, 1st Apol. Justin, chap. lvi, p.173, chap.3, p.184-5 chap. lxiv-lxvi, & 2nd Apol. p.190, ch.5.

2412- ANF, 1:10, chapter 20, The 1st Epistle of Clement to the Corinthians.

2413- Roo, History of America Before Columbus, vol.1, p.208, & note 3, Sahagun, lib. I. p. xviii.

2414- Roo goes on to cite Matt.16:15-16, 28:18-20; 1 Tim.2:4; Luke 24:46-48; etc.

2415- Don Juan de Solorzano Pereira, an important Spanish doctor of the sixteenth century, De Indiarum Jure, book 1, chapter 14, p. 177, n. 2, 3.

2416- Adrian Finaeus, Flagelli, book 2, chapter 12.

2417- Fr. Stephen de Salazar, in the third chapter of his sixteenth Discourse on the Symbol of the Apostles.

2418- Acosta, History of the Indies, book 5, chapter 25.

2419- John a Ponte, Utriusque Monarch, bk2, chap.2; Fr. John a Torquemada, Indian Monarchy, bk15, chap.4, 7, xlviii, xlix. Malvenda, bk3, Antichrist, chap.2, 25 John del Cano, com. Psal.18.

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2427- ANF, 3:36, Tertullian, Apology, chapter 22, p.179, The Soul's Testimony, chapter 6.

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2430- Henry A. Kelly, The Devil at baptism: Ritual, Theology, & Drama, Ithaca & Lon.: Cornell Un. Press, 1985.

2431- N&PNF, 5:524, Gregory of Nyssa, On The Baptism of Christ.

2432- Wilken, The Christians As The Romans Saw Them, 181.

2433- Benko, Pagan Rome & The Early Christians, 151, Celsus.

2434- Wilken, The Christians As The Romans Saw Them, 162-63; After Jesus, by Reader's Digest, 199-200.

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2440- Wilken, *The Christians As The Romans Saw Them*, p.181.

2441- ANF, 5:498, The Treatises of Cyprian, Treatise XI:2. God alone must be worshiped, citing Rev.14:6-7.

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2443- Jacob Neusner, *Origins of Judaism, History of the Jews in the Second through Seventh Centuries of the Common Era*, (NY; Lon.: Garland Pub. 1990), vol.8, part 1, p.608, heading: The Emperor Julian & The Jews.

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2448- After Jesus, *Reader's Digest*, p. 199-200.

2449- ANF, 4:609, Origen Against Celsus, book 6, chap. lxxviii-lxxix; 3:157-58, Tertullian, An Answer To The Jews, chap.7. "He is the LORD our God; his judgments are in all the earth. Be ye mindful always of his covenant; the word which he commanded to a thousand generations; Even the covenant which he made with Abraham, and of his oath unto Isaac; And had confirmed the same to Jacob for a law, and to Israel for an everlasting covenant,... And when they went from nation to nation, and from one kingdom to another people; He suffered no man to do them wrong: yea, he reprov'd kings for their sakes, Saying, Touch not mine anointed, and do my prophets no harm. Sing unto the LORD, all the earth; shew forth from day to day his salvation. Declare his glory among the heathen; his marvellous works among all nations." (1 Chronicles 16:12-16, 20-24). The Apostle Paul said in response to some of the pagans who were about to perform a pagan animal sacrifice, that even though God "in times passed suffered all nations to walk in their own ways. Nevertheless he left not himself without witness, in that he did good" (Acts 14:16-17, see also verses 13-15).

2450- ANF, 4:528, Origen Against Celsus, Book 4, chapter LXIX.

2451- Before this, Theophilus of Antioch, [A.D. 115-168-181], had asked the early anti-Christian Autolycus, the following: Why was Jupiter found in only one part of the earth and not everywhere? He must have either neglected the other parts of the earth, or was unable to be present everywhere, & thus could not help all people everywhere. (The Ante-Nicene Fathers 2: p.94-5, Theophilus to Autolycus, book 2, chapter 3).

2452- R. Joseph Hoffmann, *Celsus On The True Doctrine, A Discourse Against the Christians*, (New York; Oxford: Oxford University Press, 1987), p. 39.

2453- Stan-Michel Pellistrandi, *The Early Christian Civilization*, 1978, 180-200; The Ante-Nicene Fathers, Vol.4, 407, 422, 424, 427-8, 447, 464, 557, 565, 609, & 641, Origen Against Celsus.

2454- Lundy Monumental Christianity, 73-74; ANF 4:419-20, 448, Hoffmann, *Celsus On The True Doctrine* 65

2455- Hoffmann, *Celsus On The True Doctrine*, p. 76-77.

2456- Hoffmann, *Celsus On The True Doctrine*, p. 86.

2457- Hoffmann, *Celsus On The True Doctrine*, p. 41.

2458- ANF, 2:490-92; Wilken, *The Christians As The Romans Saw Them*, p. 103.

2459- Professor Hilton Hotema, *The Secret of Regeneration*, Mokelumne Hill, Calif.: Health Research, 1963, Lessons No. 21, Chap. No. 53, p. 16.

2460- Joseph Wilson Trigg, *Origen, The Bible & Philosophy in the 3rd-c. Church*, John Knox Press, 1983, 229.

2461- ANF, 2:490, Clement of Alexandria, *The Stromata, or Miscellanies*, book 6, chapter 5, see also note 1.

2462- ANF, 2:491, Clement of Alexandria, *The Stromata, or Miscellanies*, book 6, chapter 6.

2463- ANF, 2:490, Clement of Alexandria, *The Stromata, Or Miscellanies*, book 6, chapter 6.

2464- ANF 2:491 n.2, p.49, *Stromata*, book 6, chap. 6; The Pastor of Hermas, book 3, chaps 15-16.

2465- Thorpe, *Upon Them Hath The Light Shined*; Kelly, *The Devil At Baptism*, p. 10-12, 26-32, 50, 59-77, 86-291; Francis Bond, *Fonts & Font Covers*, Lon., NY, & Toronto: Henry Frowde, Oxford Un. Press, 1908, 5, 12, 21, 135, 156-57, 162, 167, 171, 173, 179, 253—57, 262; Thorpe, *The Grand Pilgrimage*, p. 1-F, 32-41.

2466- Studies done on the locations of baptismal fonts have given us a deeper understanding of the symbolical meanings & settings for different versions of baptism for the dead in historic Christianity. In many cases, the doctrines of Christ's descent & battle with the devil in the underworld, hades, limbo, purgatory, the pit, the abyss, as this realm was called in different areas of historic Christendom. Different versions, traditions, art works, & types about Christ's descent, influenced the different versions, modes & practices of how the early to later Christians practiced, & performed their rites of baptism, baptism for the dead, & other rites for the dead. Some fonts were a representation of the grave, the pit, limbo, hades, etc. Fonts, during baptism, were types of being in the spirit prison, hades, & limbo. To rise up out of the font, in some cases with a helping hand clasp, or rites of passage hand or wrist grasp was a type of how Christ ascended out of the underworld, the abyss, limbo, hades, etc., during the Anastasis, or resurrection. 1 Corinthians 15. Many Christian baptismal fonts were built in the lower parts of some churches in the likeness & in a similitude of the under world, the pit, limbo, hades, or the realms of the dead. Thus one couldn't ask for a better ancient setting for a baptism for the dead than in such symbolical settings & places as these. Peter Clayton, *Treasures of Ancient Rome*, (Gallery Books, Bison Books, 1986), 68; Arte Paleocristiano, En Espana, por Pedro de Palol, Ediciones Poligrafa, S.A., p.41, figs.22-24, & p.166, figs.104-5; Theodulf (AD 760-821), *De Ordine Baptismi*. Roger Adam, *The Iconography of Early Christian Initiation: Evidence for Baptism for the Dead*, (SLC, Utah: Dr. thesis in LDS Church Library in SLC, 1977), 9, 10, 48-9. Col.2:12; Huge Nibley, *Baptism for the Dead*

in Ancient Times, see Improvement Era 51-52 (12-1948- 4-1949). Geschichte der Christlichen Kunst. von Franz Xaver Kraus, Freiburg im Breisgau. Herder'sche Verlagshandlung. 1897, p.215, fig. 157, showing a font on the back of 12 oxen, baptism, and angels holding garments, p.233, fig. 174, showing the hand clasp during, "Descensus ad inferos". Page 350-1, fig. 242, "Christus im Limbus. Fresco in S. Maria Novella zu Florenz." Swarczewski, Monuments of Romanesque Art, pl. 218, fig. 515. The Molten Sea carried by 12 Oxen, fig. 516 which shows Moses crossing the Red Sea. The Klosterneuburg Altar. Nicholas Ofverdun, 1181; fig. 253. "The Font carried by Oxen, symbolizing the Molten Sea", & plate 113, fig.258; Zarnecki, Art of the Medieval World, font AD 1107-1118, Baptismal font of Renier de Huy, Church of Saint Barthelemy Liege; Iconography of Christian Art, vol. I, Schiller, fig. 373, font resting on the back of 12 oxen, "Enamel, completed 1181. Klosterneuburg Altar. - Passage through the Red Sea- Baptism- The Brazen Sea." J.G. Davies, The Architectural Setting of Baptism, (Lon.: Barrie & Rockliff, 1962), 65, fig. 22, (12 oxen around font), & p. 68; Harold Osborne, Editor, The Oxford Companion To Art, (Oxford, NY: Oxford Un. Press, 1970), p.427, fig.135. Bronze font 1107). Liege. With 12 oxen carrying baptismal font on the analogy of the Molten Sea in the Temple of Jerusalem (I Kings 7:23-6). "The twelve oxen symbolize the twelve Apostles" p.1169, fig.382; Germain Bazin's The History of World Sculpture, 1968, fig. 571, 12 oxen around the font represent the apostles. This is interesting, because the baptismal fonts were a type of hades, limbo, the grave, or the spirit prison into which the apostles were said to have descended, like Christ did, to preach gospel & baptize, for the dead. (Adam, Baptism For The Dead, p.115, fig.74; H. W. Janson, Ed., Key Monuments of the History of Art, (NY: Harry N. Abrams, 5th print 1964), 432-33; The Encyclopedia Of Visual Art, (Lon.: Encyclopedia Britannica International, LTD), vol.4, p.583; Francois Souchal, Art Of The Early Middle Ages, (NY, Lon.: Harry Abrams), 96-97, Metford, Dictionary Of Christian Lore & Legend, 101; 1 Cor.10:1-4; Jer.52:20; 1 Kings 7:23-4; Ex.14:21-31. Adam, Baptism For The Dead, 66-84. Hippolytus, Bishop of Portus, near Rome, AD 220-30, Lundy, Monumental Christianity, p.265, n.3, Adver. Graecos. Fabricius' Ed., p.220. 34; Nibley, in Temples Of The Ancient World, p.597, n.123, p. 619-20. Nibley, Baptism for the Dead in Ancient Times, Improvement Era, 51 (12-1948): 786-88, 836-38; IE, 52 (1-1949): 24-26, 60; IE, 52 (2- 1949): 90-91, 109-10, 112; IE, 52 (3-1949): 146-48, 180-83; IE, 52, (4-1949): 212-14; Nibley, Mormonism & Early Christianity, Collected Works of Hugu Nibley, 4:100-167; Mat.12:39-41. Lundy, Monumental Christianity, 1876, p.258, 64.

2467- ANF, 2:490, Clement of Alexandria, The Stromata, Or Miscellanies, book 6, chapter 6.

2468- ANF, 2:491, Clement of Alexandria, The Stromata, or Miscellanies, book 6, chapter 6.

2469- Pellistrandi, Early Christian Civilization, 180-199, about 178 AD, Celsus wrote against early Christians.

2470- ANF, 5:189, The Extant Works And Fragments of Hippolytus, III. Scholia On Daniel, Chap. VII:13-14.

2471- ANF 5:175, Hippolytus, Fragments from Commentaries; Eph.2:19-21, 4:11-14, Rom.16:24-6; Mark 16:14-20; Matt.28:16-20.

2472- Wilken, The Christians As The Romans Saw Them, p. 162-63.

2473- ANF, 1:159, & 170-3, Justin Martyr 1st Apology, chap. xxiii-xxxii, & xxxviii-xl, p.178, chap. xlvi, p.181, chap. liv, p.182, chap. lvi, p.183-5, chap. lxi-lxvi, 2nd Apol. p.190, chap.v; Bonnefoy, Mythologies, 2:659-65.

2474- ANF, 1:62, Epistle Of Ignatius to the Magnesians, chap. 9, in Vol. 1, p.173, The First Apology of Justin Martyr, chapter 31; Vol. 1, p. 331, Irenaeus Against Heresies, book 1, chap. 10, & p. 451, book 3, chapter 20, verse 4, p. 468, book 4, chap. 6, verses 2-3, p. 472, chapter 9, verses 1-2, p. 489-90, Book 4, verses 6-7; vol.4 p.407, 422-4, 444, 447, 464, 468, 557, 609, & 641, Origen Against Celsus; Chronicles 16:12-16, 20-24; Vol. 8, p. 91, Recognitions of Clement, chap. LII.

2475- ANF, 4:609, Origen Against Celsus, Book VI, chap. LXXVIII- LXXIX.

2476- Wilken, The Christians As The Romans Saw Them, p.162.

2477- ANF, 2:39-40, The Pastor of Hermas, book 3, chapters 1-3; John 15:1-8.

2478- ANF, 1:181, Justin Martyr, A.D. 110 165, First Apology, chapter 54.

2479- ANF, 1:182, 1st Apology of Justin, chap. lvi, & p. 173, chap. 31.

2480- ANF, 1, 1st Apology of Justin, p.173, ch.31, p.184-85, ch. lxiv-lxvi, & 2nd Apol., p.190, chap.5.

2481- ANF, 1, 1st Apology of Justin, p.173, chapter 31.

2482- Lafaye, Quetzalcoatl & Guadalupe, p. 46.

2483- Bonnefoy, Mythologies, vol.2, p.664.

2484- ANF, 2:489-90, Clement of Alexandria, The Stromata, or Miscellanies, book 6, chapter 5.

2485- ANF, 5:175, Stromateis 5.14, 116.1, Bonnefoy, Mythologies, vol.2, p. 664; Hippolytus hints that Christ spoke to other nations through apostles & prophets?

2486- ANF, 2:292, The Instructor, Book 3, chapter 12.

2487- ANF, 2:313, Clement of Alexandria, The Stromata, Or Miscellanies, Book I, chapter 14.

2488- ANF, 2:519-20, Clement of Alexandria, The Stromata, Or Miscellanies, Book 6, chapter 18.

2489- ANF, 7:239, Lactantius, Epitome Of The Divine Institutes, Addressed to His Brother Pentadius, ch. XLIII.

2490- ANF, 8:74, 91, Recognitions of Clement, book 1, chap. 51-52. Nibley, The Collected Works of Hugu Nibley, vol. 3: The World & The Prophets, p.168, n.9, p.299, & 311, J.P. Migne, Patrologiae Cursus Completus. Series Graeca (Paris: 1857-1866), 1:1236.

2491- Marc Aronson, Race, A History Beyond Black & White, NY, Lon., etc.: Gineeo Books, 2007, 77.

2492- Carl Zaleski, Otherworld Journeys, Accounts of Near-Death Experience In Medieval and Modern Times, (NY; Oxford: Oxford Un. Press, 1987), 26-74; Colleen McDannell & Bernhard Lang, Heaven A History, (New Haven & Lon.: Yale Un. Press, 1988), p. 135, pl. 23. Dieric Bouts, Paradise. 15th century. Musee des Beaux-Arts, Lille, France, showing a soul ascending up through a tunnel in the clouds. See also p. 141, pl. 26. Jean Bellegambe, Paradise. C. 1526— 30. Part of The Last Judgment panel. Staatliche Museen, East Berlin. Souls ride up on a garment in through a tunnel in the clouds to enter paradise; Alice K. Turner, The History of Hell, (New York; San Diego; London: 1993), 72-73, 87, 91; W.F. Volbach, Early Christian Art, (New York: A. Abrams), pl. 93, Munich, Bavarian National Museum, Ivory panel of Christ on a hill side being pulled into heaven by the hand of the Father, A.D. 400. See also: Walter Oakeshott, Classical Inspiration In Medieval Art, (NY, NY: Frederick A. Praeger, 1959), pl. 80, A Carolingian ivory masterpiece: France, 9th century. From the top of a hill, Christ ascends into heaven through an opening in the clouds. Through this opening, the hand of God extends to grasp Christ's hand before he enters heaven. J. Hubert, J. Porcher, W.F. Volbach, The Carolingian Renaissance, (NY, NY: George Braziller, Inc., 1970). George Zarnecki, Art of The Medieval World, (NY: Harry N. Abrams, 1975), 135, fig.132. Initial C with Ascension of Christ. Sacramentary of Drogo. AD 850, Christ on a hill top being received into heaven by the hand of God;

- Truman G. Madsen, (Editor), *The Temple in Antiquity, Ancient Records and Modern Perspectives*, (Salt Lake City and Provo, Utah: Religious Studies Center, BYU, distributed by Bookcraft, 1984), p. 22-25, Nibley, What is a Temple, The Place of Contact; See also: Gilles Quispel Professor of History, (New York: McGraw—Hill Book, 1979), p. 48; Kurt Weitzmann, 1979, *Age of Spirituality*, # 438; Robert G. Calkins, 1979, *Monuments of Medieval Art*, fig. 85; Bainton, *The History of Christianity*, p. 214-15; Robert Hughes, 1968, *Heaven and Hell in Western Art*, p. 188-90; Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton: Princeton Un. Press, 1986).
- 2493- Darell Thorpe, *Jesus Christ's "Everlasting Gospel" & Ancient "Patternism"* (1990). *Early Christianity In Ancient America & Old & New World Parallels* (1990). *The Pilgrimage & Struggles of the Human Family In & Through the Different Realms of Existences* (1991). *The Grand Pilgrimage: (Footnoting In & "Out of the Best Books")*, Vol.1, Part 1, Issues 1-4, April-Aug, 1992. *The Pre-existence: Our Pre-earth Life As Spirits In A "Family In Heaven"* (1992). *Upon Them Hath The Light Shined* (1995). *"Ye Are Gods... Children of the Most High"* (CR 1993, revised 1994-1996). *The Mystery Behind the Mysteries, Ritualistic Realm Pilgrims* (1996—1997). Compton, By Study and Also By Faith, Vol. 1, p. 611-42; Parry (Editor), *Temples of the Ancient World, Ritual & Symbolism*, p. 280-82, 456, 557- 59. Olga Popova, *Russian Illuminated Manuscripts*, translated by Kathleen Cook, Vladimir Ivanov and Lenina Sorokina, (Leningrad, Russia: Aurora Art Publishing, & in the U.S.A.: Thames & Hudson, 1984), fig. 42, Christ receiving souls into heaven by taking hold of their wrist. Lenin Library, Moscow (Desnitsky collection 439), about 1475. Lowrie, *Art in the Early Church*, pl. 100; Swarzenski, *Monuments of Romanesque Art*, pl.66, fig.151; pl.15, fig. 35. David M. Robb, *The Art of Illuminated Manuscript*, (Cranbury, New Jersey: A.S. Barnes & Co., 1973), p. 200-201, fig. 135; Kelly, *The Devil at Baptism*.
- 2494- Jean Porcher, *Medieval French Miniatures*, (NY: Harry N. Abrams), XXXVIII. Bible, 2nd half of the 12th century (Bibliothèque Nationale, Ms. Lat. 16746, f. 42).
- 2495- Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences in Medieval and Modern Times*, (NY, Oxford: Oxford Un. Press, 1987), 17-94; Colleen McDannell & Bernard Lang, *Heaven A History*, (New Haven & London: Yale Un. Press, 1988). Darell Thorpe, *The Pilgrimages and Struggles of the Human Family in & Through Different Realms of Existences*, (SLC, Utah: Religious, Historical & Polemical Studies, 1991-92, & unpublished). Thorpe, *The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims in Early to Later Christian Mysteries*, (SLC, Utah: R.H.&P.S., an unpub. research paper written by Thorpe, for a college class, HIS 190-01 Special Studies, Instructor: Marianne McKnight, Winter Quarter, 1997).
- 2496- Porcher, *Medieval French Miniatures*, see 38, Bible second half of the 12th century.
- 2497- Robert Fossier, 1989, *The Middle Ages, The Cambridge Illustrated History of the Middle Ages*, (Cambridge University Press, 1989), translated by Janet Sondheimer, p.470, Carolingian ivory work. Relief, c. 870: David the Psalmist entering the house of the Lord. Carved by artists at the court of Charles the Bald, the piece was made as a cover for the emperor's Prayer Book (Zurich, Schweizerisches Landesmuseum). See also: David M. Wilson, 1984, *Anglo-Saxon Art, From the Seventh to the Norman Conquest*, (Woodstock, New York: Overland Press), pp.182-83. Page 229 from the Utrecht Psalter, illustrating Psalm 27: 'Though an host should encamp against me, my heart shall not fear...for in the time of trouble the Lord shall hide me in his pavilion.' (Utrecht, University Library, Script. eccl. 484, fol. 15r.). Another depiction shows the same sort of scene, see 230, copied from the Utrecht Psalter by an English scribe. (London, British Library, Harley 603, fol. 15r.). The first portion was produced by a number of artists at Christ Church, Canterbury, around A.D. 1000. Further works, during the second quarter of the 11th—12th centuries A.D. David also hints to symbols of safety, & being saved, by being led to heavenly realms by the hand (Psalms 16:8-10; 17:4-7, 20:6, 24:3-10, 25:4-5, 68:18, Ephesians 4:7-10, Psalms 73:23-4, 89:13, 118:16-21, Psalm 23). In one depiction, an angel conducts the souls of the virtuous to Paradise, with another angel standing inside the half-open door, welcoming a soul by clasping the soul's hand through the door way. 13th-century mosaic on the cupola of the Baptistery of S. Giovanni, Florence. Hughes is of the opinion that the angel within the door is adapted from the classical prototype of Hermes Psychopompos. (Robert Hughes 1968, *Heaven & Hell in Western Art*, 190-91). "In art, Hermes Psychopompos appears in two general forms. As a rule, he is seen taking a soul by the hand or arm before leading him down to Hades. But he is sometimes depicted standing just inside or half-way through the door of Hades, which is ajar. There is a carving of Hermes Psychopompos in this pose on a Roman monumental sarcophagus of the 3rd century AD which stands outside the south door to the Baptistery in Florence..." (p. 190).
- 2498- Gilles Quispel Professor, 1979, *The Secret Book of Revelation*, p.48.
- 2499- Kurt Weitzmann, 1979, *Editor, Age Of Spirituality*, # 438; Ernst Kjellberg & Gosta Saflund, *Greek & Roman Art, 3000 B.C. to A.D. 550*, (NY: Thomas Y. Crowell Company, English CR 1968 by Faber & Faber Limited), p. 208 fig. 192. Detail from wooden doors at Santa Sabina, Rome, AD 432, showing Christ being lifted into heaven by 2 angels who grasp his hands.
- 2500- Celia McInnes, *An English Christmas*, (New York: Henry Holt & Company), 28.
- 2501- Ichikawa, Merry Christmas, see under the heading Great Britain and the United States, 30-31.
- 2502- Leonard Cowie 1962 *The March Of The Cross*, NY Lon. McGraw-Hill Book, 166-97, fig.228; JCY Metford, *Dictionary of Christian Lore & Legend*, Eng.: Thames & Hudson, 1983, 161.
- 2503- Gardner, *Let's Celebrate Christmas, Parties, Plays Legends, Carols, Poetry, Stories*, p. 18.
- 2504- Ernest Alfred Thompson Wallis Budge, M.A., Litt. D., *Miscellaneous Coptic Texts in The Dialect of Upper Egypt*, (London: The British Museum, Oxford University Press, etc., 1915), 915-16, *Encomium of Theodosius*, Archbishop of Alexandria, On Saint Michael The Archangel, (British Museum, MS. Oriental, No. 7021).
- 2505- Darell Thorpe, *THE PRE-EXISTENCE: OUR PRE-EARTH LIFE AS SPIRITS IN A "FAMILY IN HEAVEN"* (SLC, Utah: R.H.&P.S., REVISED JANUARY 1, 1992 & MARCH- APRIL 1993, an unpub. research paper & computer file at this time). William G. T. Shedd, D.D., *A History of Christian Doctrine*, (New York: Charles Scribner's Sons, 1883), vol. II, pp.3-5; *The Nicene & Post-Nicene Fathers*, vol.1, p. 84—87; William Hood, *Fra Angelico at San Marco*, (New Haven, London: Yale University Press, 1993), p.109; The G. H. Box translation: "This is my will with regard to those who exist in the [divine] world-council, and it seemed well-pleasing before my sight, and then afterward I gave commandment to them through my Word." (Dr. Huge Nibley, *Abraham in Egypt*, (Salt Lake City, Utah: Deseret Book Co., 1981), pp.16-7, & 34-5. John 1:1-14; Hebrews chapters 1-2; John 7:28-33; 16:28; 17:5, 24; 17:18; 3:13; 6:33—51, 62; 12:44, 49, 16:5, 20:21; Exodus 3:1-14; John 8:57-59; Acts 7:1, 30, 38, Isaiah 63:9, 15-16. John symbolically identified Christ as the "Lamb" of the sacrificial law, thus Christ is the Lamb slain from the foundation of the world. And thus, the atonement was planned from the beginning, or from "the foundation of the world" (Revelation 13:8). See also: *The Lost Books of the Bible*, p. 143, 2nd Clement, chapter 4:2; Anthony S. Mercatante, *The Facts On File Encyclopedia Of World Mythology & Legend*, (New York, Oxford: Facts On File, 1988), p.56; Angelo S. Rappoport, Ph.D., *Ancient Israel Myths & Legends*, (New York: Bonanza Books, 1987), 3 Volumes in 1, vol.1, pp.6-9, etc. Frederic R. Crownfield, (Prof. of Bib. Lit. & Rel. Guilford Col.), *A Historical Approach to the New Testament*, (New York, Evanston, London: Harper & Row, 1960), chapter 7,

Judaism, p.108, etc. The Ante-Nicene Fathers, vol. 2, p.3, intro. n. p.12, The Shepherd of Hermas, book 1, Vision 2, chap. 4; p. 35-6, book 3, Similitude. 5, chap. 5-6, n.9, & 4, & p.47, book 3, Similitude 9, chap.12; The Ante-Nicene Fathers, 2: p.103, chap. 22. Clement of Alexandria, [153-193-217 A.D.], wrote of Christ's pre-existence "the Angel of great Counsel." (The Ante-Nicene Fathers 2: p.215, see also pp. 446, 493, 525; In The Recognitions of Clement, 1st - 4th c. AD, The Ante-Nicene Fathers, 8: p.74; Nibley, Old Testament And Related Studies, p.175-6, & n. 35 on p.195. Nibley, Temple & Cosmos, p.188; Nibley, The World And The Prophets, p.168.

2506- Paul Muratoff, *La Peinture Byzantine*, Paris: A. Weber, MCMXXXV, pl. XLV; Yves Christe, Tania Velmans, Hanna Losowska & Roland Recht, *Art of the Christian World*, A.D. 200-1500, A Handbook of Styles and Forms, 1982, p. 72, fig.119, p.73, fig. 122; p.76, fig. 134; p.92, figs. 184 & 185; p.95, figs. 195-7; p.97, fig. 204; & p. 333, fig. 352; Ernst Kitzinger, *Byzantine Art in the Making*, Main lines of stylistic development in Mediterranean Art, 3rd-7th Century, Cambridge, Mass.: Harvard Un. Press, 1977, p.64, fig. 109; Otto Pacht, *Book Illumination In The Middle Ages*, Oxford: Harvey Miller Pub., Oxford Un. Press, 1984, by Prestel-Verlag Munich, & 1986 Miller), pl. XX; Emile Male, *Religious Art in France, The 12th Century*, (Princeton Un., Press, 1978), fig.41; Lowrie, *Art In The Early Church*, pp.164-5; Gustav Davidson, 1967, *A Dictionary of Angels*, Including The Fallen Angels, p.24, see the heading: Angel of the Burning Bush -- "A strict interpretation of the use of the term (Exodus 3:2; Luke 20:37; Acts 7:35) would suggest that it is the Lord Himself who is the angel of the burning bush, made manifest in angelic guise." See also: George Every, *Library Of The World's Myths and Legends*, Christian Legends, (NY: Peter Bedrick Books, 1970, as *Christian Mythology*, revised edition London: Hamlyn Pub. Group, 1987), see frontispiece: The first leaf of the Book of Kells shows the Evangelical symbols. Top left, the man or angel, St. Matthew. Top right, St. Mark the lion. Lower left, the sacrificial calf, St Luke. Right, the eagle for St. John, the evangelist. Irish 8th-c. Trinity College Library. Dublin. Page 19, four angels make a possible prayer circle with up-lifted hands. The four winged symbols of the four Gospel writers are also depicted here too. See also: Nigel Morgan, *Early Gothic Manuscript [II] 1250 - 1285*, A Survey of Manuscripts Illuminated in the British Isles - General Editor: J. J. G. Alexander, Lon.: Harvey Miller, 1988, see fig. 26. Christ in Majesty. Oxford, All Souls College, 6, f. 6 (cat. 101). Here we see again another depiction of Christ enthroned, with the winged symbols of the 4 gospel writers in the corners. Below, the virgin Mary stands with up-lifted hands as if in praise and prayer to her Son. At the feet of Christ is what could be an orb, the symbol of His universal reign. Ferguson, *Encyclopedia of Early Christianity*, 1990, p.39.

2507- Budge, *Miscellaneous Coptic Texts*, 893, 895, 897-98, 908. Encomium of Theodosius, Archbishop of Alexandria, On Saint Michael The Archangel, (British Museum, Oriental, #7021).

2508- ANF, 2:517, *The Stromata, Or Miscellanies*, book 6, chapter 17.

2509- Sir John Rothenstein, C.B.E., Ph.D., LL.D., General Editor, Consultant, *New International Illustrated Encyclopedia Of Art*, (New York: Greystone Press), vol.4, p.12, p.2375.

2510- Grabar, *Byzantine Painting, Historical And Critical Study*, p.126-7.

2511- *The Evidences Of The Christian Religion; Being A Collection Of All The Works, Tracks, & Essays, Of The Most Established Authors Who Have Written Upon The Evidences Of The Christian Faith*, (London: Conway and Rayer, Harvey's Buildings, Strand; The Historical Classics And Military Chronicle, 1815), 5 vols, vol. 1, p.79.

2512- Granger Ryan & Helmut Ripperger, Trans., from Latin, *The Golden Legend Of Jacobus de Voragine*, (NY: Arno Press, A Pub. & Lib., The NY Times, 1969, 1941), p. xi, foreword.

2513- ANF, 2:490-92, *Clement of Alexandria, Miscellanies*, book 6, chap. 6.

2514- ANF, 3:246-47, Tertullian, *On Prescription Against Heretics*, chapter vi, viii & p. 252, chapter xx.

2515- ANF, 3:252, Tertullian, *On Prescription Against Heretics*, chap. xx. *Recognitions of Clement*. Lord sent apostles to preach to all nations. Peter: Apostles, "are sent; and of necessity he who is sent delivers the messages as he has been ordered, and sets forth the will of the sender." ANF, 8:106, *Recog. of Clement*, Book 2, chap. 33.

2516- Cynthia Pearl Maus, *The Church And The Fine Arts*, 108 & 114.

2517- Gilda Berger, *Easter & Other Spring Holidays*, NY, etc.: Franklin Watts, 1983, *A First Book*, 37-8.

2518- ANF, 8:658, *The Teaching of Addæus The Apostle*.

2519- ANF, 8:667, *Ancient Syriac Documents, The Teaching of The Apostles*.

2520- ANF, 8:667-68, *Ancient Syriac Documents, The Teaching of The Apostles*.

2521- ANF, 7:241, *The Epitome Of The Divine Institutes*, chapter XLVII.

2522- ANF, 8:388, *The History of Joseph the Carpenter*, 1.

2523- N&PNF, 1:132, *The Church History of Eusebius*, Book III, chapter 1:1.

2524- Lundy, *Monumental Christianity*, p.188-190, & 282, fig. 126. "And this gospel of the kingdom shall be preached in all the world for a witness unto all nations; and then shall the end come." (Matthew 24:14). In John's book of Revelation we read: "AND I saw in the right hand of him that sat on the throne a book written within and on the backside, sealed with seven seals.... And I beheld... in the midst of the throne and of the four beasts, and in the midst of the elders, stood a Lamb as it had been slain, having seven horns and seven eyes, which are the seven Spirits of God sent forth into all the earth. And he came and took the book of the right hand of him that sat upon the throne. And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb,... And they sung a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation; And hast made us unto our God kings and priests: and we shall reign on the earth." (Revelation 5:1, 6-10). Further on we read how John saw "a great multitude, which no man could number, of all nations, and kindreds, and people, and tongues, stood before the throne, and before the Lamb, clothed with white robes, and palms in their hands..." (Revelation 7:9). "And the nations of them which are saved shall walk in the light of it; [the heavenly city of light] and the kings of the earth do bring their glory and honour into it.... And they shall bring the glory and honour of the nations into it. And there shall in no wise enter into it any thing that defileth, neither whatsoever worketh abomination, or maketh a lie: but they which are written in the Lamb's book of life." Rev. 21:24, 26-27; 1 Peter 3:15-22; 4:5-6; Eph.4:7-10.

2525- H. W. Janson, (Professor of Fine Arts, New York University), with Dora Jane Janson, *History of Art, A Survey of the Major Visual Arts from the Dawn of History to the Present Day*, (NY: Harry N. Abrams, Inc., Publishers, first printing October 1962, revised & enlarged in 1969, 19th printing 1973), p. 221-23, fig. 354. A detail of fig. 354, is figure 355, showing two figures clasping hands, represents "Pig-Snouted Ethiopians". Other races around the world are represented here as having heard the gospel preached to them too.

2526- Kenneth Clark, 1969, *Civilisation, A Personal View*, NY: Harper & Row, Evanston, illust. ix, #32, p.41-45.

2527- Gustav Kuntler, Editor, *Romanesque Art In Europe*, (Greenwich Connecticut: New York Graphic Society LTD., 1968), p. 26, explanation for figures 14-16.

2528- See sections in this study about the Pre-existence, descent, & world-wide treks. The polemical issues over if God neglects other realms & nations, etc.

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2551- Lundy says how Christ had come to earth to make one great brotherhood of all the various tribes, families and nations of mankind in His eternal and glorious Kingdom. Speaking of the symbolical symbolism behind an ancient Christian work, he says that: "The doves in the corners outside the circle, with olive branches in their claws, may signify the holy and all-prevailing spirit of God, giving life and peace to men in every part of the world; and as sent forth of the Father by the Son for this purpose." (John P. Lundy, *Monumental Christianity*, 1876, pp.188-190). Lundy also wrote of a sculpture which dates back to the 4th century A.D. Among other symbolical types, part of which depicts the Lord as "He stands on the mystic mount from which the four streams of Paradise flow forth, indicative of the heavenly origin of the Four Gospels, that were to water the four corners of the world, and make its waste and barren places like the Garden of the Lord." (Lundy, *ibid.*, p.282, fig. 126). During the 6th century A.D., about 560 A.D., in the S. Apollinare Nuovo, Ravenna, on the east end of the south wall is a mosaic of Christ enthroned. Four angels, two on each side, stand near Christ. In the Archbishop's Chapel, Ravenna, there is a depiction of four angels with up-lifted hands as if in a possible prayer circle. The symbols of the four gospel writers are also part of this art work. It may be that these works may reflect the early Christian doctrine that the gospels were to go forth into all the 4 quarter parts of the world. (See: Ernst Kitzinger, *Byzantine Art in the Making, Main lines of stylistic development in Mediterranean Art 3rd-7th Century*, (Cambridge, Massachusetts: Harvard University Press, 1977), p.62, fig. 106, & p. 64, fig. 109; See also: Yves Christe, Tania Velmans, Hanna Losowska and Roland Recht, *Art of the Christian World, A.D. 200-1500, A Handbook of Styles and Forms*, (New York: Rizzoli International Publishing, Inc., 1982; CR 1982 by Office du Livre), see pp.72-4, figs. 119: *The Four Living Creatures and the Triumphal Cross carried by Angels*, mosaic, century 500 A.D., Archiepiscopal Chapel, Ravenna. And: fig. 121, *Christ Triumphant*, detail from apsidal painting at Bawit, Egypt, late 6th century A.D., Cairo Mus. Here, we see Christ enthroned, with angels and the 4 gospel writers' symbols. See also fig. 122 *Symbolic Transfiguration*, apse mosaic, S. Apollinare in Classe, Ravenna, mid-6th century A.D. The four gospel writers' symbols are depicted here with a number of sheep under them which are coming out of buildings. See also fig. 123: *Christ Enthroned*, flanked by St. Vitale, Bishop Ecclesius and two Angels, apse decoration, S. Vitale, Ravenna, mid-6th century A.D. See also fig. 124: *Triumph of the Lamb*, mosaic, presbytery vault, S. Vital, Ravenna. Here, four angels with up-lifted hands form a possible prayer circle around the lamb encircled about with decorations. The 4 angels may be those which other art works and writings have suggested govern certain quarter parts of the world under Christ's reign as the great Pantocrator. See also: Lowrie, *Art In The Early Church*, pp.144–45, pl. 64a & b, 69b, 104a. Four angels with up-lifted hands form a possible prayer circle around the Lamb of God. This art work is from Ravenna, S. Vital, completed 546-8. Vault of chancel. (See: Richard Krautheimer, *Early Christian And Byzantine Architecture*, (Baltimore, Maryland: Penguin Books, 1965–1967), p. 82, fig. B. See also: *New International Illustrated Encyclopedia Of Art*, vol.17, p.3511, shows four angels with up-lifted hands in a circle around the lamb. This apse is in the church of San Vitale (521-548); Ravenna). There are also 4 angels with up-lifted hands holding the circle, thus they seem to have formed a prayer circle. The 4 symbols of the 4 gospel writers, with 4 books might suggest that the gospel was for all the 4 quarter parts of the world. (See: Paul Muratoff, *La Peinture Byzantine*, (Avec 262 Reproductions Hors Texte) Traduction de Jean Chuzeville, Published in Paris, A Weber, MCMXXXV), pl. XLV, *Christ en Glorie*, Art Byzantin (550), Mosaïque, Oratoire de S. Andrea, Arch., of Ravenne. See also pl. LXIV: In this case the 4 gospel symbols are not included while Christ is in the circle with the 4 angels with up-lifted hands holding the circle. The casket of the Agates, Base has a type of cross the looks like the plus sign, + with the symbols of the 4 gospel writers around it. This one dates back to 910 A.D. (See: Juan Ainaud de Lasarte, *Introduction, Art Treasures In Spain, Monuments, Masterpieces, Commissions and Collections*, (New York, Toronto: The Hamlyn Publishing Group, 1969), p. 31, fig. 42). In the mosaic of Christ as "The Pantocrator." A mosaic from the cupola of the church of the Martorana, Palermo dated back to the 12th century A.D., Christ sits enthroned holding a book, "the Gospels." It is interesting to note that the symbols on the book may suggest that the Gospels was for the 4 directions, the 4 corners of the earth. For in the middle of the book is the + symbol. While around this is also four corner angles with the points pointing outward. Thus, could this be a symbolical type of how the Gospel was spread into the 4 quarter parts of the earth? As if descending down from heaven, 4 angels with veiled hands or with garments in their hands, are descending down in the same directions as the four points of the angles are pointing to. Thus, could these angels also represent God's angelic messengers which were also sent to govern the four quarter parts of the world, and to reveal the gospel message in their assigned areas? (See: Harold Osborne, Editor, *The Oxford Companion To Art*, (Oxford, New York: Oxford University Press, 1970), p. 239. See also: Andreas Stylianou and Judith A. Stylianou, *The Painted Churches Of Cyprus, Treasures of Byzantine Art*, (London: Trigraph - London, for the A.G. Leventis Foundation, 1985), the page before the title page, & pp.451 & 495, fig. 300). See also: Andre' Grabar, *Christian Iconography, A Study of Its Origins*, (The A. W. Mellon Lectures in the Fine Arts, 1961, The National Gallery of Art, Washington D.C., Bollingen Series, XXXV, Princeton University Press, 1968), p.132.

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- 2584- Darell Thorpe, *Upon Them Hath The Light Shined*, SLC, Utah: R.H.&P. S., 1994-96. Anna D. Kartsonis, *Anastasis, The Making Of An Image*, (Princeton Un. Press, 1986). T. W. Doane, *Bible Myths & Their Parallels In Other Religions*, (NY: The Truth Seeker Co., 1882 & 1910, 7th ed.), chaps. XXII-XIII, p. 211-6. Henry Ansgar Kelly, *The Devil At Baptism, Ritual, Theology, & Drama*, (Ithaca, Lon.: Cornell Un. Press, 1985).
- 2585- Emile Male, *Religious Art From the 12 to the 18th Century*, NY: Pantheon Books, Inc., 1949, 26.
- 2586- Male, *Religious Art*, p. 26.
- 2587- Matthew, *Atlas of MEDIEVAL EUROPE*, p. 102.
- 2588- Male, *Religious Art*, 27—28.
- 2589- Franz von Assisi, *Mit Beiträgen von Gabriele Atanassiu, Mariano d' Alatri, Stanislaw da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt*, (Belser Verlag, Stuttgart, Zurich), CR 1990 by Editoriale Jaca Book, Milano, figures 394-396. Elisabeth is depicted giving a drink to Christ, greeting Christ as a pilgrim, feeding Christ, and helping cripples. 1410-1420, *Leitbuch des Nurnberger Heiliggeistspitals*, Nurnberg, Stadtarchiv, D2/II HGS-Amtsbucher 4 u. 5.] Linke Seite: 392 Der hl. Franz predigt den Vogeln. The Pierpont Morgan Library, M 72, f. 139v. New York. And: 395 Szene aus dem Leben der hl. Elisabeth: Ich war ein Pilger und Leidender und Ihr habt mich beherbergt... *Leitbuch des Nurnberger Heiliggeistspitals*, Nurnberg, Stadtarchiv D2/II HGS-Amtsbucher 4 u. 5. And: 396 „Die hl. Elisabeth war die Tochter des Konigs von Ungarn ...“ Szene aus dem Leben der hl. Elisabeth, 1410-1420. *Leitbuch des Nurnberger Heiliggeistspitals*, Nurnberg, Stadtarchiv D 2/II HGS-Amtsbucher 4 u. 5.
- 2590- Norbert Ohler, *THE MEDIEVAL TRAVELER*, (English trans. Caroline Hillier 1989, Boydell Press, translated from Norbert Ohler, *Reisen im Mittelalter*, 1986 by Artemis Verlag), 79.
- 2591- Richard Lewis & Susan I. Lewis, *The Power of Art*, (Forth Worth; San Diego; NY; etc.: Harcourt Brace College Pub. 1995), 287, fig.13-7, *Caravaggio, The Supper at Emmaus*, c. 1598.
- 2592- R. G. Hamerton-Kelly, *Pre-existence Wisdom & The Son of Man*, A Study of the Idea of Pre-existence In the New Testament, (Euston Road, London, and American Branch in New York: Syndics of Cambridge University Press, 1973), p.29, making reference to Sir. 24:7, I Enoch 42.
- 2593- Portions from another version read: "the sheep which went astray from...the wandering sheep..." *The New Testament in Basic English*= Bas; "the house of Israel"; *The New Testament According to the Eastern Texts* (George N. Lamsa) = Lam. (Vaughan, *The New Testament in Twenty Six Translations*, p.63).
- 2594- Italics added, Ezekiel 14:22-23: "Yet, behold, therein shall be left a remnant that shall be brought forth, both sons and daughters: behold, they shall come forth unto you, and ye shall see their way and their doings: and ye shall be comforted concerning the evil that I have brought upon Jerusalem, even concerning all that I have brought upon it. And they shall comfort you when ye see their ways and their doings: and ye shall know that I have not done without cause all that I have done in it, saith the Lord God."
- 2595- Max I. Dimont, 1962, *Jews, God & History*, (NY: A Signet Book, The New American Library), 16-17.
- 2596- Isa.56:8; 43:5-9; John 21:14-17; Acts 1:13-26; 10:9-43, 11:7-20; Hebrews 13:20; 1 Peter 2:25, 5:4, sheep.
- 2597- Luke 15:3-7; John 10:1-28; Leviticus 26:33, 42; Deut.4:25-31, 28:37, 64; Psalms 1:15-20, 95:7; Ezek. 28:24-26; 33:15-20, 30-33, chap. 34, 36:19-38; 37:15-28; Jer. 25:26-36; Zech.13:7-9; & Matthew 9:35-38.
- 2598- *The Great Commentary of Cornelius A Lapide*, Translated by Thomas W. Mossman, B.A., (a translation into English of the "Great Commentary upon the Gospels of Cornelius a Lapide), *Commenting on John's Gospel*, Chapters 1-11, (London, England: John Hodges, Henrietta St. 1887), p.364, 366, 367, & 371-2.
- 2599- Lapide, *The Great Commentary*, 1889, p. 430.
- 2600- Albert Barnes, *Notes, Explanatory & Practical, On The Gospels: Designed for Sunday School Teachers and Bible Classes*, (Harper & Brothers, 1850), Vol. 2, p. 299-300.
- 2601- Lundy, 1875, *Monumental Christianity*, 401-03, 65-66, 98, (his 1876 edition), p. 150-196.
- 2602- Lundy, 1876 ed., *Monumental Christianity*, p.150.
- 2603- ANF, 1:234-35, 455, Ezek.16:6-9; Rev.1:5-7. Thorpe, *Upon Them Hath the Light Shined*.

2604- Isaiah 9:2, "The people that walk in darkness have seen a great light: they dwell in the land of the shadow of death, upon them hath the light shined."

2605- Thorpe, Upon Them Hath The Light Shined; Robert Fulton, Eric Markusen, Greg Owen & Jane L. Scheiber, (Editors), *Death & Dying, Challenge & Change*, (Massachusetts; Menlo Park, Calif.; Lon.; Amsterdam; Don Mills, Ontario; Sydney: Addison-Wesley Publishing Co., Courses by Newspaper, A project of University Extension, Un. of California, San Diego, Funded by The National Endowment for the Humanities, CR 1978 by the Rents of the Un. of California), 127-53; Lundy, *Monumental Christianity*, chap. on The Good Shepherd.

2606- Hackwood, *Christ Lore*, p.81-2; Bamm, *The Kingdoms of Christ*, p.93-4; Isaiah 40:11.

2607- George Frederick Kunz, Ph.D., Sc.D., A.M., *Rings For the Finger*, (J. B. Lippincott Company, 1917, 1945, Mrs. Ruoy Kunz Zinsser, & in New York: Dover Pub., 1973), p.253; Oakeshott, *Classical Inspiration In Medieval Art*, pl.18, a. "Ceiling fresco in the cemetery of Petrus and Marcellinus. The Good Shepherd. Third century."

2608- Lundy, *Monumental Christianity*, p.317, fig.153.

2609- Lundy, *Monumental Christianity*, p. 320-1, fig.156, 2nd or 3rd century depiction.

2610- Walter Lowrie, *Art in the Early Church*, NY: Pantheon Bks 1947, 69, 184-187, pl.100, a & b, Isa. 40:11.

2611- E. Baldwin Smith, *The Dome, A Study in the History of Ideas*, New Jersey: Princeton Un. Press, 1950, 1978, p. 33, note 72, fig. 70, & p. 86.

2612- Ireland, *Textile Art in the Church*, p. 92-93, fig.44.

2613- Ireland, *Textile Art In The Church*, p. 92-93, fig. 44; Isaiah 56:8; 43:5-9; Matthew 10:5-6; John 21:14-17; Acts 1:13-26; 10:9-43, 11:7-20; Hebrew 13:20; 1 Peter 2:25, 5:4; 2 Chronicles 18:16; Psalms 78:52; 190:175-176.16:10; Acts 2:27, 31, 13:33-37; Psalms 107:1-7, 9-14, 16, 20, 23-4, 26, 30, 40-41; Isaiah 9:2-6.

2614- Oscar G. Brockett, *History of the Theatre*, Boston, Lon.: Allyn & Bacon, 1968, 1974, 1977, 1982, 4th ed., 111.

2615- Metford, *Dictionary Of Christian Lore and Legend*, p. 182-83.

2616- *The Lost Books of the Bible*, 232 & 233, 12th c. Christ as a gardener appearing to Mary Magdalene.

2617- R. G. Hamerton-Kelly, *Pre-Existence Wisdom & The Son of Man, A Study Of The Idea Of Pre-existence In The New Testament*, Cambridge Un. Press, 1973, 124-25.

2618- *The Ante-Nicene Fathers*, vol. 4, p. 528, Origen Against Celsus, Book 4, chapter LXIX.

2619- Tristram Potter Coffin, *The Book of Christmas Folklore*, NY: Continuum Bk, Seabury Press, 1973, 53-54.

2620- Millard Meiss, Sharon Off Dunlap Smith, Elizabeth Home Beatson, *The Limbours & Their Contemporaries*, (The Pierpont Morgan Library, 1974), *French Painting in the Times of Jean De Barry*, see both plates and Text volumes, pl. 167, & fig. 169, with footnote 184 on p. 44. Harvard Hannibal Master, A.D. 1420, God the Father performs the hand clasping rite of marriage in the garden of Paradise. Thus, Adam and Eve are joined in a junctio dextrarum, a right hand clasp. God brought their hands together by clasping their wrists. Thomson, *A History of Tapestry*, p. 201, the hand clasping ceremony in the garden wedding of Tobit.

2621- Joseph Campbell, with Bill Moyers, *The Power of Myth*, (New York; London; Toronto; Sydney; Auckland: Doubleday, 1988, CR Apostrophe S Productions, Inc., & Alfred van der Marck Editions, 1988), 43, *Garden of Earthly Delights*, Hieronymus Bosch, A.D. 1450—1516, Christ grasps the wrist of Eve. See also: *Miniature Fiorentina Del Rinascimento 1440—1525*, Un Primo Censimento A cura di Annarosa Garzelli II Illustrazioni Giunto Regionale Toscana La Nuova Italia, 1985, p. 14, fig. XIV. Firenze, Museo dell'Opera del Duomo, Corale D f. 2v., Monte di Giovanni. And: Hennessy, *Italian Renaissance Sculpture*, fig. 110, and fig. 116; Mentre, *Creation et Apocalypse*, p. 94, 115; George Robinson, *The Florence Baptistery Doors*, (New York: The Viking Press, 1980), 197 & 222, Panel 1, Genesis: Ghiberti's work showing the creation, and which includes a portion in which Yahweh grasps hold of the left hand of Adam. See also: Huge Nibley, *Old Testament And Related Studies*, (Provo and Salt Lake City, Utah: F.A.R.M.S. and Deseret Book Co., 1986), 152—53.

2622- Marie Luise Gothein, Walter P. Wright, Editor, Mrs. Archer Hind, M.A., Translator from the German, *A History of Garden Art*, (London & Toronto: J. M. Dent & Sons Limited; New York: E. P. Dutton & Co., LTD., 1928), volume I, pp. 182, fig. 128, p. 186—87, figures 133—134. As early as the 10th century A.D., psalter art works show the two Maries meeting with the risen Lord in a flower meadow. Figure 134 shows Christ in the far distant back ground coming towards two women clasping hands, while they greet each other in a garden. As if preserving this hint to the early Christian mystery drama, depictions of Roman De La Rose shows couples clasping hands before the door to the garden (see figure 133 on p. 186).

2623- Gothic & Renaissance Art in Nuremberg 1300-1550, (The Metropolitan Museum of Art, NY, 1986, Germanisches Nationalmuseum, Nuremberg Prestel-Verlag, Munich, exhibition held April 8- June 22, 1986, and at the Germanisches Nationalmuseum, Nuremberg, July 24-September 28, 1986), 372-75. Redrawn by Darell Thorpe 1997; H.W. Janson, & Joseph Kerman, *A History Of Art & Music*, (NY: Harry N. Abrams, Inc., Publishers), 95, fig. 118, St. Dorothy, AD 1420, wood cut. Staatliche Graphische Sammlung, Munich.

2624- The spreading of the knowledge God and His word, in some cases, was by giving the people a little at a time, or as much as they had shown that they were worthy and ready to receive. Thus, if they were wicked, they would not be given as much (Isaiah 28:7-15). "Therefore thus saith the Lord God, Behold, I lay in Zion for a foundation a stone, a tried stone, a precious corner stone, a sure foundation: he that believeth shall not make haste." (Isaiah 28:16). The writer to the Ephesians wrote that the church was "built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief corner stone; In whom all the building fitly framed together groweth unto an holy temple in the Lord" (Ephesians 2:20). Christ is the chief corner stone, the apostles & prophets are part of the foundation of the holy Temple. (Daniel 2:24-45; 7:9-28). "Rocks are a symbol of the Lord. This meaning is derived from the story of Moses, who smote the rock from which a spring burst to refresh his people. Christ is often referred to as a rock from which flow the pure rivers of the gospel. St. Peter, too, is referred to as a rock, the cornerstone of the Church, because Christ statement: '...that thou art Peter, and upon this rock I will build by church...' (Matthew 16:18)." (George Ferguson, *Signs & Symbols in Christian Art*, (New York: Oxford University Press, 1959), p.24. The Pastor of Hermas, [A.D. 160], symbolically called Christ the "rock" which pre-existed & was "a fellow-councillor with the Father in His work of creation." The apostles were symbolically called "stones" that descended down into the spirit prison to preach the gospel. They ascended up out of that realm to become part of a building or temple. (The Ante-Nicene Fathers, Vol.2, p.47, & 49; & Vol. 3, p.172; Tertullian). Isaiah wrote that "the vineyard of the LORD if hosts is the house of Israel, and the men of Judah his pleasant plant" (Isaiah 5:7). "Thus saith the LORD of hosts, They shall thoroughly glean the remnant of Israel as a vine: turn back thine hand as a grapegather into the baskets." (Jeremiah 6:9). "Thorns", "wild grapes", & "briers", etc., seem to symbolically represent, in some cases, groups of people, or a person gone bad. Or people that have gone astray, & fallen into apostasy. Isaiah made reference to a song which he used as a symbolical type of the conditions in Israel. In this

"song" a vine was planted in the hopes that it would bring forth grapes. But instead the vine brought forth "wild grapes". (Isaiah 5:1-7, 7:23-25, & 32:12-16; Romans 9:1-17, chapter 10, 11:16-27). Roots of a plant often go down into the earth. The underworld is where many believed the realm of the dead was located. The cross is sometimes called a "tree" in some cases in early Christendom. Adam and Eve were likened unto roots of plants or trees, thus they were the "roots" of the human family on earth, when God had "planted" them in the garden of Eden. In some cases, Christian legends and traditions say that the place of Adam's grave was underneath the cross. Some art works show skulls, & in some cases an open pit, as symbols for the place of Adam's grave. Others show a hand extending down to take hold of the hand of Adam to raise him & others out a pit under the cross. Many early to later Christians may have saw symbolical types in the roots, trunk, branches, & the higher portions of a tree as being types of those held in different realms of existence. Those in heaven, (the upper up branches), on the earth, (the trunk.) And those underneath the earth, (the roots,) perhaps could have been considered as being a type of those who were in the underworld, or the lower regions, the grave, Hades, limbo, the pit, etc. Perhaps "roots" may have been considered by some early Christians to be a symbolical type, in some cases, to the descendants of Israel who had died before the time of Christ, and who had gone down into "the pit"? After Isaiah describes, with these symbolical types, some of the Israelites' rebellious, apostate, sinful attitudes & actions. He warns that they have gone down, or descended into captivity. And upon being in hell they are "dried up with thirst." Many Jews & early to later Christians believed that in the underworld, the pit, or the infernal regions was a hot region where there was no water. Thus, those who go there are amongst a "multitude dried up with thirst." (Isaiah 5:1-14). In some cases in early to later Christendom, Christ's flowing blood from the cross is like a live giving stream that washes over those in the pit below the cross. Thus, the blood of the covenant waters the roots of Israel who extended down from the tree into the lower regions of the earth. Some Christian translations of The Old Testament reflect these traditions too. David wrote that those who sat in the shadows of death, or in the underworld were those who had been rebellious against the words of God, & "contemned the counsel of the Most High." Thus, they had fallen into the pit, or into the darkness of the shadow of death. Hungry & thirsty, their soul fainted in them. They pray unto the Lord & He came down unto them & satisfied their hunger & thirst by giving to them his word, which heals them. He breaks down the gates of brass, and bursts through the bars of iron which held them prisoners & guides them out of captivity, up out of hell. They ascended up the right hand path into the heavenly city? (Psalm 107:1—41). "And he shall break it as the breaking of the potters' vessel that is broken in pieces; he shall not spare: so that there shall not be found in the bursting of it a sherd to take fire from the hearth, or to take water withal out of the pit. (Isaiah 30:14.) Zechariah wrote that it was "by the blood of thy covenant I have sent forth thy prisoners out of the pit wherein is no water." (Zechariah 9:11). Christ hints to the dry places in hell when, after casting out demons, He said: "When the unclean spirit is gone out of a man, he walketh through dry places, seeking rest; and finding none, he saith, I will return unto my house" [or attempt to enter the body of the person again] "whence I came out." (Luke 11:14-24). When Lazarus died he was carried by the angels into Abraham's bosom. Where as the rich man, upon his death, found himself in the fires of hell. Being in torment, he cried unto Abraham to send Lazarus "that he may dip the tip of his finger in water, and cool my tongue; for I am tormented in this flame. (Luke 16:19-31). In a 11th century depiction of this parable. Angels come to Lazarus, one clasps the hands of Lazarus's soul, while the other angel lifts him up. In the case with the rich man, dark demons come to take his soul away. (Jeffery Burton Russell, *The Prince of Darkness, Radical Evil And the Power of Good In History*, (Ithaca, New York: Cornell University Press, 1988), p.134, Manuscript illumination from the *Pericope Book of Henry II*, Germany, eleventh century). The Pastor of Hermas, or the Shepherd, [A.D. 160], wrote how those who were down in "the pit" were able to ascend after receiving the "seal" of the water, or baptism. (The Ante-Nicene Fathers, vol. 2, p.49). Clement of Alexandria, [A.D. 153-193-217], with the help of symbolical types, wrote that the three days that Christ was in the grave was a type of the three immersions, or "The three days may be the mystery of the seal." [Baptism]. The dead were able to receive the seal or water of baptism because there were angels of God who initiated them in that realm (The Ante-Nicene Fathers, 2: p.462). Huge Nibley tells us that R. Akiba, cited by S. A. Horodezky, wrote that the Jews "once taught that when Michael and Gabriel led all the sinners up out of the lower world, "they will wash and anoint them of their wounds of hell, and cloth them with beautiful pure garments and bring them into the presence of God." (Huge Nibley, *What is a Temple, The Idea of a Temple in History*, Reprinted by F.A.R.M.S., from: *The Millennial Star* 120 (Aug. 1958), pp. 228-237, see pages 234, & 249, foot notes 52, & 56; R. Akiba, cited by S. A. Horodezky, in *Monatsschr.f. Gesch. u. Wins. des Judentums* LXXII. 505; Psalm 23; Jeremiah 30:7-17; Isaiah 30:8-33; Martha Himmelfarb, *Tours Of Hell, An Apocalyptic Form in Jewish and Christian Literature*, (Philadelphia: University of Pennsylvania Press, 1983), pp. 8-19, 50-56, 94-97, 106-120, 122-126, 136-7, & 151-158; S. Caecilius Cyprian, 3rd century A.D., cites from Paul's testimony, 1 Cor. 10:4, see: *A Library of Fathers of the Holy Catholic Church, Vol.III*, p.101, (Oxford, London: John Henry Parker, J. G. F. & J. Rivington, MDCCCXL); *The Forgotten Books of Eden*, Edited by Rutherford H. Platt, Jr., Assistant Editor J. Alden Brett, (U.S.A.: Alpha House, Inc., 1927), *The First Book of Adam & Eve*, pp.8-10, 12-13, 26-8, 30; Mancini, *Archaeological Discoveries*, pp.165-170, & fig.39, on p.166, "Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278)"; Hackwood, *Christ Lore*, p.117, "Washing in the Blood of Christ. From an old Florentine tract in defense of Savonarola." See also: *Limburg Brothers - Francisco Ribalta, The Encyclopedia Of Visual Art, Biographical Dictionary of Artists*, (London, England: Encyclopedia Britannica International, LTD.), volume 6, p. 32, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. *Nouveau Musee des Beaux-Arts, Le Havre*." (Luke 23:32-43); John Beckwith, *Ivory Carvings In Early Medieval England*, (Harvey Miller & Medcalf, 1972), p.84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria and Albert Museum [Cat. 88]"; Revelation 7:13-15, Isaiah 1:15-20. Water was used by the ancients as a symbolical type of the law or words of God that comes down from heaven, and flows over the earth, and down under the earth. Thus, rain seems to have been a symbolical type of how the Lord covers the earth with the words of knowledge. "For the earth shall be filled with the knowledge of the glory of the LORD, as the waters cover the sea." (Habakkuk 2:14; Isaiah 11:9; Zechariah 8:12-13). In the places of the earth where the water (or word of God) is dried up, the people wander to and fro to find water (the word). In order for them to grow, they must have the water of life, which in some cases, has to be brought to them. This we see in the symbolical types mentioned in Jewish and Christian parables, and similitudes. Prophets, missionaries, angelic messengers, etc., take water "or the seal" to those in the pit, as Hermas symbolically wrote. Or to other parts of God's vineyards, or parts of the world. Or Christ "the Word" take the life giving water (or gospel) to other nations too. And just as plants need water in order to grow, so also must the human family have water (or the word of God) in order to grow in the different parts of God's vineyards or places of the world, & in the under world. The word, then, is like the water that feeds the plants and vineyards, or people of the earth. Some plants, and vineyards need more care and protection than others. Christ, called "the Word" (John 1:1-17), promised the woman of Samaria, who had come to draw water out of a well, that He could give to the world "living water." Thus, he spoke of water in a symbolical way, for it was a type of spiritual nourishment that the spirit needs in order to grow in the knowledge of Christ & His saving gospel (John 4:1-38). Earlier, Amos seemed to have used this same type of symbolism when he wrote: "Now therefore hear thou the word of the LORD: Thou sayest, Prophecy not against Israel, and drop not thy word against the house of Isaac." Later on, Amos predicts a time when

a famine would come upon the land. "The LORD hath sworn by the excellency of Jacob, Surely I will never forget any of their works. Shall not the land tremble for this, and every one mourn that dwelleth therein? and it shall rise up wholly as a flood; and it shall be cast out and drowned, as by the flood of Egypt. And it shall come to pass in that day, saith the Lord GOD, that I will cause the sun to go down at noon, and I will darken the earth in the clear day... Behold, the days come, saith the Lord GOD, that I will send a famine in the land, not a famine of bread, nor a thirst for water, but of hearing the words of the LORD: And they shall wander from sea to sea, and from the north even to the east, they shall run to and fro to seek the word of the LORD, and shall not find it. In that day shall the fair virgins and young men faint for thirst." (Amos 7:16, 8:7-8, 9, & 11-13). An ancient fresco from the Dura Europus synagogue depicts Moses producing twelve streams of water, and figures representing the 12 tribes of Israel. [Before AD 256. National Museum. Damascus.] This also shows a sort of prayer circle, in that the 12 are depicted almost in a complete circle with up-lifted hands. "Here the miraculous spring is shown as a well, from which the water flows in twelve streams.... In the well some archaeologists have discerned fishes - living creatures in the Water of Life." (The Crucible of Christianity, Judaism, Hellenism and The Historical Background to the Christian Faith, Edited by Arnold Toynbee, (Cleveland; New York: World Publishing, Company, and London: Thames & Hudson, 1969), 20-21, & 358, comments to I, 21 I). Dr. Hugu Nibley dates this art work A.D. 245, and wrote that Moses is depicted "as he creates the well of living water at the door of the Tabernacle... A symbol of the Divine Law, it flows to each of the tents of the Twelve Tribes, where praying figures receive it with joy." (Dr. Hugu Nibley, 1992, The Collected Works of Hugu Nibley, volume 12, Temple & Cosmos, (SLC, & Provo, Utah: Deseret Book Co.), p. 110, fig.26-A; Mosiah 2:1-9; Erwin R. Goodenough, Jewish Symbols in the Greco-Roman Period, (Bollingen Series XXXVII, 1964, Pantheon Books), vol.11, illustrations XV, #331. "Moses Gives Water to the Tribes, WB1, Gute's Copy (X, 27)."

2625- The Ante-Nicene Fathers, volume 4, p.641, Origen Against Celsus 8:IV.

2626- The "briers" & "thorns" among the "vines" are symbolic of apostates amongst the different areas of scattered Israelite groups. Isaiah 7:23-25, 9:13-18, 10:17-22, 14:12-19, 29-30, 16:8, 24:5, 27:1-4, 11, 32:13, 33:8-12, 34:13; Jeremiah 12:10-17, 23:1-6, 25:33-38, 50:6, Ezekiel 28:24-25; chapter 31; Daniel 4:11-17.

2627- ANF, 7:357, Victorinus, Commentary On The Apocalypse Of The Blessed John, 14:15.

2628- Ezekiel 20:33-42; 31:5-12; 33:7-20; 34:5-31; 36:6-38, c.37; 39:27-29; & Micah 4:1-7.

2629- The Ante-Nicene Fathers, vol. 7, p. 470, Constitutions Of The Holy Apostles, Book VII, Section II:XXV.

2630- Amedeo Storti, Venice Inside And Out, (Italy: Edizioni Storti Venezia, 1979), 3, 6, see the art works on the outside of the Cathedral in St. Mark's Square. Christ's descent, second over from the left going right. See also pp. 8, 10, 22, 26, & 44, St. Mark's Basilica, High Alter. The Pala d' Oro (Golden Altarpiece), second over from the left going right, top row, Christ's descent into hell. See also: Alice K. Turner, The History of Hell, (New York, San Diego, London: Harcourt Brace & Company, 1993), 66-69. On p. 95 is a 15th century fresco in Sta. Maria in Piano, Italy, of a bridge over a river of water. The bridge narrows down into a rounded rod. Those, who cling to this rod, make it across, and are helped by a hand clasping angel. Those who let go of the rod, drown in the river below. See also p. 96.

2631- Joseph Campbell, The Mythic Image, (New Jersey: Princeton Un. Press, 1974), p. II. 190-91.

2632- Robertson, Select Writings & Letters, p. 55.

2633- O. Preston Robinson, The Challenge of the Scrolls, How Old is Christ's Gospel? (Salt Lake City, Utah: Deseret Book Company, 1963), p.47; The Testament of Levi, 2:11, 10:2.

2634- ANF 8:13, Testament of the 12 Patriarchs, 3.Test. of Levi Concerning the Priesthood & Arrogance, 2.

2635- ANF, 4:528, Origen Against Celsus, Book 4, chapter LXIX.

2636- ANF, 1:573, Fragments From The Lost Writings of Irenæus, XXXI.

2637- ANF, 2:3, 39-40, The Pastor of Hermas, Book 3, Similitude 8, chapters I--III.

2638- ANF, 1:573, Fragments From The Lost Writings of Irenaeus, chap.31; ANF, 2:39-41, The Pastor of Hermas, Book 3, Similitude 8, chapters 1-6; and p. 202, Clement of Alexandria, Exhortation To The Heathen, chapter 10; The Ante-Nicene Fathers, vol. 3, pp.164, 169-70 & pp.364-5, Tertullian Against Marcion, Book 4, chapter 13; & p.172, An Answer to the Jews, chapter 14; Isaiah 43:20; John 15:1-8; Romans chapter 10; 11:16-27.

2639- ANF, 8:130, Recognitions of Clement, book 3, chapter LXI.

2640- Toynbee, The Crucible of Christianity, pp.20-21, & 358, comments to I, 21 I.

2641- Nibley, Temple & Cosmos, 110, fig.26-A. Goodenough, Jewish Symbols in the Greco-Roman Period, vol.11, #331.

2642- Com. Dan., I, 17; Griechische christliche Schriftsteller, p.29, lines 16-19.

2643- ANF, 8:733, Ancient Syriac Documents, Bardesan, The Book Of The Laws of Divers Countries.

2644- Danielou, Primitive Christian Symbols, p.24-25, Chapter II, The Vine and the Tree of Life.

2645- Ireland, Textile Art in the Church, p.92, notes 14-15.

2646- Jacob Neusner, 1990, Origins of Judaism, vol. 3, Part 1, Judaism & Christianity in the First Century, p.120, Early Christian Archaeology From The Jewish Point of View, by Ludwig Blau, p.208. In the section: The Diminutive and Precious Plastic Art, Wood, Ivory, and Metal Sculptures, p. 516-550.

2647- ANF, 1:573, Fragments From The Lost Writings of Irenaeus, chapter 31.

2648- Hackwood, Christ Lore, p. 6.

2649- ANF, 2:40, The Pastor of Hermas, Book 3, chap.3, n. 6-8, & John 15:1-8, p. 39-40, Bk 3, Sim.8, chaps. 1-2.

2650- A Library of Fathers of The Holy Catholic Church, Anterior To The Division Of The East and West, (Oxford, London: John Henry Parker, J. G. F. and J. Rivington, MDCCCXL), vol. 3, p. 131, 135, The Treatises of S. Cæcilius Cyprian, Bishop of Carthage, & Martyr. Treatise V; J. H. Hexter, General Editor, John W. Snyder, and others, Traditions Of The Western World, (Chicago: Rand McNally & Co., 1967), p. 143-44.

2651- ANF, 6:307. Introductory Notice to Methodius.

2652- ANF, 6:350, Methodius, The Banquet of The Ten Virgins, Discourse X, Domnina, chap. vi, notes 8-9.

2653- The Nicene and Post-Nicene Fathers, vol. 4, p. 55, Athanasius, On The Incarnation of the Word, 35:6.

2654- Vincent Cronin, 1968, Mary Portrayed, (London: Darton, Longman & Todd Limited), 6.

2655- Cronin, Mary Portrayed, p. 35.

2656- The World's Orators, Editor in Chief, Guy Carleton Lee, Ph.D., (NY; Lon.: Un. Edition, G.P. Putnam's Sons, The Knickerbocker Press, 1900), 307, 314, 317-18.

2657- Daniel Foley, *The Christmas Tree, An Evergreen Garland Filled with History, Folklore, Symbolism, Traditions, Legends, & Stories*, NY: Chilton, Book Division, 1960, 30-1.

2658- Hackwood, *Christ Lore*, p. 119.

2659- Hood, *Fra Angelico at San Marco*, p. 269.

2660- Joseph Campbell, *Historical Atlas Of World Mythology, Volume II, The Way Of The Seeded Earth, Part 1, The Sacrifice*, (New York, New York: Harper & Row Publishers, 1988), p. 36-37, figures 69-70. *The Dream of Mary: Christoforo Simone dei Crocefissi c AD 1350*.

2661- Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010), 61-90, see chapter 5. The Symbolism of the Tree of Life and the Tree of Knowledge. Also chapter 6: The "Sacred Center" of the Garden of Eden. See also: Joseph Campbell, *Historical Atlas of World Mythology, Vol. 2, The Way Of The Seeded Earth, Part 1, The Sacrifice*, (New York, New York: Harper & Row, 1988). Joseph Campbell, *The Mythic Image*, (Princeton, New Jersey: Princeton University Press, Bollingen Series C, 1974, second printing, 1975, paper back printing 1981), 58-64, 190-208, 237-260. *The Forgotten Books of Eden*, Edited by Rutherford H. Platt, Jr., Assistant Editor J. Alden Brett, Pub. by Alpha House, Inc., 1927, U.S.A., *The First Book of Adam & Eve*, p.8-81. *The Ante-Nicene Fathers*, vol. 1, p.573, XXXI; vol. 2, p. 39-41, *The Pastor of Hermas*, Book III, Similitude 8, Chap. I-VI; p. 202, Clement of Alex., *Exhortation To The Heathen*, chap. x; Vol. 3, p.164, 169-70 & pp.364-5, Tertullian Against Marcion, Book IV, chap. xiii; & p.172, An Answer to the Jews, chap. xiv; Isa. xliii. 20; John 15:1-8; Rom. chap.10, 11:16-27. In a 13th century depiction, an angel clasps the wrist of person as they ascend up to the heavenly Jerusalem, it also shows a "river of life" which flows from the throne of God, from either side of this river the tree of life grows. (See: *The Horizon Book of the Middle Ages*, by the Editors of *Horizon Magazine*, Editor in Charge, Norman Kotker, author, Morris Bishop, Pub. by American Heritage Pub., Co., N.Y., 1968, p.81). Later Christian artists depicted Christ as the true vine which branches are his disciples. In the Painting by Pacino di Bonaguida, some of the symbolical types were that of a great river from which the roots of a tree would be watered. Thus, there were "four heads, to water the paradise of the whole Church. Next, from the trunk of the tree let there come forth twelve branches adorned with fronds, flowers, and fruits; and let the leaf of the tree be a most effective medication, both preventing and healing, against every kind of disease, because the word of the cross is the virtue of God for the health of every believer." (*Christianity And The Renaissance (Image and Religious Imagination in the Quattrocento)*, Edited by Timothy Verdon & John Henderson, Pub. by Syracuse Un. Press, 1990, p.135 & 141, see chapter 5, pp.132-160, entitled: *The Tree of Life And The Holy Cross (Franciscan Spirituality in the Trecento and the Quattrocento)*, by Rab Hatfield; *Monumental Christianity*, op. cit., Lundy, 1876, pp.270-1; *Studies in the Iconography of the Virtues and Vices in the Middle Ages*, O'Reilly, 1972, op. cit., pp.344- 5. "In semitic tradition and the Bible, the Tree is a great cosmological tree piercing the very centre of the earth at Jerusalem and, in the dream of Nebuchadnezzar for example, providing refuge for the fowls of the air in its branches reaching up to the heavens and the ends of the earth, shade for the beasts beneath it and nourishment for all (Daniel iv, 10-13)." *A Garland Series, Outstanding Theses In The Fine Arts from British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, by Jennifer O'Reilly, Oct. 1972, Pub. by Garland Pub., Inc., N.Y., & London, 1988, see pp.346-7. *Museum of Antiquity (A Description of Ancient Life): The Employments, Amusements, Customs and Habits, The Cities, Palaces, Monuments and Tombs, The Literature and Fine Arts of 3,000 Years Ago*, by L. W. Yaggy M.S., & T. L. Haines, A.M., Pub. by Western Pub. Co., House, Chicago, 1883, p. 940-1; E. Baldwin Smith, *The Dome, A Study in the History of Ideas*, (Princeton, New Jersey: Princeton University Press, 1950, 1978), p. 26-28, see note 52: Trees where an important symbol to show that souls had entered paradise. *The Forgotten Books of Eden*, p.131, Ode 22:1, 3, & 5. The early Christian Odes of Solomon (70-100 A.D.), also describe the pre-existent Church as a Community of "fruit-bearing tree", whose crown is "self-grown", and whose roots are "from an immortal land", watered by a "river of gladness" (Ode 11). Dan.4:11-15, & 17, 20-27. Ezek.31:8-18. *Christianity And The Renaissance, (Image and Religious Imagination in the Quattrocento)*, edited by Timothy Verdon & John Henderson, Pub. by Syracuse Un. Press, Syracuse, N.Y., 1990, p. 136-142, Figure 5.1, *The Tree of Life*, mosaic. Rome, San Clemente, early 13th century A.D., see also fig. 5.2, painted by Pacino di Bonaguida, now in the Accademia in Florence, early 14th century. Figures 5.13, is said to be of the annunciation to Mary, "the second Eve who reopened the door to Paradise" and it is explicitly related to the scene of Adam's burial depicted. Psalm 107:1-7, 9-14, 16, 20, 23-4, 26, 30, 40-41. Isaiah 30:14; Zechariah 9:11; Luke 11:14-24; 16:19-31; Habakkuk 2:14; Isa.11:9; Zech.8:12-13; Temple, by Huge Nibley, (IDE-T), (*The Idea of a Temple in History*), Reprinted by F.A.R.M.S., from: *The Millenial Star* 120 (Aug. 1958), p.228-237, see pages 234, & 249, ft. nt.s 52 & 56. R. Akiba, cited by S. A. Horodezky, in *Monatsschr.f. Gesch. u. Wins. des Judentums* LXXII. 505; Psa.23; Jer.30:7-17; Isa.30:8-33; *Tours Of Hell (An Apocalyptic Form in Jewish and Christian Literature)*, by Martha Himmelfarb, Un. of Penn. Press, Philadel., 1983, pp. 8-19, 50-56, 94-97, 106-120, 122-126, 136-7, & 151-158; Isa. 30:14-15; S. Caecilius Cyprian, 3rd century A.D., cites from Paul's testimony, 1 Cor. 10:4, see: *A Library of Fathers of the Holy Catholic Church, Vol.III*, p.101, Oxford, John Henry Parker, J. G. F. & J. Rivington, Lon., MDCCCXL; *The Forgotten Books of Eden*, Edited by Rutherford H. Platt, Jr., Assistant Editor J. Alden Brett, Pub. by Alpha House, Inc., 1927, U.S.A., *The First Book of Adam & Eve*, pp.8-10, 12-13, 26-8, 30. *Archaeological Discoveries, (Relative to the Judaeo-Christians)*, Historical Survey by Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, pp.165-170, & fig.39, on p.166, Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278). *Christ Lore*, Hackwood, p. 117. *The Encyclopedia Of Visual Art, Biographical Dictionary of Artists*, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol.6, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. Nouveau Musee des Beaux-Arts, Le Havre". (Luke 23:32-43); *The Encyc. Of Vis. Art, Vol.6*, p.32; *Ivory Carvings In Early Medieval England*, by John Beckwith, 1972, Harvey Miller & Medcalf, p.84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria and Albert Museum [Cat. 88]. Rev.7:13-15, Isa.1:15-20. John 4:1-38; Amos 7:16, 8:7-8, 9, & 11-13. Every notes that the root of the connection between the tree of life and Christ's death goes back to the beginnings of Christianity. "Jesus, the second Adam, dying on Golgotha, the place of Adam's skull, must pass down the tree into the nether world, to the root of the tree in his throat, and come up again through the sepulcher, bringing Adam and Eve with him, for hell must be harrowed if the human race is to be saved. The fruit of the tree, of life or of knowledge, must be below the crucifix, on the way whereby Christ finds man, even at hell's bottom." *Library of The World's Myths and Legends, Christian Legends*, by George Every, 1970, 1987, Peter Bedrick Books, N.Y., p.60, see also pp. 61-2; *The Ante-Nicene Fathers*, Vol.2, pp.490-2; *Mediaeval Art*, by Charles Rufus Morey, Pub. by W. W. Norton Co., 1942, N.Y., N.Y., p.129; *The Christian World*, text, Geoffrey Barraclough, etc., Pub. by Harry N. Abrams, N.Y., 1981, pp.8-9; *Christmas Customs And Traditions (Their History and Significance)*, by Clement A. Miles, Pub. by Dover Pub., Inc., N.Y., 1976, p.138-9, as a republication of the original work by T. Fisher Unwin in 1912, entitled: *Christmas in Ritual and Tradition, Christian and Pagan.*) *Biblical Myths & Mysteries*, by Gilbert Thurlow, Pub. by Octopus Books, London, 1974, p.70; Rev. 22:1-5, 13. *Christianity And The Renaissance (Image and Religious Imagination*

- in the Quattrocento), Edited by Timothy Verdon & John Henderson, Pub. by Syracuse Un. Press, 1990, pp.135 & 141, chap. 5, p.132-160, entitled: The Tree of Life And The Holy Cross (Franciscan Spirituality in the Trecento and the Quattrocento), by Rab Hatfield; Monumental Christianity, Lundy, 1876, pp. 270-1; Studies in the Iconography of the Virtues and Vices in the Middle Ages, O'Reilly, 1972, p. 344- 5; Origins of Judaism, Vol. XI, Part 1, The Literature of Formative Judaism: The Midrash-Compilations, edited by Jacob Neusner, 1990, Garland Pub., Inc., NY., & Lon., p. 5-6, note 3. Some early Christian rings depicted on them the vine for it was a type of Christ. Also a blade of wheat, symbolic of "The Harvest of souls?" Rings For The Finger, Kunz, 1973, p. 253-4.
- 2662- The Ante-Nicene Fathers, 1, p. 268. Justin Martyr, Dialogue With Trypho, chapter cxxxviii.
- 2663- Thorpe, Upon Them Hath The Light Shined; Thorpe, The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims In Early To Later Christian Mysteries, p. 53.
- 2664- O'Reilly, Studies in the Iconography of the Virtues and Vices in the Middle Ages, pp. 347-8, 348-9, 358-91, 403, 406, & 410-11; Kurt Rudolph, Gnosis, The Nature and History of Gnosticism, translation edited by Robert McLachlan Wilson, (San Francisco, California: Harper & Row Publishers, 1977, 1980, 1984), p. 104.
- 2665- Hackwood, Christ Lore, p. 41, & 140.
- 2666- Timothy Verdon & John Henderson, Eds, Christianity & the Renaissance, Image & eligious Imagination in the Quattrocento, (Syracuse University Press, 1990), 35 & 141, see chap.5, p.132-160; Rab Hatfield, The Tree of Life And The Holy Cross, Franciscan Spirituality in the Trecento and the Quattrocento; Lundy, Monumental Christianity, p. 270-01; O'Reilly, Studies in the Iconography of the Virtues & Vices in the Middle Ages, p. 344-5.
- 2667- Carl Van Treeck & Aloysius Croft, Symbols in the Church, Milwaukee: Bruce 1936, 110-111, pl.33, fig.4.
- 2668- Grabar, The Golden age of JUSTINIAN, p. 289, 306.
- 2669- Gevaert, Lejeune, Stiennon, A Treasury Of Romanesque Art, p. 204-5, fig. 25.
- 2670- Ferguson, Signs & Symbols in Christian Art, p. 24.
- 2671- Ferguson, Signs & Symbols in Christian Art, p.24; Matthew 16:18.
- 2672- Carl Van Treeck and Aloysius Croft, M.A., Symbols In The Church, (Milwaukee: The Bruce Publishing Co., 1936), p. 38—39, plate IX, fig. 7, see also plate XXIV, figure 1.
- 2673- Elizabeth Hallam, General Editor, Gods And Goddesses, A Treasury of Deities and Tales from World Mythology, (New York, New York: Macmillan, A Simon & Schuster Macmillan Company, 1996), p. 133; Thomas Stuart Ferguson, One Fold And One Shepherd, (S LC, Utah: Olympus Publishing Company, 1958, revised edition, 1962), Deseret News Press), p. 116-118, fig. 72, p. 201-202; T. J. O'Brien, Fair Gods and Feathered Serpents, A Search for Ancient America's Bearded White God, (Bountiful, Utah: Horizon Publishers, 1997), p. 53—56, & 88; Milton R. Hunter and Thomas Stuart Ferguson, Ancient America and The Book of Mormon, (Oakland, California: Kolob Book Company, 1950), 200-222; Hunter, Christ in Ancient America, Archaeology and The Book of Mormon, Volume II, (Salt Lake City, Utah: Deseret Book Company, 1959), p. 116-19, 128-53.
- 2674- Carl Van Treeck and Aloysius Croft, M.A., Symbols In The Church, (Milwaukee: The Bruce Publishing Co., 1936), 38-39, plate IX, fig. 7, see also plate XXIV, figure 1.
- 2675- Webster's Illustrated Encyclopedic Dictionary, Montreal, Canada: Tormont Pub., Inc., 1987, 1990, 910.
- 2676- The Ante-Nicene Fathers, vol. 4, p. 609, Origen Against Celsus, book 6, chapters LXXVIII—LXXIX.
- 2677- Dr. Huge Nibley points out that, in Jewish and early Christian writings, stars have represented pre-existing spirits, angels, messengers, and apostles, see Since Cumorah, 172-74); R. G. Hammerton-Kelly, Pre-Existence, Wisdom, & The Son Of Man, A Study Of The Idea Of Pre-Existence In The New Testament, (Cambridge: Cambridge University Press, 1973), p. 15-21, 77-83, 97-102, 114-156, 207-09, 211-42, 245, 247, 256, etc. Nibley, The Old Testament and Related Studies, and Temples and Cosmos.
- 2678- Gardner, Let's Celebrate Christmas, p. 14.
- 2679- ANF, 4:609, Against Celsus, Bk 6, chaps LXXVIII—LXXIX; Pellistrandi, Early Christian Civ., 180-199.
- 2680- ANF, 4:609, book 6, chap. lxxviii—lxxix, Origen Against Celsus; Vol. 3, p.157-58, Tertullian, An Answer to the Jews. "Remember his marvellous works that he hath done, his wonders, and the judgments of his mouth; O ye seed of Israel his servant, ye children of Jacob, his chosen ones. He is the LORD our God; his judgments are in all the earth. Be ye mindful always of his covenant; the word which he commanded to a thousand generations; Even the covenant which he made with Abraham, and of his oath unto Isaac; And had confirmed the same to Jacob for a law, and to Israel for an everlasting covenant,... And when they went from nation to nation, and from one kingdom to another people; He suffered no man to do them wrong: yea, he reprov'd kings for their sakes, Saying, Touch not mine anointed, and do my prophets no harm. Sing unto the LORD, all the earth; shew forth from day to day his salvation. Declare his glory among the heathen; his marvellous works among all nations." (1 Chronicles 16:12-16, 20-24). The Apostle Paul said in response to some of the pagans who were about to perform a pagan animal sacrifice, that even though God "in times passed suffered all nations to walk in their own ways. Nevertheless he left not himself without witness, in that he did good" Acts 14:13-17.
- 2681- ANF, 6:45, Part II. Dubious Or Spurious Writings, A Sectional Confession of Faith, XIX.
- 2682- ANF, 5:515 & 516, The Treatises of Cyprian, Treatise XII, Second Book, Heads, 3.
- 2683- The Nicene and Post-Nicene Fathers, vol. 4, p. 45, Athanasius, On The Incarnation of The Word, 16:3.
- 2684- N&PNF, 4:61-62, Athanasius, On The Incarnation of the Word, 45:4-6; 46:1-5. Page 63, see 48:4.
- 2685- Betty Willsher & Doreen Hunter, Stones, (NY: Taplinger Pub. Co. 1978 & 1979). Carl Van Treeck and Aloysius Croft, M.A., Symbols in the Church, 1936. Clara Erskine Clement, edited by Katherine E. Conway, A Handbook Of Christian Symbols And Stories Of The Saints As Illustrated In Art, (Boston; New York: Houghton Mifflin Company, The Riverside Press Cambridge, 1871, 1881, and 1886). Erwin R. Goodenough, Jewish Symbols in the Greco-Roman Period, (Bollingen Series XXXVII, 1964, Pantheon Books). Multiple volume series. Fredk, WM. Hackwood, F.R.S.L., Christ Lore (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church), (London: 1902, republished, Detroit: Gale Research Company, Book Tower, 1969). George Ferguson, Signs & Symbols In Christian Art, (NY: Oxford Un. Press, 1959). Goblet D'Alviella, (The Count), The Migration of Symbols, (Westminster, 1894, reproduced by University Books, 1956). John P. Lundy, Monumental Christianity, Or the Art & Symbolism of the Primitive Church, (NY: J. W. Bouton, 1875 & 1882). Rev. Alexander Hislop, The 2 Babylons (or The Papal Worship Proved to be the Worship of Nimrod & His Wife), (Eng.: A & C Black, LTD., 1916; American eds, Neptune, New Jersey: Loizeaux Brothers, 1943 and 1956).
- 2686- ANF, 5:515, 522-23, The Treatises of Cyprian, Treatise XII, Second Book, Heads, 16-17.
- 2687- ANF, 2:47, & 49; 3:172.

2688- In 1957, a number of poems were published by Ideals as part of a Christmas Issue. In the poem: Not Forgotten, by Helen Welshimer, the lighted candle left in the window sill is said to guide the wandering Christ-child "should He come a wanderer". Further on in this issue is a beautiful colored picture of a lighted red candle in the window sill. Looking out through the window past the candle, is a snow covered way, a number of houses with lights on, and a church off in the distance. The next page over shows a young child who perhaps is eagerly looking out the frosted window for the gift-bringer to come. (Van B. Hooper, Christmas Issue Ideals, (Wisconsin: Quarterly by Ideals Pub. Co., 1957), vol.14, No.5, October, 1957. Not Forgotten, Helen Welshimer.

2689- Coffin, The Book of Christmas Folklore, p. 21-22. Coffin cites Mary Vorse's book: Time and the Town, a Provincetown Chronicle how Menin Jesu used to be celebrated on Cape Cod. Also: Joy Through the World, (An Allen D. Bragdon Book, 1985, Produced in cooperation with the U.S. Committee for UNICEF), p.95.

2690- Ichikawa, Merry Christmas, p.29-31, 39, & 51; Patterson, A Holiday Book, Christmas Feasts and Festivals, p.28, 51 & 53; Auld, Christmas Traditions, p.130-31; Krythe, All About Christmas, p.114-15; Sechrist, Woolsey, It's Time For Christmas, p.78-9, 81, 83, & 113-115; Miles, Christmas Customs & Traditions.

2691- Thorpe, Upon Them Hath The Light Shined; Isaiah 9:2; SALT LAKE CITY, UTAH CHAPTER OF THE FRIENDS OF IANDS. NEWS LETTER #7, MARCH 1993; George G. Ritchie, My Life After Dying; Geoffrey R. King, 1949, The 40 Days, see The Golden Legend, A Medieval legend, p.15-20; Kartsonis, Anastasis, The Making of An Image, this book shows many early Christian art works of Christ lighting up the underworld during his descent to free the captive spirits. New Letter, FOIANDS MEETING #9, APRIL 15, 1993, THE GREAT LIGHT BEYOND THE VEIL OF DEATH AND THE SPIRITUAL ENERGY OF THAT LIGHT & LOVE, BY DARELL THORPE, NOVEMBER 1993; In a talk given in a world wide general conference of the Church of Jesus Christ of Latter-day Saints, Gordon B. Hinckley, in April 1975, entitled: The Symbol of Christ, Christ is: "the light beyond the veil of death." (The Ensign, May 1975, p. 92-94). Nibley, Teachings of the Book of Mormon, (Provo, Utah: F.A.R.M.S.), Semester 1, Transcripts of 29 Lectures, 1998-90, Lecture 13, p. 3; Semester 3, Lecture 83, p. 329-30. Christ is often depicted in early to later Christian art works as having a face or body that is giving off light. Other nations' "gods" around the world, have also come to different people as moral teachers, & lawgivers. Their legends speak of these "gods" as glowing bright beings of light & love. If Christ visited other nations, perhaps these legends could be faded legendized memories of those visits. Light is said would be given to them that sit in darkness in the shadow of death (Luke 1:76-79). The Lord's face shines, (Numbers 6:25). The ancients would compare the bright light or glory by comparing, or likening it unto the glow of "fire," the "sun," or "lightning." While modern experiences' comparisons, use modern terms & types, such as "welders' lamps," etc. But many of them feel that these earthly types & comparisons do not fully explain the glorious light they see. (An Experience of Howard Storm, transcript of the 1989 tapes; George G. Ritchie, Return From Tomorrow, p. 35-74; KTKK 630 AM Radio, "K-talk" interview, 11-12-1989, Martin Tanner host, Ritchie as guest. SLC, Utah. Ritchie, My Life After Dying, p.108-9, 130, 135-40, 145-147).

2692- William L. Langer, etc., Western Civilization, 1968, p.282.

2693- ANF, 2:202-3, Exhortation to The Heathen, chapter x, & p.223, The Instructor, Book 1, chapter 7.

2694- Lundy, Monumental Christianity, p. 177-78.

2695- Lundy, Monumental Christianity, p. 286-87.

2696- Doane, Bible Myths, p. 82, note 7.

2697- ANF, 3:173, An Answer to the Jews, chap. xiv; p.346, Tertullian Against Marcion, book IV, chap. I, p.356, book IV, chap. ix.

2698- ANF, 3:606, Tertullian Against Praxeas, chapter xi.

2699- ANF, 7:128, Lactantius, The Divine Institutes, Book 4, chapter XXVI.

2700- ANF, 7:329-30, Poem Of Venantius Honorius Clementianus Fortunatus, On Easter.

2701- ANF, 7:461, Constitutions Of The Holy Apostles, Book VI, Section V:XXIII.

2702- ANF, 8:406, The Infancy Of The Saviour, 6.

2703- ANF, 8:449, The Gospel of Nicodemus, Part II, Christ's Descent into Hell. Latin. 1st Version, chap. 2:18.

2704- ANF, 8:451, The Gospel of Nicodemus, Part 2. Christ's Descent Into Hell. Latin. 1st Version, chap.6:22.

2705- Turner, The History of Hell, p. 66-70, 72, 87, 96, 117, 131; Bainton, The Horizon History of Christianity, p. 214-15; Gantner & Pobe, Romanesque Art In France, p. 64, pl. 135; Lowrie, Art In The Early Church, pl.100.

2706- ANF, 8:450-51, The Gospel of Nicodemus, Part II, Christ's Descent Into Hell. Latin. 1st version, chaps 5:21; 6:22, p. 451-52, chaps 8:24, 9:25, 10:26; The Lost Books of The Bible, p. 82-88, The Gospel of Nicodemus, formerly called the Acts of Pontius Pilate, chaps XV-XX, art work in between 128 & 129, & 224 & 225.

2707- Turner, The History of Hell, 66-70, 72, 87, 96, 117, 131; Bainton, The Horizon History of Christianity, 214-15; Gantner & Pobe, Romanesque Art In France, p. 64, pl. 135; Lowrie, Art In The Early Church, pl.100.

2708- ANF, 6:386, Oration Concerning Simeon And Anna, On The Day That They Met In The Temple, V.

2709- ANF 6:351-53 The Banquet of The Ten Virgins; or, Concerning Chastity, Discourse XI, Arete, ch. II:1-24.

2710- ANF 6:336 Banquet of the 10 Virgins; or, Concerning Chastity, Discourse 8, chap.5, p.350, Dis. X, ch. II.

2711- ANF, 8:506, The Acts of Philip. Acts of Saint Philip The Apostle When He Went to Upper Hellas.

2712- N&PNF, 4:84, 89, Athanasius, In Illud 'Omnia,' Etc., On Luke X. 33 (Matt. XI,27), 4:1.

2713- Metford, Dictionary Of Christian Lore & Legend, p. 58-59, see Candle, Candlemas and Candlestick.

2714- ANF, 7:552, Early Liturgies, The Divine Liturgy of The Holy Apostle & Evangelist Mark, The Disciple Of The Holy Peter, III.

2715- ÉMILE MÂLE, Religious Art From the 12th To The 18th Century, Pantheon, 192-3, pl.47. Bernini AD 1598, personified Truth, 1644 Villa Borghese Rome. In stone, naked female personified Truth relating to light.

2716- The Nicene And Post-Nicene Fathers, vol. 4, p. 4, Athanasius, Against The Heathen, 1:3-6.

2717- N&PNF, vol. 4, p. 51-52, Athanasius, On The Incarnation of The Word, 29:1-5, p. 45; 16:3.

2718- Dr. Paul Carcus, The History of the Devil and the Idea of Evil, (New York, Avenel: Gramercy Books, 1996, Chicago: Open Court Pub. Co. 1900), 445, Müller & Mathe's Archaeology.

2719- Eve Borsook, Messages In Mosaic, The Royal Programmes of Norman Sicily (1130—1187), (Oxford: Clarendon Press, 1990), 9, 21-22, 27, 33-35.

2720- Huge Nibley, Since Cumorah, The Book of Mormon In the Modern World, (SLC, Ut.: Deseret Book, 1967 & 1976), 74-75, n. 17: M. R. James, Apocryphal New Testament, (1925 ed.), p. 33.

2721- Eve Borsook, *Messages In Mosaic, The Royal Programmes of Norman Sicily (1130—1187)*, Oxford: Clarendon Press, 1990, 33-35.

2722- 1 Peter 3:18-22; 4:5-6; Ephesians 4:7-10; Matthew 27:45, 52—53; The Ante-Nicene Fathers, vol. 5, p. 525; Cyprian, A.D. 200-258, Treatise 12; 2nd book, Testimonies 23. Kelly, *The Devil At Baptism*.

2723- The Ante-Nicene Fathers, vol. 5, p. 515, *The Treatises Of Cyprian, Treatise XII, Second Book, Heads, 23-25*.

2724- ANF, 5:525, *The Treatises of Cyprian, Treatise XII, 2nd Book, Heads, 23-25*, on Christ's descent & ascension out of hell. Matthew 27:45. Did Cyprian have a different earlier version of Matthew to cite from?

2725- ANF, 6:136, *The Extant Writings of Julius Africanus, III. The Extant Fragments Of The 5 Books Of The Chronography Of Julius Africanus, XVIII, On the Circumstances connected with our Saviour's Passion of His Life-giving Resurrection*.

2726- ANF, 6:136-137, III, *The Extant Fragments of the 5 Books of The Chronography of Julius Africanus, XVIII*.

2727- ANF, 8:88, *Recognitions of Clement, Book I, chapter XLI*.

2728- ANF, 8:420, *The Gospel of Nicodemus, First Greek Form, Part I. The Acts of Pilate, chapter 11*.

2729- ANF, 8:430-31, *The Gospel of Nicodemus, The Second Greek Form, chapter 11*.

2730- ANF, 8:461, *The Report of Pilate the Procurator Concerning Our Lord Jesus Christ, First Greek Form*.

2731- ANF, 8:464, *The Giving Up of Pontius Pilate*.

2732- ANF, 8:469, *The Narrative of Joseph, chapter 3*.

2733- ANF, 8:658-59, *Ancient Syriac Documents, The Teachings Of Addæus The Apostle*.

2734- ANF, 8:662, *Ancient Syriac Documents, The Teachings Of Addæus The Apostle*.

2735- ANF, 8:674, *Ancient Syriac Documents, The Teaching of Simon Cephas In The City of Rome*.

2736- ANF, 8:681, *Ancient Syriac Documents, Acts Of Sharbil, Who Was A Priest Of Idols, And Was Converted To The Confession of Christianity In Christ*.

2737- ANF, 8:705, *Ancient Syriac Documents, Moses of Chorene, History of Armenia, VIII*.

2738- ANF, 8:750, 756-57, *Remains of the 2nd & 3rd Centuries, Melito, The Philosopher, AD 160-170-177; II; V*.

2739- ANF, 8:668, *Ancient Syriac Documents, The Teaching Of The Apostles, 4*.

2740- ANF, 6:405-7, 425-26, *The 7 Books of Arnobius Against The Heathen, (Adversus Gentes), Book I: 53-55*.

2741- ANF, 6:405-7, 425-26, *The 7 Books of Arnobius Against The Heathen, (Adversus Gentes), Book I: 53-54*.

2742- ANF, 6:405-7, 425-26, *The 7 Books of Arnobius Against The Heathen, (Adversus Gentes), Book I: 54-55*.

2743- ANF, 8:16, *Testament III:18; The Testament of Levi Concerning the Priesthood & Arrogance*.

2744- Doane, *Bible Myths*, p. 206-10. Rev. Dr. Geikie, *Life of Christ*, vol. 2, p. 643; Prog. *Religious Ideas*, vol. 1, p. 71; Rhys David's *Buddhism*, pp. 36, 37; Potter's *Æschylus*, "Prometheus Chained," last stanza. Farrar's *Life of Christ*, p. 52; Higgin's *Anacalypsis*, vol. 1, p. 616-17, and others cited in his Doane's notes.

2745- Pellistrandi, citing Celsus, in his *Early Christian Civilization*, p. 180-199; Doane, *Bible Myth*, p.384; Lundy's *Monumental Christianity*, p.98.

2746- Here Doane cites from an early Christian who offers the answer we have been discussing throughout this book, and that is if Christ went throughout the world; and this knowledge was lost in later nations' mythologies and legends. Then, of course there are going to be parallels to the original accounts, or the pre-Christian time prophesies recorded by the prophet throughout the world. What Doane seems to pass over and reject is the part by Clement of Alexandria: "The Lord preached the gospel to those in Hades, as well as to all in earth, in order that all might believe and be saved, wherever they were." (Doane, *Bible Myths*, p. 211, note 2, Strom. vi. C. 6. For another translation of this work see: ANF, 2:490, *Clement of Alexandria, The Stromata, or Miscellanies, book 6, chapter 6*.

2747- Doane, *Bible Myth*, p.384; Lundy, *Monumental Christianity*, p. 98.

2748- Pellistrandi, citing Celsus, in his *Early Christian Civilization*, 180-199; Doane, *Bible Myth*, p.384; Lundy's *Monumental Christianity*, p.98. Thorpe, *EARLY CHRISTIAN ANSWERS TO PRIMITIVE CRITICS, HOW THEIR RESPONSES ANSWER MODERN ISSUES*, (SLC, Utah: Salt Lake Community College, HU. 190-01, Special Studies. Instructor: John Fritz. Student: Darell Thorpe, Summer Quarter, 1996, an unpublished research paper for a college class, 8-1996. A. Powell Davies, *The Meaning of the Dead Sea Scrolls*, (USA: The New American Library, 1959), 120-31; Dr. Charles Francis Potter, *The Lost Years of Jesus Revealed, From the Dead Sea Scrolls and the Nag-Hammadi discoveries*, (Greenwich, Conn.: Fawcett World Library, A Fawcett Gold Medal Book, Fawcett Publications, Inc., 1958, 1962), 12-13, 46-47, & 141; O. Preston Robinson, *The Challenge of the Scrolls, How old is Christ's Gospel*, (Salt Lake City, Utah: Deseret Book, 1963), 1-16.

2749- John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882). Internet Archives, (1976), 98. <https://archive.org/details/MonumentalChristianity> - <https://archive.org/details/monumentalchris00lundgoog> -

2750- Doane, *Bible Myths*, 206-10; Viscount Amberly, *Analysis of Religious Belief*, p. 268; Rev. Dr. Geikie, *Life of Christ*, 2:643. He mentions how that there was darkness & other destruction during the death of the Hindoo Saviour Crishna. (Prog. *Religious Ideas*, vol. 1, p. 71. Other sources are mentioned in connection with parallels with Buddha, & Quetzalcotal.

2751- Joshua Moses Bennett, *The Gospel of the Great Spirit*, (Salt Lake City, Utah: Morning Star Publishing, 1990), p. 320, citing Hubert Howe Bancroft, *Natives Races*, 1883, vol. iii., ch. iii., p. 110.

2752- Amos 5:14-20; Nibley, *Since Cumorah*, p.266-269. For references to other nations of traditions concerning times of darkness, see Doane, *Bible Myths*, p.206-210; M. R. James gives the following additions to Mark 16:3, found in some early texts: "In the third hour of the day there came darkness throughout all the globe of the earth, and angels came down from heaven." (M. R. James, *Apocryphal New Testament* (1925 ed.), p.33).

2753- Elizabeth Hallam, General Editor, *Gods & Goddesses, A Treasury of Deities and Tales from World Mythology*, (NY, NY: Macmillan, A Simon & Schuster Macmillan Co., 1996), 83.

2754- P. De Roo, *History of America Before Columbus*, (J. B. Lippincott Co., 1900), 1:431.

2755- Milton R. Hunter, Ph.D., Thomas Stuart Ferguson, LL.B., *Ancient America & The Book of Mormon*, (Oakland, California: Kolob Book Company, 1950), 189-94; Bennett, *The Gospel of the Great Spirit*, 315-38.

2756- Allen, *A Comparative Study of Quetzalcoatl, The Feathered-Serpent God of Meso-America, With Jesus Christ, The God of the Nephites*, p. 133-34, citing from *Anales de Cauhtitlan*, 1945:7.

- 2757- Paul R. Cheesman, *The World of The Book of Mormon*, Bountiful, Utah: Horizon Pub., 1984, p. 185.
- 2758- Dr. Bruce W. Warren, & Thomas Stuart Ferguson, *The Messiah in Ancient America*, (Provo, Utah: Book of Mormon Research Foundation, 1987), 39-48. Warren, on K-Talk, KTKK 630 AM Radio, 12-4-1988, Utah; Ferguson, *One Fold & One Shepherd*, p. 204.
- 2759- National Geographic, vol. 162, No. 5, 11-1982, p. 654-84, The Disaster of El Chichón, photos Guillermo Aldana E. and Kenneth Garrett. See also the article: Fire and Ash, Darkness at Noon, by Boris Weintraub, 664-65.
- 2760- National Geographic, vol. 162, No. 5, 11-1982, p. 654-84, The Disaster of El Chichón, photos Guillermo Aldana E. & Kenneth Garrett. Article: Fire & Ash, Darkness at Noon, Boris Weintraub, 660-70, 676-79, & 684.
- 2761- The Maya Book of Counsel, the Popol Vuh, 16th century Guatemala, contains fragments of possible hints to the descent into the underworld. In addition to this, carvings show the journey into the underworld, except in a somewhat apostate legendized form. (See: National Geographic, vol. 158, No. 2, August 1980, p. 203-223, see article: Man's Eighty Centuries in Veracruz, by S. Jeffrey K. Wilkerson).
- 2762- Elizabeth Hallam, General Editor, *Gods and Goddesses, A Treasury of Deities and Tales from World Mythology*, (New York, New York, U.S.A.: Macmillan, A Simon & Schuster Macmillan Company, 1996), p. 23.
- 2763- Allen, A Comparative Study of Quetzalcoatl, The Feathered-Serpent God of Meso-America, With Jesus Christ, The God of the Nephites, p. 133-34, citing Ixtlilxochitl, 1965: 1:14; Ferguson, *One Fold & One Shepherd*, p. 136; Cheesman, *The World of The Book of Mormon*, p. 47.
- 2764- William E. Berrett, *The Restored Church*, (Salt Lake City, Utah: Deseret Book Company, 1961), p. 64, note 16, see Bancroft, *Native Races*, Vol. V, p. 210.
- 2765- William E. Berrett, *The Restored Church*, 64-65, notes 17-18, Nadaillac, *Prehistoric America*, p. 16-17; Prescott, *Conquest of Mexico*, vol. I, p. 105-6.
- 2766- David Hatcher Childress, *Lost Cities & Ancient Mysteries Of South America*, (Stelle, Illinois: Adventures Unlimited Press, 1986), 76-77.
- 2767- Edna Barth notes how that among those of the Greek Orthodox church, on Easter Eve, at the stroke of midnight, everyone would go out side the church, "with a lighted candle." Then at the front door, one would knock and ask, "Is Jesus in there?" From inside would come the answer, "No, he is not here. He is risen!" Then the door would open and everyone would troop back into the lighted church. Edna Barth, *Lilies, Rabbits, and Painted Eggs, The Story of the Easter Symbols*, (NY: The Seabury Press, 1970), 18-19.
- 2768- Biblical Archaeology Review 3 & 4-1998 vol.24, No.2 Illuminating Byzantine Jerusalem, 4, 40-47, 70-1. Article: Illuminating Byzantine Jerusalem, Oil Lamps Shed Light On Early Christian Worship, Jodi Magness.
- 2769- Daniel-Rops, *Jesus And His Times*, (NY: Image Books, A Division Of Doubleday & Co., Inc., 1954, 1956, 1958, CR by E. P. Dutton & Co., Inc.), vol.2, p.236, p. 233-35.
- 2770- See the cover design & credits for Biblical Archaeology Review, March/April 1998, vol. 24, No.2, Illuminating Byzantine Jerusalem, p. 4, & p. 40-43, 46-47, 70-71. Article: Illuminating Byzantine Jerusalem, Oil Lamps Shed Light On Early Christian Worship, by Jodi Magness.
- 2771- Kartsonis, Anastasis, Thorpe, Upon Them Hath the Light Shined. Turner, *The History of Hell*, 67-117.
- 2772- Huge Nibley, *The 3 Facsimiles from the Book of Abraham*, (Provo, Utah: F.A.R.M.S., 1985, Preliminary Report, Huge Nibley Archive N—THE), p.53.
- 2773- Rutherford H. Platt, Jr., Editor, & J. Alden Brett, Assistant Editor, *The Forgotten Books of Eden, USA, & Newfoundland: Alpha House, 1927*, in 1 vol. with *The Lost Books of The Bible*, World Bible Pub., Inc., *The First Book of Adam & Eve*, or *The Conflict of Adam & Eve with Satan*, 3-59, 2nd Book of Adam & Eve, 60-80. Darell Thorpe, *The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims In Early To Later Christian Mysteries*, (SLC, Utah: HIS 190-01 Spec. Studies; Instructor: Marianne McKnight, paper written for a college class, Winter 1997).
- 2774- For a number of references, (out of many more which could be mentioned), about deification in early Christian writings see: *The Ante-Nicene Fathers*, vol. 1, p.262, chap. cxxiv, Justin Martyr's Dialogue With Trypho. Vol.1, p.419, 478-89, & 522, 560; vol.2, p.206, 215, 364, 374, 411-13, 416-17, 426-41; vol.3, p.480, & 608; vol.4, p. 344-45, 509; vol. 5, p. 263-4, & 518, 631; *The Nicene & Post-Nicene Fathers*, vol. 4, p. lxxxv, lxxxvii, & 329; vol. 7, p. I, xi, 2; *The Homilies of St. Jerome*, (Washington D.C., The Catholic Un. Press, 1964), p.106-7 & 353; Keith Edward Norman, *Deification: The Content Of Athanasian Soteriology*, (Dept. of Religion, Duke University), thesis for degree of Doctor of Philosophy, 1980.
- 2775- John 17:17-24; Matthew 5:48; Luke 6:40; Romans 8:16-18; 1 Corinthians 15; 2 Corinthians 3:7-18; Philippians 2:5-12; 3:20-21; Matthew 41:22-23; Daniel 12:3; Colossians 1:27-28; 3:14; 2 Timothy 3:15-17; Hebrews 2:9-11; Isaiah 1:16-20; Hebrews 10:16-22; 1 Corinthians 6:9-11; Isaiah 41:22-23; Revelations 3:21; 2 Timothy 4:7—8; Revelation 19:10; 1:10-15; 19:6-10; 22:7-12; 1 Peter 1:3-16; 2 Peter 1:2-11; *The Ante-Nicene Fathers*, vol. 1, p. 17, 1st Epistle of Clement of Rome to the Corinthians, chapters xlv-xlvi; Vol. 1, p. 488, Irenaeus, *Against Heresies*, book iv, chap. xx, verse 2; *The Ante-Nicene Fathers*, vol. 4, p. 509, Origen *Against Celsus*, Book 4, chapter 29; *The Nicene And Post-Nicene Fathers*, vol. 8, p. 15-16, Basil: *On the Spirit IX*.23.
- 2776- ANF, 1:326, 386-7, 403, 405, 430-31, 433, 435, 448, 450, 455-57, 473-74, 478-79, 488-90, 497, 521-26, 531-33, 535, 540, 544, 548, 560-61, 567, 569-70, 2:104-05, Ignazio Mancini, O.F.M., *Archaeological Discoveries, Relative to the Judaeo-Christians*, (Jerusalem: Studium Biblicum Franciscanum, Franciscanum Print Press, 1970), 165-70; Kartsonis, Anastasis, p. 72; 1 Corinthians 15; Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (London & New York: Garland Publishing, Inc., 1988, Thesis submitted to the University of Nottingham for the degree of Doctor of Philosophy, Oct. 1972, 226-7, 234; Nibley, *Old Testament And Related Studies*, SLC, & Provo, Utah: FARMS, & Deseret Book Co., 1986, *The Collected Works of Huge Nibley*, 1: 49-214; Albert E. Bailey, *The Gospel In Art*, Boston & Chicago: Pilgrim Press, 1916, 386-85, 438-44.
- 2777- Rutherford H. Platt, Jr., Editor, & J. Alden Brett, Assistant Editor, *The Forgotten Books of Eden*, (U.S.A., & Newfoundland: Alpha House, Inc., 1927, put into one volume with *The Lost Books of The Bible*, by World Bible Publishers, Inc.), *The First Book of Adam and Eve*, also called *The Conflict of Adam & Eve with Satan*, 3-59, *The Second Book of Adam and Eve*, 60-80.
- 2778- Edna Barth, *Lilies, Rabbits & Painted Eggs The Story of the Easter Symbols*, NY: Seabury Press 1970, 44
- 2779- Thorpe, Upon Them Hath The Light Shined; Kartsonis, Anastasis; Turner, *The History of Hell*, 66-96.
- 2780- Kartsonis, Anastasis; Kelly, *The Devil At Baptism*, p. 213-31, etc.
- 2781- Kelly, *The Devil At Baptism*, the book presents different aspects of this whole drama practiced in different sects in Christendom. See p. 250 for this quote. Kartsonis, Anastasis; Thorpe, Upon Them Hath The Light Shined.

- 2782- David Hatcher Childress, *Lost Cities Of North & Central America*, Stelle, Illinois: Adventures Unlimited Press, 1992, 247-48.
- 2783- Lapide, *The Great Commentary*, 1889, p. 430, italics added.
- 2784- Michel Pierre, Morgan - Antoine Sabbagh, *The Human Story, Europe In The Middle Ages*, New Jersey: Sliver Burdett Press, 1988, 34, orig. pub. in 1986 by Casterman, title: *L' Histoire des Hommes: L' Europe du Moyen Age*; Donald Matthew, *Atlas of MEDIEVAL EUROPE*, NY, Oxford: Facts On File, CR Equinox (Oxford), Ltd, 1983, An Equinox Book, p. 102.
- 2785- George Holmes, ed., *The Oxford Illustrated History of Medieval Europe*, Oxford Un. Press, 1988, 198-99.
- 2786- Holmes, *The Oxford Illustrated History of Medieval Europe*, 198-99; Marjorie Rowling, *Drawings by John Mansbridge*, Text B.T. Batsford Ltd., 1971, & 1989, *Everyday Life of Medieval Travellers*, (Dorset Press), 147; Ohler, *The MEDIEVAL TRAVELLER*, 186. Shell symbols can be seen on the badge of Saint James. See the detail from a cloister at Mosaic, not far from one of the great pilgrim roads.
- 2787- Tristram P. Coffin, *The Book of Christmas Folklore*, NY: A Continuum Book, Seabury Press, 1973, 51.
- 2788- Leonard W. Cowie, 1962, *The March of the Cross*, NY, London, etc.: McGraw-Hill Book, 80, fig.87.
- 2789- ANF, 6:392, *Oration Concerning Simeon & Anna, On the Day That They Met in The Temple*, XII.
- 2790- Sage Digital Library, N&PNF, 1st series, 2:749-50, *Augustine, City of God*, book 17, chapter 8.
- 2791- Leonard W. Cowie, 1962, *The March of the Cross*, NY, Lon., etc.: McGraw-Hill Book, 80, fig.87.
- 2792- N&PNF, 13:293-301; Joseph Gantner & Marcel Pobe, *Romanesque Art In France*, Thames & Hudson, 1956, pl.135, p. 64. Roland H. Bainton, *The Horizon History of Christianity, USA.*: Eng. Ed., American Heritage Co., 1964, 214-15; Zaleski, *Otherworld Journeys*, 17-74; Lundy, *Monumental Christianity*, 259 & 262. Thorpe, *The Pilgrimage & Struggle of The Human Family In & Through The Different Realms of Existences*, 1991; Thorpe, *Jesus Christ's Everlasting Gospel & Ancient "Patternism"* (SLC, Utah: 1990 unpublished manuscript).
- 2793- Ephrem, of the Syrian Church, born at Nisibis in Mesopotamia about 306 A.D., and died about 378 A.D. In a work entitled: *The Pearl, Or, Seven Rhythms On The Faith*, Ephrem Syrus (Ephraim Syrus) presented a number of types for baptism, the mysteries, & the descent of Christ into the abyss. The sea was a type of baptism and tomb which divers came up from. Divers were also a type of those who went through the mysteries, for they put on Christ, were anointed with oil, took off garments to be clothed in raiments of glory and light, and were crowned. "The naked men in a type saw thy rising again by the seashore; and by the side of the lake the Apostles, truly naked, saw the rising again of the Son of thy Creator.... The diver arose from the sea and put on his garments; and from the lake also Simon Peter came swimming, and put on his garments; each was clad, as with clothes, with love for both of you." Ed. in Chief, Guy Carleton Lee, Ph.D., *The World's Orators*, NY; Lon.: Un. Edition, G.P. Putnam's Sons, The Knickerbocker Press, 1900, 193-214.
- 2794- Andre Maurois *An Illustrated History of Germany from French*, Stephen Hardman Lon.: Bodley Head 1966 Librairie Hachette 1965, 80-1. 13th c. MINNESANG. Hesso II of Reinach d.1280 lord of Aargau receives poor.
- 2795- John McManners, Editor, *The Oxford Illustrated History of Christianity*, New York, Oxford: Oxford University Press, 1990, p.632.
- 2796- Fra Angelico, Giovanni Guido, A.D. 1387— 1455, depicts, Christ the Pilgrim, 1440 AD. In the Monastery of San Marco, Florence, Italy. Christ is greeted by hand clasps, by two Dominican monks. For original see: John Pope-Hennessy, *Fra Angelico*, (1952), & 1974, Ithaca, NY: Cornell Un. Press, pl.70. "CHRIST AS PILGRIM RECEIVED BY TWO DOMINICANS. Cloister, San Marco, Florence. AD 1440]. He is in the guise of a Pilgrim. Albert E. Bailey, (Director of Religious Education Worcester Academy, Mass., 1916), *The Gospel in Art*, (Boston & Chicago: Pilgrim Press), 382-385, 438-444.
- 2797- George Ferguson, *Signs & Symbols In Christian Art*, (New York: Oxford University Press), p. 206. *Great Art and Artists of the World, German And Spanish to 1900*, Edited by Dr. Horst Vey, and Dr. Xavier de Salas, (575 Lexington, New York: Franklin Watts, Inc.,) 1965, page 113. St. Dorothy clasping the hand of the wandering Christ child. Based on a 15th work, 1420 A.D. See: H. W. Janson & Joseph Keman, *A History of Art & Music*, (New York, New York: Harry N. Abrams, Publishers), 95, fig. 118.
- 2798- Alla Rusakova, Mikhail NESTEROV, (Leningrad, Russia: Aurora Art Publishers, 1990), p. 17, *The Way to Christ*, 1908-11. Wall painting in the refectory of the Convent of Sts Martha and Mary in Moscow. Cat. No. 266. Christ grasping the hands of those bowed down before in, as he greets people in Russia.
- 2799- Lundy, *Monumental Christianity*, p. 264. Marion P. Ireland: "The fish has been identified with baptism by the early Christian writers, such as Tertullian who wrote: "But we, little fish, are born in water." (Van der Meer and Mohrmann, *Atlas of the Early Christian World*, p.55). "In Jewish art, water filled with fish signifies resurrection." (Goodenough, *Jewish Symbols V*, 36-61. Running water, or "living water" also represented the life giving water, or "living water" which Christ offers to his followers (John 4:10, 13—14; Matthew 3:11; Jeremiah 2:13; Ezekiel 36:25). Marion P. Ireland, *Textile Art in the Church, Vestments, Paraments, & Hangings in Contemporary Worship*, Art, & Architecture, (Nashville & NY: Abingdon Press, 1966, 67, 71), 86-87, 90-91. Clement, edited by Katherine E. Conway, *A Handbook Of Christian Symbols And Stories Of The Saints As Illustrated In Art*, (Boston; New York: Houghton Mifflin Company, The Riverside Press Cambridge, 1871, 1881, & 1886). Fredk. WM. Hackwood, F.R.S.L., *Christ Lore (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church)*, (London: 1902, repub., Detroit: Gale Research Co., Book Tower, 1969). George Ferguson, *Signs & Symbols In Christian Art*, (NY: Oxford Un. Press, 1959). Goblet D'Alviella, (The Count), *The Migration of Symbols*, (Westminster, 1894, reproduced by Un. Books, 1956). Heather Child & Dorothy Colles, 1971, *Christian Symbols Ancient & Modern*, (Charles Scribner's Sons, Great Britain).
- 2800- Pellistrandi, *The Early Christian Civilization*, p.180-99; Barker, *Apostasy From the Divine Church*, p.123—26; Frend, *Martyrdom & Persecution In The Early Church*, p. 124-25; (PC&EC), Garretson, *Primitive Christianity and Early Criticisms*, p. 10-11, 71-73, & 87-88; Mortan Smith, *The Secret Gospel, The Discovery & Interpretation of the Secret Gospel According to Mark*, (New York, Harper & Row, 1973), p. 72-123; Benko, *Pagan Rome & Early Christianity*, p.1-162; F.A. Wright, *Fathers of the Church*, (London: George Routledge & Sons, 1926), p. 26-51; Hoffmann, *Celsus On The True Doctrine*, p. 95-96; Robert M. Grant, David Noel Freedman, *The Secret Sayings of Jesus*, Garden City, NY: Doubleday & Co., 1960, p.17-187; Thorpe, *When Our Faith Is Challenged*, vol. 2, p. 55-69; By Study & Also by Faith, vol.1 p. 202-21, chapter 11, *Aspects of an Early Christian Initiation Ritual*, William J. Hamblin. Chap. 24: *The Handclasp & Embrace as Tokens of Recognition*.
- 2801- Hackwood, *Christ Lore*, p. 5.
- 2802- F.R. Webber, *Church Symbolism*, Cleveland: J. H. Jansen, 1938, & reprint Detroit: Gale Research Co., Book Tower, 1971, 57, pl. 6, fig. 4; p. 45, pl. 4, fig.19; p. 46-47.

2803- Metford, Dictionary Of Christian Lore & Legend, p. 99-100.

2804- The Ante-Nicene Fathers, vol. 8, p. 473, The Avenging Of The Saviour.

2805- Sir John Rothenstein, C.B.E., Ph.D., LL.D., General Editorial Consultant, New International Illustrated Encyclopedia Of Art, NY: Greystone Press, MCMLXVII, 2:402-03: Is the panel altar of Saint Peter, church of Santa Maria in Tarrasa, near Barcelona, Spain. The art work is by Luis Borassa, early 15th c. Peter is half way in and out of the water, as Christ clasps, with his left hand, the right hand of Peter, to raise him up. Kelly, The Devil At Baptism, 9-12, 20-32. In Anthony Cutler's Transfigurations, Studies in the Dynamics of Byzantine Iconography, Park & Lon.: The Pennsylvania State Un., 1975, fig. 65, Monreale, Duomo: St. Peter is saved from drowning, for Christ stands on top of the waves as he pulls him up by grasping, with his right hand, the right wrist of Peter. This is very similar to wrist grasps in numerous depictions of Christ's descent into hell. Ibid., fig. 85, Athos, Lavra, skevophylakion, fol. 1v, Anastasis, & fig.87, Trebizond, Hagia Sophia, St. John; Anastasis. Peter, in turn, is also one who was given power from Christ to raise souls up too. For in a number of art works, Peter was given keys to loose or to bind, or lock hell's gate. He descends into hell with his key and reaches down to those in hell, (just like Christ did), and raises them up by the hand, and guides them over into paradise. In some cases, he stands before the door to paradise and greets with hand grasps as they ascend to paradise. Richard Marks & Nigel Morgan, The Golden Age of English Manuscript Painting 1200-1500, NY: George Braziller, Inc., 1981, fig.III, Portrait of William de Brailes, Cambridge, Fitzwilliam Museum, MS. 330, last Judgment, p. 9.

2806- Anthony S. Mercatante, The Facts On File Encyclopedia Of World Mythology & Legend, NY, Oxford: Facts On File, 1982, 108-9.

2807- In early to later scattered branches of Christianity, there are many differences of course. However, a common element to becoming divine, is seen in the spirits' (in some cases), or the newly resurrected persons' ascension with Christ, or the angels, into heaven. Christ is the example, as Clement of Alexandria has suggested: "... How, then, may I ascend to heaven, is it said? The Lord is the way; a strait way,..." (The Ante-Nicene Fathers, vol. 2: pp.199-200; & John 3:13). In what way did Christ ascend into heaven? In the early to later Christian art works of Christ's ascension into heaven. We see a number of examples & cases in which the Father's right hand is depicted as extending down from heaven to clasp Christ's right hand. These hand clasping 'rites of passage' are performed, in many cases, before entering into other realms, such as heaven. For example, Christ is "raised up" by the Father, with a helping hand clasp, as he ascends into heaven. Which hand shake also acts as a Divine welcome, & greeting-token, as God the Father greets & welcomes His Son back into His Heavenly home, & the Father's Heavenly Kingdom. There to reign, & sit on the right hand of blessedness, in radiant glory, love, & power, etc., with the Father. Christ, in turn, raises up the repentant in the resurrection from the place of the dead, or the grave, limbo, hades, the pit, &, or "the lower parts of the earth," etc. Again, the art works also show different kinds of hand clasps involved in this very act. And in thus resurrecting the soul & freeing the captive spirits, Christ is also in the process leading us back into heaven, thus the ascension. Again, hinted to by Clement in the words that Christ was in the act of "leading back to heaven" the pure ones who had been washed (The Ante- Nicene Fathers, 2: p. 199-200). Or as Peter puts it: "that He [Christ] might bring us to God" after having preached the gospel to the spirits in prison. And having led the captives free from the prison house, by clasping a hold of their hands (1 Peter 3:18-22; 4:5-6; & Isaiah 42:6-7). And as Paul wrote to the Ephesians. "Wherefore he saith, When he ascended up on high, he led captivity captive, and gave gifts unto men, (Now that he ascended, what is it but he also descended first into the lower parts of the earth? He that descended is the same also that ascended up far above all heavens, that he might fill all things.)" (Ephesians 4:8-14). In the mysteries, there were many types of hints as to what would happen to the body & spirit in the resurrection. Christ was the example to follow, the mysteries centered around the life He lived & the death He died, the manner in which he was resurrected, & His ascension into heaven. All these things were types & examples of that which would also happen, eventually, to the repentant & righteous. (Oakeshott, Classical Inspiration In Medieval Art, pl.80; Swarzenski, Monuments of Romanesque Art, pl. 15, fig.34 & 35, & pl. 66, fig.151; Anthony, Romanesque Frescoes, #40; Bergman, The Salerno Ivories, p.103 & 106, fig.179 & 185; By Study & Also By Faith, vol. 1, pp. 611—42, Compton. See also: Williamson, The Medieval Treasury, p.116-7; Beckwith, Ivory Carvings in Early Medieval England, #33; Bianca Kuhnelt, 1987, From the Earthly to the Heavenly Jerusalem, fig. 87; Rhodes, Art Treasures Of Europe, p. 284, & 360, fig.294; The Lost Books of the Bible, the depiction in between pp. 240 & 241; Cheney, Sculpture of the World, p. 305. And others have depicted the point at which Christ's right hand clasps the Father's right hand (Zarnecki, Art Of The Medieval World, p.135. fig.132; Volbach, Early Christian Art, pl.93; Robb, The Art of the Illuminated Manuscript, p. 200—01, fig.135. Some art works show different kinds of hand clasps. Still, other artists have depicted the part in the ascension, at the point where Christ is in the process of being, pull up, or "raised up," by the Father into heaven. For Christ's hands are almost covered, & we don't see the Father's hand any more (The New Catholic Encyclopedia, vol. I, p. 933, fig.2). While other artists have depicted the point where Christ's legs extend down, his upper part is already within the heavenly realm. Then others at the point at which Christ's entrances is almost completed, except for his feet. Thus we see just Christ's feet. Then others at the point in which Christ had completely entered the heavenly realm, leaving only feet prints where Christ had once stood. (See: Otto Pacht, The Rise Of Pictorial Narrative In Twelfth-Century England, (Oxford: Clarendon Press, 1962), pl.1, #1. "Enoch's translation. Caedmon MS., Oxford"). Some artist have depicted Enoch's ascension with angels in a similar way that Christ has been depicted. In some art works the artist had decided to depict a certain point in the motion, thus in some cases Christ's ascension is almost all the way into heaven except for his legs & feet which extend down into the realm He is almost exiting from (see plate VIII, 26. "The Ascension. Missal, Rouen"; 28. "Christ disappearing at Emmaus St. Albans Psalter, Hildesheim"). See also: Margaret M. Manion and Vera F. Vines, Medieval And Renaissance Illuminated Manuscripts In Australian Collections, (London; New York: Thames & Hudson, Melbourne, 1984), p.67, pl. 15, Ascension. No. 19, f.Ir; J. Boudet, Editor, Jerusalem A History, (New York: G.P. Putnam's Sons, 1967, Paul Hamlyn), p.172, The Ascension, Memling, right panel, Louvre, Paris.

2808- Thorpe, Water Spirits; Upon Them Hath the Light Shined; Kelly, The Devil at Baptism.

2809- Thorpe, The Pilgrimage & Struggles of The Human Family In & Through the Different Realms of Existences, (Salt Lake City, Utah: R. H. & P. S., 1990, an unpublished research paper and series at this time). See also: Kelly, The Devil At Baptism; Thorpe, The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims In Early To Later Christian Mysteries, (Salt Lake City, Utah: An unpublished research paper for a College class. HIS 190-01 Special Studies. Instructor: Marianne McKnight. Student: DaReil Don Thorpe, Winter Quarter, 1997). See also: Zaleski, Otherworld Journeys, pp. 17—18; Thorpe, Ancient & Modern Near Death Experiences, (Salt Lake City, Utah: An unpublished research paper written for a College class, Fall Quarter, November 1996), p. 1-41; Thorpe, Pilgrimages Through Worlds And Realms, The Soul's Journey In Religious Histories, (Salt Lake City, Utah: An unpublished research paper compiled for a College class: HU-190-01. Instructor: Judy Lunt, student: Darell D. Thorpe, Fall Quarter, October 1996), p. 1-183; Donald W. Parry, Editor, Temples Of The Ancient World, Ritual and Symbolism, (Salt Lake City, & Provo, Utah: F.A.R.M.S. & Deseret Books, 1994).

2810- Albrecht Durer, Lucas Cranach, Hans Holbein, & Pieter Bruegel, *Great Artists Of The Western World*, The Northern Renaissance, (London; New York: Marshall Cavendish, 1985 & 1988, Sydney, Reference Edition published in 1988); Powel Mills Dawley, *Christian Heritage*, Church History and the Episcopal Church, (New York: Morehouse-Barlow Co., 1959, 3rd edition, 1960), p.49-50; Thorpe, *THE HOLY GARMENTS OF THE FIRST AND SECOND ADAM: THE SYMBOLICAL MEANINGS OF GARMENTS IN EARLY TO LATER CHRISTENDOM*, (Salt Lake City, Utah: R.H.&P.S., October, 1993, an unpublished research paper in a computer file). See also: Platt, Jr., *The Forgotten Books of Eden*; Jeffrey Burton Russell, *The Prince of Darkness*, (Ithaca, New York: Cornell University Press, 1988), p.122; Dr. Hugu W. Nibley, *What is a Temple*, (IDE-T), *The Idea of a Temple in History*, Reprinted by F.A.R.M.S., from: *The Millennial Star* 120 (Aug. 1958), 228-37; Cyril of Jerusalem [A.D. 315-386], see his *Lectures On The Mysteries*, in *The Post Nicene and Nicene Fathers*, vol. 7, p. 144-157, *Five Catechetical Lectures*, Lecture XIX, *First Lectures On The Mysteries*. See all 5 lectures.

2811- Thorpe, *Jesus Christ's Everlasting Gospel and Ancient "Patternism"*; Thorpe, *The Pilgrimage and Struggle of the Human Family in and Through the Different Realms of Existences*.

2812- C. R. Dodwell; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md.; Ringwood, Victoria, Australia: Penguin Books, 1971), vol. 34, *Painting in Europe 800 to 1200*, p. xvii, plate 190. Salzburg: 12th c. Vienna, Nationalbibliothek, Christ appearing to his disciples, from an Antiphonary. Early Italian Art, (Boston: University Prints), Series B, see B 357, *The Incredulity of Thomas*, Academy, Venice, Cima da Conegliano. A.D. 1459— 1517, Venetian School. Christ clasps Thomas' wrist as he feels side wound with his finger. Another saint is present witnessing this event. On the glove of his left hand is a symbol in the middle of it. Fernandez, *Arte Mexicano*, fig. 144—López de Arteaga, Santo Tomás, s. XVII. México. MNAP. Christ grasps, with his right hand, the right wrist of saint Thomas, and thus helps him feel the wound in his side. *The Early Italian Schools (Before 1400)*, (National Gallery Catalogues) by Martin Davies, revised by Dillian Gordon, Pub. & CR by the National Gallery 1988 in London, see pl. 52, *Master of the Blessed Clare*, *Vision of the Blessed Clare of Rimini* (No. 6503); *The French Primitives And Their Forms (From their Origin to the End of the 15th Century)*, by Albert C. Barnes & Violette De Mazia, Pub. by Barnes Foundation Press, Merion, PA., USA, 1931, p. 271; *Gothic and Renaissance Art in Nuremberg 1300-1550* by the Metropolitan Museum of Art, N.Y., & Germanisches Nationalmuseum, Nuremberg, CR 1986 Philippe de Montebello, Director, see p. 151, fig. 28, *Master of the Bamberg Altarpiece*, showing Christ as the man of sorrows, has his left hand raised, while his right arm is down and is extended out, he is being embraced by the Virgin Mary. See also: *Italian Renaissance Sculpture*, by John Pope-Hennessy, Pub. by Phaidon Press in London, 1958, fig. 81, Verrocchio: Christ displays his wounds, see also detail in fig. 57, San Michele, Florence.

2813- They hoped to enter into schools which would help them progress towards developing different Christ like traits. Thus, numerous monasteries were built all over Christendom, as if they were schools to help those who became monks to advance through: "the degrees of self-improvement and penance, leading to the attainment of moral perfection and the soul's ascent to heaven. This process is symbolized by a ladder of thirty rungs, to be climbed by the faithful who wish to enter the gates of heaven. The righteous are welcomed at the top by Christ. . ." Olga Popova, *Russian Illuminated Manuscripts*, (Leningrad, Russia: Aurora Art Publishers, 1984, translated by Kathleen Cook, Vladimir Ivanov & Lenina Sorokina, Pub. in the USA by Thames & Hudson, see #42.

2814- Popova, *Russian Illuminated Manuscripts*, #42; Geoffrey Barraclough, Editor, *The Christian World*, (New York: Harry N. Abrams, 1981), p.100-101; Antione Bon, *The Ancient Civilizations of Byzantium*, (London: Barrie & Jenkins, 1972), p. 114, fig. 71; Martin, *The Illustration of The Heavenly Ladder of John Climacus*; Kurt Weitzmann, *The Place of Book Illumination in Byzantine Art*, p. 40-41, figures 33- 34.

2815- Christ himself had used the story as a type while predicting his descent, "for as Jonas was three days and three nights in the whale's belly, so shall the Son of Man be three days and three nights in the heart of the earth" (Matt. 12:39-41); Lundy, *Monumental Christianity*, 1876, p. 258-264; G. Elliott Smith, *Elephants & Ethnologists*, (NY: E. P. Dutton & Co., 1924), p.78, note 2, William Simpson, *The Jonah Legend*, 1899, p.127; Metford, *Dictionary Of Christian Lore & Legend*, see hell. "Hell is symbolized by the mouth of a whale, recalling Jonah in the belly of a great fish, Leviathan, the sea monster mentioned by Job (Job 41:1)." *The Development of Christian Doctrine Before the Council of Nicaea*, vol. 1, *The Theology of Jewish Christianity*, by Jean Danielou, (Darton, Longman & Todd & Chicago: The Henry Regnery Co.), Translated by John A. Barker, p. 225; & the *Testament of Asher*. Cyril of Jerusalem, *Cat. Lect. III:11* says that Christ broke the head of the dragon, for he went down to bind the strong one in the waters: "The theme of the dragon in the waters of death, and Christ's baptism as a descent into the dragon's domain was to endure in tradition." Per Lundberg, *La Typologie baptismale dans l' Ancienne Eglise*, p.64-166. Olivier Rousseau showed it was symbolic of Christ's descent, & his victory over satan. ('La descente aux enfers figure du bapteme Chretien', Mel. Lebreton, II, p. 286). Anton Baumstark shows that it persisted in Greek prayers over baptismal water to consecrate the water (*Liturgie comparée*, 1st ed., Chevetogne, 1939, p.147). Danielou also shows that baptism was a type of Christ's descent. (*The Development of Christian Doctrine Before the Council of Nicaea*, vol.1, p. 228, Ignatius III.2, baptism destroyed death). Christ's descent into the waters purified it from the presence of demonic beings. Danielou, vol. 1, p. 227.

2816- Thorpe, *Upon Them Hath the Light Shined*; Kelly, *The Devil At Baptism*.

2817- G. Elliott Smith, *Elephants & Ethnologists*, (New York: E. P. Dutton & Co., 1924), p. 78, note 2, William Simpson, *The Jonah Legend*, 1899, p. 127). Metford, *Dictionary Of Christian Lore and Legend*, Manly P. Hall, 1977, *The Secret Teachings of All Ages*, LXXXV Fishes. Christ's descent into the waters of Jordan, according to Jewish Christian texts, was regarded as a type of descent into the waters of death where the dragon lives. (See: Jean Danielou, Translated by John A. Barker, *The Development of Christian Doctrine Before the Council of Nicaea*, vol. 1, *The Theology of Jewish Christianity*, (Todd & Chicago: Darton, Longman & The Henry Regnery Company), p. 225; & the *Testament of Asher*. Cyril of Jerusalem, *Cat. Lecture III: 11* says that Christ broke the head of the dragon, for he went down to bind the strong one in the waters. "The theme of the dragon in the waters of death, and Christ's baptism as a descent into the dragon's domain was to endure in tradition." (Per Lundberg, *La Typologie baptismale dans l' Ancienne Eglise*, p. 64-166). Olivier Rousseau showed it was symbolic of Christ's descent, & his victory over satan. ('La descente aux enfers figure du bapteme Chretien', Mel. Lebreton, II, p. 286). Anton Baumstark shows that it persisted in Greek prayers over baptismal water to consecrate the water (*Liturgie comparée*, (Chevetogne, 1939), p. 147.

2818- Thorpe, *Upon Them Hath the Light Shined*; Kelly, *The Devil At Baptism*; Thorpe, *Water Spirits*.

2819- N&PNF, 4:406, *Four Discourses Against The Arians*, Discourse III, Chapter 25:23.

2820- Lowrie, *Art In The Early Church*, p.74-75.

2821- ANF, 5:515, *The Treatises of Cyprian*, Treatise XII, Second Book, Heads, 23-25.

- 2822- ANF, 5:515-16, The Treatises of Cyprian, Treatise XII, Second Book, Testimonies, 1. Citing from the Apocrypha, Ecclesiasticus 27:3--7.
- 2823- Guy Carleton Lee, Ph.D., Editor in Chief, The World's Orators, (New & London: University Edition, G.P. Putnam's Sons, The Knickerbocker Press, 1900), p. 193-214; The Nicene And Post-Nicene Fathers, Vol. XIII, pp. 293-301; Sir John Rothenstein, C.B.E., Ph.D., LL.D., General Editorial Consultant, New International Illustrated Encyclopedia Of Art, (New York: Greystone Press, MCMLXVII, etc.), in Vol. 2, p. 402—03.
- 2824- ANF, 6:62; The Second Homily, On the Annunciation To The Holy Virgin Mary.
- 2825- ANF, 4:288, Origen De Principiis, Book 2, chapter 8:3.
- 2826- Sage Digital Library, see: N&PNF, 1st series, vol. 2, p. 928, Augustine, City of God, book 20, chap.15.
- 2827- Geoffrey Barraclough, The Christian, (New York: Harry N. Abrams, 1981), p. 8-9; Thorpe, Water Spirits (SLC, Utah: Research Paper for a college class, History 190—History Through Films. Instructor: Ernest Randa. Student: Darell Thorpe. Paper on the 5th Annual International Film Festival, April 28—May 3, 1997. Spring Quarter, 1997), p. 4-8; Manly P. Hall, The Secret Teachings of All Ages, (1977), LXXXV, fishes, etc. See also: Metford, Dictionary Of Christian Lore and Legend, p. 118, Hell.
- 2828- Another art work shows a pregnant woman standing near water out of which comes a 7-headed dragon. See: Lilian M. C. Randall, etc., Medieval and Renaissance Manuscripts in the Walters Art Gallery, vol. 1, France, 875-1420, (Baltimore and London: The John Hopkins University Press in Association with The Walters Art Gallery, 1989), p. 292, pl. vic, cat. 74, f. 262v; Kelly, The Devil At Baptism, pp. 10-12 & 17-24, etc.; George Frederick Kunz, Rings For The Finger, (New York: Originally published in 1917, republished by J. B. Lippincott. Republished by Dover Publishing Inc., 1973), pp. 254-55, see also note 8, Raoul Rochette, "Tableau des Catacombes de Rome," (Paris: 1837), pp. 235, 236; Rowling, Everyday Life of Medieval Travellers., p.147; Morgan, Early Gothic Manuscripts, [II], 1250 - 1285, fig.5; See also: Margaret E. Tabor, The Saints In Art, With Their Attributes And Symbols Alphabetically Arranged, (New York: Frederick A. Stokes Co.), see title pages. Morgan, A Survey of Manuscripts Illuminated in the British Isles, fig. 308, fig. 5; McGraw-Hill Dictionary of Art, vol. 5, p.269; Janson, History of Art, pp. 303, fig.466; Clement, A Handbook Of Legendary And Mythological Art, pp.74-77; Mercatante, The Facts On File Encyclopedia Of World Mythology And Legend, pp. 108—09, 177-8; Lundy, Monumental Christianity, p. 259; 279-80, fig. 124, & pp. 286, & 291; Jacob Neusner, Editor, Origins of Judaism, vol. III, Part 1, Judaism and Christianity in the First Century, (New York; London: Garland Publishing, Inc., 1990), pp. 104-109, & 267; Metford, Dictionary Of Christian Lore and Legend, p. 100; Osborne, The Oxford Companion To Art, pp.525 & 526; Harby, The Bible In Art, p. 265; Hugues, Heaven and Hell in Western Art, p. 187, the shape of the mouth of the cave reminds us of the jaws of hell. See also pp. 195-7, the shape of hell is in the "traditional fish-shape," and "through gaping fish-mouth pour jubilant flocks of redeemed souls, raising their arms towards the mandorla in which Christ has floated down to them." See also: Barraclough, The Christian World, pp. 8-9; Cheney, A World History of Art, p. 467; Bonnefoy, Mythologies, vol. 2, p. 653; Alfred Loisy, [1857-- 1940], The Birth Of The Christian Religion, (University Books, Inc., 1962), pp. 235-7; Ferguson, Encyclopedia Of Early Christianity, p. 411: In the Latin west, the baptismal creed of the Italian see of Aquileia (Rufinus, Symb. 18:28) made reference to the descent. S. Cyril of Jerusalem, Library of Fathers, vol. II, pp. 260—66, Lectures XIX—XX, Cyril on the Mysteries, (Oxford, London: John Henry Parker, MDCCCXXXIX). Lundy wrote that Ciampini explains an ancient mosaic on the right of the altar, in the chapel of St. Pudentiana, in Rome, as representing nude trine immersion and Confirmation together. "The legend is significant enough. "Here in the living font the dead are born again." (Lundy, Monumental Christianity, p. 388—89; Millet, L'Iconographie De L'evangile, p.199, fig. 172.
- 2829- Thorpe, Water Spirits; Upon Them Hath the Light Shined. Kelly, The Devil At Baptism, 11-32, 59-87.
- 2830- Thomas Keightley, The World Guide to Gnomes, Fairies, Elves, and Other Little People, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 3, 8, 62—63, 70—71, 79, 94, 148—150, 173, 214, 217, 258—261, 316—318, 363, 385, 457, 464, 490—91, 536. Linda J. Ivanits, Russian Folk Belief, (New York; London, England: M. E. Sharpe, Inc., 1989), 39—42, 81—82, 130—34.
- 2831- Thomas Keightley, The World Guide to Gnomes, Fairies, Elves, and Other Little People, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 3, 8, 62—63, 70—71, 79, 94, 148—150, 173, 214, 217, 258—261, 316—318, 363, 385, 457, 464, 490—91, 536. Linda J. Ivanits, Russian Folk Belief, (New York; London, England: M. E. Sharpe, Inc., 1989), 39—42, 81—82, 130—34.
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- 2835- Childress, Lost Cities Of North & Central America, Stelle, Illinois: Adventures Unlimited Press, 1992, 247-49.
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- 2838- Vaughn E. Hansen, 1993, Whence Came They? Israel, Britain & The Restoration, (Springville, Utah: Cedar Fort, Inc.) introduction xi-xv.
- 2839- Hansen, Whence Came They?, p.19.
- 2840- Darell Thorpe, Christ's Pilgrimage Unto The Ends Of The Earth, SLC, Utah, 1997, unpub. manuscript.
- 2841- The Ante-Nicene Fathers, 3, p. 157-58, Tertullian, An Answer To The Jews, Chapter, VII.
- 2842- Thorpe, Christ's Pilgrimage Unto the Ends Of The Earth.
- 2843- Hansen, Whence Came They?, p.19.
- 2844- Hansen, Whence Came They? p.43.
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- 2846- Coffin, The Book of Christmas Folklore, p.64.

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2851- Maus, The Church And The Fine Arts, pp. 259-60, under the title: St. Augustine of Canterbury, abridged from The Golden Legend, Vol. 3, translated by William Caxton in 1483; Wence Came They, Hansen, p. 6-7.

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2862- Bart D. Ehrman, The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament, NY: Oxford Un. Press, 1993, 10 & 181-261, p. 36, note 35, p. 245, note 21: Clement, Strom. VI, 9; Origen, SerMt 100. Acts of John, 89-93. John A. McGuckin, "The Changing Forms of Jesus."

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2867- C.R. Dodwell; Eds: Nikolaus Pevsner & Judy Nairn, The Pelican History of Art, Harmondsworth, Middlesex; Baltimore, Md.; Ringwood, Victoria, Australia: Penguin Books, 1971, vol.34, Painting in Europe 800 to 1200, p.xvii, pl.190. Salzburg: 12th c. Vienna, Nationalbibliothek, Christ appears to disciples, an Antiphony.

2868- Eugene Seach, Was Freemasonry Derived From Mormonism? (Salt Lake City, Utah: From the Internet, <http://www.shields-research.org/Masonry.html> p.8, & notes 32--33, on p. 16. Benjamin F. Bart & Robert Francis Cook, The Legendary Sources of Flaubert's Saint Julian, (Toronto & Buffalo, 1977), p. 46-8, 134-6, 151; Joachim Jeremias, in Theological Dictionary of The New Testament, (Grand Rapids: 1976, editors: Kittel & Friederich), vol. 5, p. 690; Raphael Patai, The Messiah Texts, 20, 31-2, 105.

2869- Eugene Seach, Was Freemasonry Derived From Mormonism? (Salt Lake City, Utah: From the Internet, <http://www.shields-research.org/Masonry.html> p.7 & note 32 on p. 16. Benjamin F. Bart and Robert Francis Cook, The Legendary Sources of Flaubert's Saint Julian, (Toronto and Buffalo, 1977), 46-8, 134-6, 151.

2870- Hartman Rector, Jr. The Ensign, January 1974, p. 105-107. Talk: You Shall Receive the Spirit.

2871- Marjorie R. Kaufman, (revised Lowell's works, see:) The Poetical Works of James Russell Lowell, Cambridge Edition, (Boston: Houghton Mifflin, 1978), 106-11. Lowell A.D. 1816-1891. "The Vision of Sir Launfal", written early in 1848, published in the middle of December, 1848. Derived from the mythological stories about the Holy Grail which Christ drank from at the 'Last Supper'. The following poem enlarges on the circle of knights who sought after the grail during and after King Arthur's reign.

2872- Lillian Eichler, *The Customs Of Mankind* (With Notes on Modern Etiquette & the Newest Trend in Entertainment, Garden City, NY: Nelson Doubleday, 1924, 463-4; Roselle Williams Crawford, *Survival of Legends, Legends & Their Relation to History, Literature and Life of the Southwest*, (San Antonio, Texas: The Naylor Company, 1952), p. 62-63, notes 74 & 79, & p.82; Robert Haven Schaffler, (Editor), *Christmas, Its Origin, Celebration And Significance As Related In Prose and Verse*, NY: 1907, Dodd, Mead & Company, 1947, introd. xi; Hamilton W. Mabie, *The Book of Christmas*, (Toronto, Canada: Macmillan Co., LTD.), p.38.

2873- In the 20th century, St. Christopher, the patron of travelers. There is a church in the Javel area of Paris where certain cars are made. He is dedicated to his patronage and the motorists' plaques often bear the ancient inscription: "Behold St. Christopher and go thy way in safety." In 1969 the Holy See reduced his feast of July 25th. (H. Usener, *Acta S. Marinae et S. Christophori* (1886), 54-76; W. Morris and F.S. Ellis (edd.), *The Golden Legend* (1892); H. C. Waite, *St. Christopher in English Medieval Wallpainting* (1929); H. F. Rosenfeldt, *Der hl. Christophorus* (1937); C. Johnson, *St. Christopher* (1938); A. Masseron, *Saint Christopher, patron des auto-mobilistes* (1933); A. Caiger-Smith, *English Medieval Mural Paintings* (1963); G. McN. Rushforth, *Medieval Christian Imagery* (1936), 221-4.

2874- Justino Fernandez, *Arte Mexicano, De Sus Origenes a Nuestros Dias*, Av. República Argentina, 15; México, D. F.: Editorial Porrua, S.A., 1961, Segunda Edición. Figs 86-87, Pereyris, San Cristóbal, s. XVI. Catedral México.

2875- Mrs. Clara Erskine Clement, *A Handbook Of Legendary And Mythological Art*, (Boston & New York: Houghton Mifflin Company, The Riverside Press Cambridge 1871 & 1881), pp. 74-77; Anthony S. Mercatante, *The Facts On File Encyclopedia Of World Mythology And Legend*, 1988, Facts On File, pp.177-8; Sechrist and Woolsey, *It's Time For Christmas*, pp.54-57; Elva Sophronia Smith & Alice Isabel Hazeltine, *The Christmas Book of Legends & Stories*, (New York: Lothrop, Lee & Shepard Company, 1944, 3rd printing October, 1945), pp. 272-276; Rowling, *Everyday Life of Medieval Travellers*, p.147.

2876- Henry Trivick, 1971, *The Picture Book of Brasses in Gilt*, (London: John Baker 5 Royal Opera Arcade Pall Mall London SW 1), fig.99. "St Christopher on brass of William Complyn 1498, Weeke, Hants." Fig.100 "St. Christopher on brass of Ralph Tattershall c. 1470." Malcolm Norris, 1978, *Monumental Brasses, The Craft*, (London & Boston: Faber and Faber), fig.72.

2877- Jean Talaron, & Roseline Maitre Devallon, *Treasures Of The Churches of France*, NY: George Braziller, 1966), 271, fig. 13, Statuett Reliquary of St. Christopher, end of 15th c. Christ child holding orb.

2878- Band 1959, (Im Gemeinschaftsverlag, G. Grottesche Verlagsbuchhandlung Kg. Gebr. Mann, Verlagsort Berlin, p. 112, & 115, Abb. 54, St. Christopher and the Christ child who hold an orb in his hand. See also Volume Neunter Band 1967, pages 182, Abb. 5, Georg Petel, Hl. Weidenfeld & Nicolson, Lon., page 135, Deutsche Malerei 13.-16. Jh. 158, Österreichisch. Um 1420-30, Der Hl. Christophorus. Kat. Nr. 1890; p. 484, Italienische Malerei 17./18.Jh., figure 1394 Orazio Gentileschi, Landschaft mit dem Hl. Christophorus. Kat. Nr. 1707; Jahrbuch Der Berliner Museen, Jahrbuch der PreuBischen Kunstsammlungen Neue Folge, In the same series, volume Neunter Band 1967, pages 182, Abb. 5, Georg Petel, Hl. Christophorus Gottingen, Kunstsammlung der Universitat; and page 183, Abb. 6. Georg Petel, Hl. Christophorus Augsburg, Kath. Stadtpfarrkirche St. Moritz.

2879- Webster's Illustrated Encyclopedic Dictionary, Mont. Canada: Tormont Publications 1990, 1196 orb, #5.

2880- Saint Christopher holds the Christ-child in his arms while going through a river. (Rowling, *Everyday Life of Medieval Travellers*, p.147; Mrs. Clement, *A Handbook Of Legendary And Mythological Art*, p. 74-77; Mercatante, *The Facts On File Encyclopedia Of World Mythology And Legend*, pp. 177-8; Sechrist and Woolsey, *It's Time For Christmas*, (Written and Compiled by Elizabeth Hough 1959), pp. 54-57; Elva Sophronia Smith & Alice Isabel Hazeltine, *The Christmas Book of Legends & Stories*, (New York: Lothrop, Lee & Shepard Company, 1944, 3rd printing October 1945, pp. 272-276; Trivick, *The Picture Book of Brasses in Gilt*, fig.99. St Christopher on brass of William Complyn 1498, Weeke, Hants. Fig.100 St. Christopher on brass of Ralph Tattershall c. 1470; Malcolm Norris, *Monumental Brasses, The Craft*, (London and Boston: Faber and Faber, 1978), fig. 72; Eichler, *The Customs Of Mankind, With Notes on Modern Etiquette and the Newest Trend in Entertainment*, (Garden City, New York: Nelson Doubleday, Inc., 1924), pp. 463-64; *The Renaissance, (Six Essays)*, (Harper Torchbook, 1962, CR 1953, by The Metropolitan Museum of Art), see Erwin Panofsky, pp.160-163, fig. 20. Conard Witz, *St. Christopher*, (Basel, Kunstmuseum), dated A.D. 1440; *The Catholic Encyclopedia*, (New York: The Gilmary Society, 1908), Vol. 3, pp. 728-29; *Essays in Northern European Art, Presented to Egbert Haverkamp-Begemann*, (Davaco Publishing, 1983, see 1 & 2, Albrecht Durer's 1512 versions & his 1511 depiction, 3. Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1935, Kraus reprint Company, New York, 1970, Vol. 2 (1930), pp. 91-3, fig. 115, p. 206; Vol. 4, Part I, (1933), pp. 193-5, fig. 53; Vol. 5, (1934), p. 51, fig. 17, the Christ child holds an orb while riding on the saints back. Vol. 6, Part II, pp. 479, fig. 199, p. 636-7, fig. 285; Vol. 7, Part I, (1938), pp. 796, 798, fig. 308; Vol. 8, Part I, (1941), pp. 354-7, fig. 153; Vol. 8, Part II, (1941), fig. 292, fig. 343, Christ holds an orb-cross banner while on Christopher's back, p. 727, fig. 347; Vol. 10, (1950), pp. 40-1, fig. 5; Vol. 11, (1953), pp. 356 & 358, fig. 148; Vol. 12, Part I, (1958), pp. 257-8, fig. 99, pp. 351-2, fig. 145, the Christ-child on St. Christopher's back appears to be holding an orb/cross-banner, a banner which he often takes with him on pilgrimages down into the underworld, hades, limbo or the spirit prison. See also pp. 488-9, fig. 212, pp. 688-9, fig. 303, pp. 694-5, fig. 307, Christ holding an orb. See also: *Luzerner Historische Veröffentlichungen Band 24, Kloster und Pfarrei zu Franziskanern in Luzern, Clemens Hegglin/Fritz Glauser (Hg.), Rex-Verlag Luzern/Stuttgart 1989*, page 344, fig. 3; *Florens Deuchler, Marcel Roethlisberger, & Hans Luthy, Swiss Painting, From the Middle Ages to the Dawn of the Twentieth Century*, (New York: Skira Rizzoli, 1976), p. 45, St. Christopher with Christ-child on his shoulder by Heinrich Buchler active 1466-1483; *De Noord-Nederlandsche Schilderkunst*, Door G. J. Hoogewerff, Pub. Martinus Nijhoff, 1939, p. 25, Afb. 3, on p. 70, Afb. 32, the Christ-child on his shoulders holding an orb-cross. Page 123, Afb. 62, Christ stands on an orb. Page 360, Afb. 190, a small Christ-child rides on top of a very large orb-cross that Christopher is being weighed down with while crossing a river. A similar depiction is found on p. 361, Afb. 191, and pp. 362-7; In the 1936 vol. p. 79, Afb. 28, one dated 1375, see also p. 332, Afb. 162, a number of depictions have the Christ-child holding an orb while on the back of St. Christopher, p. 365, Afb. 182, & p. 462, Afb. 243, p. 568, Afb. 322, and in the 1941-42 Vol. p.42, Afb. 16; *New Catholic Encyclopedia*, Vol. 3, p. 663, 15th century; John Coulson, (Editor), *The Saints*, (New York: Hawthorn, Books, Inc., 1958), pp. 110-111, p. 118, Christ-child holding an orb-cross while riding on the back to Christ, by Jan van Eyck (1380—1390—1441). *The Book of Saints*, Compiled by the Benedictine monks of St. Augustine's Abbey, Ramsgate, (Pub. by Morehouse Pub., Wilton, Conn., 1989, first pub. in 1921, pp. 123-4; *Meisterwerke Der Altdeutschen Malerei Von Gerhard Ulrich, Somogy Paris . Hamburg, Alle Rechte Vorbehalten 1957*, p. 52; *Duitse Middeleeuwse Beeldhouwwerken In Belgische Verzamelingen R. Didier, H. Krohm*, 6 Oktober 30 November 1977, pp. 206-209; David Oldfield, *German Paintings In The National Gallery Of Ireland*, (The National Gallery Of Ireland, 1987), pp. 3-6, Christopher says that he felt like he had "borne the whole world" on his shoulders, Christ told him that he had, plus he who had created the world. Christ identified himself as Christ the King. In another work, no. 973, the Christ child holds in his left hand an orb which is the "symbol of earthly power." See also fig.

2; Butler's *Life Of The Saints*, Edited, etc., by Herbert Thurston, S.J., and Donald Attwater, Vol. 3, July - August - September, (New York: P. J. Kenedy & Sons, 1956), pp. 184-87; Andre Leclerc, *Flemish Drawings, XV-XVI Centuries*, (New York; Paris; and London: The Hyperion Press, 25, after Van Eyck, Christ-child on Christopher's shoulder holding an orb-cross. See also: Tomie dePaola, *Christopher, The Holy Giant*, (New York: Holiday House, 1994); *Swiss Drawings (Masterpieces of Five Centuries)*, Introduction & Notes by Walter Hugelshofer, (Washington, D.C.: Smithsonian Institution Press, 1967), see title p. & p. 28, fig. 19; *Father of Western Civilization*, Batselier O.S.B., p. 114; *The Golden Legend, (Readings on the Saints)*, by Jacobus de Voragine, (Princeton New Jersey: Princeton University Press, 1993), volume 2, pp. 10-14; Rev. S. Baring-Gould, M.A., *Lives of the Saints*, (Edinburgh: John Grant, 1914), volume 8, part 2, pp. 553-559; John J. Delaney, *Dictionary of Saints*, (Garden City, New York: Doubleday & Company), pp. 146-47; Miklos Boskovits, General Editor, Irene Martin, *The Thyssen-Bornemisza Collection, 1990, Early Italian Painting 1290-1470 A.D.*, (Sotheby's Publications), p. 57, fig. 1, p. 122; Emile Male, *L'Art Religieux, De La Tin Du Moyen Age, En France*, (Paris, Librairie Armand Colin, 1931), p. 178, fig. 100; Rev. Hugo Hoever, (Editor), *Lives of the Saints, For Every Day of the Year*, (New York: Catholic Book Pub., 1955), pp. 283-4, Christ holds the orb-cross while on Christopher's shoulders. Nigel Morgan, *Early Gothic Manuscripts, [II], 1250 - 1285*, (London, England: Harvey Miller - 1988), fig. 5; Margaret E. Tabor, *The Saints In Art, With Their Attributes And Symbols Alphabetically Arranged*, (New York: Frederick A. Stokes Company), see title pages. St. Christopher with the Christ-child on his shoulders is depicted with other saints in a work from the painting by Giovanni Bellini, in the Church of St. Chrysostom, Venice, see also pp.47-50, on p.49, St. Christopher is depicted in the middle of a river with the Christ-child on his shoulders. This work is from the painting by Dierick Bouts at Munich. Federico Zeri, 1976, *Italian Paintings in the Walters Art Gallery*, (Baltimore: The Trustees), volume 1, pp. 23, fig.14, pl. 10; H. W. Janson, *History of Art*, pp. 303, fig.466, Woodcut of St. Christopher, detail from the Annunciation by Jacques Daret (?) c. 1435. Royal Museums of Fine Arts, Brussels; Alonso Berruguete's [c. 1488-1561] work shows the wandering Christ-child hold what could be an orb in his hand while riding on the back of the saint. (Art Treasures In Spain, (Monuments, Masterpieces, Commissions and Collections), Introduction by Juan Ainaud de Lasarte, (New York and Toronto: CR The Hamlyn Pub. Group 1969, McGraw-Hill Book Company), p.87, fig. 139, St. Christopher. Museo Nacional de Escultura, Valladolid; 16th century, 1521 version by Albert Durer shows the wandering Christ child on the back of St. Christopher while crossing a river (Clement, *A Handbook, Legendary And Mythological Art*, p.73, see also pp. 344-5; David Huge Farmer, *The Oxford Dictionary Of Saints*, (Oxford: Clarendon Press, 1978), p. 78—79; Jan Bialostocki, *The Art of the Renaissance in Eastern Europe, Hungary, Bohemia, and Poland*, (The Wrightsman Lectures delivered under the auspices of the New York Un., Institute of Fine Arts), (Ithaca, New York: Cornell University Press), vol.8, CR 1976 by Phaidon Press, Limited, p. 88, figs. 349-50.

2881- *Jahrbuch Der Berliner Museen, Ehemaals Jahrbuch der Preußischen Kunstsammlungen Neue Folge*, (Berlin, Germany: Gebr. Mann Verlag, 1989), Einunddreissigster Band, 1989, p. 157, fig. 10. Jan van Scorel. Memorial triptych of Herman van Lochorst oil on panel, about 1526. Utrecht, Centraalmuseum. Christ-child, holding orb.

2882- H. W. Janson, & Joseph Kerman, *A History of Art & Music*, (NY: Harry N. Abrams, Publishers), 95, fig. 118. St. Dorothy. c. 1420. Woodcut. Staatliche Graphische Sammlung, Munich.

2883- *Great Art and Artists of the World, German And Spanish to 1900*, Edited by Dr. Horst Vey, and Dr. Xavier de Salas, (575 Lexington, New York: Franklin Watts, Inc.), 1965, page 113.

2884- George Ferguson, *Signs & Symbols in Christian Art*, (New York: Oxford University Press), 206.

2885- Mrs. Clara Erskine Clement Waters, *A Handbook of Legendary & Mythological Art*, Boston: James R. Osgood & Co., 1883, 344-5.

2886- *Jahrbuch Der Berliner Museen, Jahrbuch der PreuBischen Kunstsammlungen Neue Folge*, In the same series, volume Funfundzwanzigster Band 1983, Gebr. Mann Verlag. Berlin, page 127, fig. 19, Simone Martini, Saint Martin Dividing his Cloak with the Beggar (as in fig. 17).

2887- Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930-1958). (New York: Kraus reprint company, 1970's), vol. II (1930), p. 240-242, note 1, fig. 155.

2888- It is said to be Tanner's Altar. Museum of Barcelona, Art & Archaeology, *The Arts Throughout the Ages*, vol. XXV, Jan. 1928, #1, p.25; Adalbert de Vogue, *Cistercian Studies Series, # 54, The Rule of Saint Benedict, A Doctrinal and Spiritual Commentary*, Michigan: Cistercian Pub., Kalamazoo, 1983, 205-6; Lewis & O'Kun, *One-Minute Easter Stories*, NY; Lon; Sydney & Auckland: Doubleday, 1990, 40-41, story Tom Gentry and the Queen, On Thursday before Easter. The Queen washes as many feet of as many beggars as she was years old.

2889- Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930-1958). (New York: Kraus reprint company, 1970's), vol. II (1930), (1935), Vol. XII - Part I, (1958), p. 470, note 22, for St. Pantaleon, see the Bollandists under the day of his feast, July 27; and for a Spanish account, Alonso de Villegas, *Flos sanctorum*, Madrid, 1593, Vol. I, 336.

2890- Maymie R. Krythe, *All About Christmas, 1954*, (New Yew; Evanston, & London: Harper & Row), 40-41. T. G. Crippen, *Christmas & Christmas Lore*, (Detroit: Gale Research Company, Book Tower, 1971, from facsimile reprint of the 1923 edition first published in London: Blackie & Son Limited), 147-48.

2891- Bobbie Kalman, *Early Christmas, The Early Settler Life Series*, (Toronto, New York: Crabtree Publishing Company, 1981, 1990, 1991), 45.

2892- Lillie Patterson, 1968, *A Holiday Book, Christmas Feasts & Festivals*, (Champaign, Illinois: Garrard Pub., Co.), 28, 51 & 53.

2893- William Auld, *Christmas Traditions*, NY: Macmillan 1931, Detroit: Gale Research, Bk Tower 1968, 130-1.

2894- Terence Goldsmith, edited by Jacqueline Ridley, etc., *Christmas Around The World, A Celebration*, (New York: Sterling Publishing Co., CR 1978, Blandford Press, Ltd., This edition published by New Orchard Editions Ltd., Robert Rogers House, New Orchard Dorset, 1985), p. 59.

2895- Elizabeth Hough Sechrist and Janette Woolsey, 1959, *It's Time For Christmas, Reisie Lonette*, Philadelphia: Pub. by Macrae Smith Co., 78-9, 81, 83, & 113-115; Sansom, *A Book of Christmas*, p.107.

2896- Satomi Ichikawa, Robina Beckles Willson, *Merry Christmas*, NY: Philamel Books, 1983, 29-31, 39, & 51.

2897- Darell Thorpe, *Upon Them Hath The Light Shined*, SLC, Utah: R.H.&P.S., 1994-97. Isaiah 9:2.

2898- Kurt Weitzmann, 1980, *Icons*, p. 151, 177, & 228; Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: WM. B. Eerdmans, 1949), p. 15-20; etc., *The Golden Legend*.

2899- Ruth Sawyer, *The Long Christmas*, (New York: The Viking Press, 1941), 17.

2900- ANF 6:65; *Four Homilies, The 2nd Homily, On the Annunciation To The Holy Virgin Mary, Discourse 2*.

- 2901- Archibald Robertson, *Select Writings And Letters Of Athanasius, Bishop Of Alexandria*, p. 50-52.
- 2902- Ruth Sawyer, *The Long Christmas*, NY: Viking Press, 1941, 12-13, 17; JCY Metford, *Dictionary Of Christian Lore & Legend*, Lon.: Thames & Hudson, 1983, 82-3, 153, 161; Isa.9:2; Eph.4:7-10, 1 Pet.3:15-22, 4:5-6.
- 2903- Herbert H. Wernecke, Ed., *Celebrating Christmas Around The World*, (Philadelphia: the Westminster Press, CR W. L. Jenkins, MCMLXII), 165-68.
- 2904- Auld, *Christmas Traditions*, 156-57; Lisl Weil, 1987, *Santa Claus Around the World*, (NY: Holiday House), pages not numbered; Sansom, *A Book of Christmas*, 81.
- 2905- James Snyder, *Northern Renaissance Art, Painting, Sculpture, The Graphic Arts From 1350 to 1575*, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., Harry N. Abrams, NY, 1985, 438, left Colorplate 72. MASTER OF ALKMAAR. Feeding the Hungry. First Panel of the Seven Acts of Mercy (see fig. 517). 1504. Rijksmuseum, Amsterdam." For comments about this work see Chapter XXIII, Holland: Amsterdam, Delft, and Haarlem).
- 2906- James Snyder, *Northern Renaissance Art, Painting, Sculpture, The Graphic Arts From 1350 to 1575*, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., Harry N. Abrams, NY, 1985, 438, left Colorplate 72. MASTER OF ALKMAAR. Feeding the Hungry. First Panel of the 7 Acts of Mercy (fig.517). 1504. Rijksmuseum, Amsterdam." For comments about this work see Chapter XXIII, Holland: Amsterdam, Delft, and Haarlem. Another source shows art works that depict the "works of Mercy." Roland H. Bainton, *Christendom A Short History of Christianity & Its Impact on Western Civilization*, Vol. 1, *From the Birth of Christ to the Reformation*, NY: Harper & Row, Harper Torchbooks, The Cloister Library, CR 1964, 1966, by American Heritage Pub. Co., Inc., text first published in *The Horizon History of Christianity in 1964*, figures 75a, b, & c. Fig.75a, from the 14th century work showing St. Louis washing the feet of beggars, 1507 AD 75b shows a person giving alms to a crippled man. 75c is on a window in the abbey of St. Denis, 14th c., depiction of St. Louis feeding a leper.
- 2907- Italy, *History-Art-Landscape*, 206-7. *Jahrbuch Der Berliner Museen, Jahrbuch der PreuBischen Kunstsammlungen Neue Folge, Siebenter Band 1965 Heft 2*, (Im Gemeinschaftsverlag, G. Grote'sche Verlagsbuchhandlung Kg. Gebr. Mann, Verlagsort Berlin, p.193, Abb. 9 St. Christopher, & Abb. 10.
- 2908- Jeff Guinn, Editor, *The Autobiography of Santa Claus, It's Better to Give*, (Fort Worth, Texas: The Summit Group, 1994), 162-164. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 109-110, 139-40, 147, 293.
- 2909- Clement A. Miles, *Christmas Customs & Traditions, Their History & Significance*, NY: Dover 1976, 230.
- 2910- T.G. Crippen, *Christmas & Christmas Lore*, (Detroit: Gale Research Co., Book Tower, 1971, from facsimile reprint of the 1923 edition first published in London: Blackie & Son Limited), 147-8.
- 2911- Jeff Guinn, *The Autobiography of Santa Claus, It's Better to Give*, Texas: Summit Group 1994, 176-77.
- 2912- Robin Crichton, *Who is Santa Claus? The true story behind a living legend*, Jeffrey Street, Edinburgh: Canongate Pub. Limited, 1987, 76-79.
- 2913- Robin Crichton, *Who is Santa Claus? The true story behind a living legend*, (Jeffrey Street, Edinburgh: Canongate Publishing Limited, 1987), 76.
- 2914- Robin Crichton, *Who is Santa Claus? The true story behind a living legend*, (Jeffrey Street, Edinburgh: Canongate Publishing Limited, 1987), 76-77.
- 2915- Jeff Guinn, Editor, *The Autobiography of Santa Claus, It's Better to Give*, (Fort Worth, Texas: The Summit Group, 1994), 176-179, & 182. Robin Crichton, *Who Is Santa Claus? The True Story Behind a Living Legend*, (Edinburgh, Scotland: Canongate Publishing Limited, 1987).
- 2916- William S. Walsh, *The Story Of Santa Klaus, Told for Children of all Ages From Six to Sixty*, (New York: Moffat, Yard & Co., 1909, republished by Omnigraphics, Penobscot Building, Detroit, 1991), 58, 70-71 & 79.
- 2917- Earl W. Count, *4000 Years of Christmas*, (New York: Henry Schuman, 1948), 54.
- 2918- Elizabeth Hough Sechrist, 1936, *Christmas Everywhere, A Book of Christmas Customs of Many Lands*, (Philadelphia: Macrae Smith Co., 1962), revised edition, p. 116.
- 2919- Elizabeth Hough Sechrist, *Christmas Everywhere, A Book of Christmas Customs of Many Lands*, Philadelphia: Macrae Smith Co., 1931 1936 & 1962, 119.
- 2920- Dorothy Gladys Spicer, *46 Days of Christmas, A Cycle of Old World Songs, Legends, & Customs*, NY: Coward-McCann, 1960, 52.
- 2921- William Walsh, *The Story Of Santa Klaus, Told for Children of all Ages From 6 to 60*, NY: Moffat, Yard & Co., 1909, Omnigraphics, Penobscot Building, Detroit, 1991, 58, 70-71, 79.
- 2922- William Walsh, *The Story Of Santa Klaus, Told for Children of all Ages From 6 to 60*, NY: Moffat, Yard & Co., 1909, 58, 70-71, & 79.
- 2923- Jean LemMon, (Chief Editor), Ann Omvig Maine, (Ed.), etc., *Country Home, Magazine, An Old-Fashion Christmas*, (Des Moines, Iowa: Meredith Corporation, 1992), 59-60.
- 2924- Christkindl is German for Christ-child, and some of the publications which help popularize the name Kriss Kringle during the 1840s were the Philadelphia books published by Thomas, Cowperthwaite, & Co., under the title Kriss Kringle's Book. Another is by E. Ferrett & Co., entitled: Kriss Kringle's Christmas Tree. A Holliday Present for Boys and Girls. (Coffin, *The Book of Christmas Folklore*, p.92. Coffin says that: "This, as best I can determine, stems from the popularity of two Philadelphia books of the 1840s. One published by Thomas, Cowperthwaite, & Co., was entitled Kriss Kringle's Book; the other, by E. Ferrett & Co., was called Kriss Kringle's Christmas Tree. A Holiday Present for Boys and Girls."
- 2925- As English settlers joined the Germans in their communities, the name Christkindl was gradually simplified to "Kriss Kringle." This upset many German-speaking ministers, who felt the new name insulted the Christ child. Later on, children in Pennsylvania & other places began calling St. Nicholas "Kriss Kringle," & by the 1870s it became another name for Santa Claus. James Cross Giblin 1985 *The Truth About Santa Claus* NY: Thomas Y. Crowell, 33-5, 53-55.
- 2926- Jean LemMon, (Chief Editor), Ann Omvig Maine, (Ed.), etc., *Country Home, Magazine, An Old-Fashion Christmas*, (Des Moines, Iowa: Meredith Corporation, 1992), 61.
- 2927- James Cross Giblin, 1985, *The Truth About Santa Claus*, NY: Thomas Y. Crowell, 33-35, 53-55; Sansom, *A Book of Christmas*, 68, 81, 105-115.
- 2928- T. E. Lyon, *Apostasy to Restoration*, SLC, Utah: Deseret Bk, 1960, 216-20. Hislop, 2 Babylons, 91-114.

2929- The Life Book of Christmas, Vol. 3, The Merriment of Christmas, by the Editors of Life, (New York: A Stonehenge Book, Time Inc., 1963), p.24; Grabar, Byzantine Painting, p.91, pl.30, & 34; New International Illustrated Encyclopedia Of Art, Vol.4, p.730; Otto G. Von Simson, Sacred Fortress (Byzantine Art and Statecraft in Ravenna), pl.10-11; Velmans, Losowska and Recht, 1982, Art of the Christian World, A.D. 200-1500, p.92, fig.184; Hood, 1933, Fra Angelico at San Marco, p. 69-70, pl. 57, p.97-99, pl.85, p.310, notes 1-4, & p.332 & 335, p.107-109, pl.94; Cahn, 1982, Romanesque Bible Illumination, p.114, fig.69.

2930- Barbara G. Walker, The Woman's Encyclopedia of Myths & Secrets, (NY: Harper San Francisco, a Division of Harper Collins Publishers, 1983), 1098-99, see Yule.

2931- Orbs were symbolic of royalty & reigning over their kingdom. Millia Davenport, The Book of Costume, (New York: Crown Publishing, Inc., 1948 & 1976), vol 1, p. 111, fig. 346, Xc. Ottonian, German. (Conde Museum, Chantilly Registerum Gregorii. King Otto II (955-983) enthroned, holding a orb, with others hold orbs, symbolic of the provinces of Germania, Francia, Italia, Alemania, paying homage. See also p. 112, fig. 350, 115, 359, Christ as Pilgrim, cockle-shell-pouch. Page 174, fig. 483, wandering Christ-child holding an orb, while being carried by St. Christopher. First half of 13 c., English. British Museum, drawing by Matthew Paris. Etc.

2932- Sansom, A Book of Christmas, 105-6.

2933- William Sansom, 1968, A Book of Christmas, (New York and Toronto: McGraw-Hill Book Co.), 105, for the depiction of "The Christ Child by Thomas Nast, 1889. A Book of Christmas, Sansom, 105-6. "Frontispiece of the very first Strand Magazine, strangely captioned 'Santa Claus'"

2934- Elizabeth Hough Sechrist, 1936, Christmas Everywhere, A Book of Christmas Customs of Many Lands, (Philadelphia: Macrae Smith Company, 1962), revised edition, 116.

2935- Where Love is, There God is Also, is also called, "Martin the Cobbler," the title references title references the Catholic hymn Ubi Caritas. Translated by Nathan Haskell Dole uses the alternate title translation of "Where Love Is, There God Is Also". It was published in the United States under Crowell Company's "Worth While Booklet" Series. It was written in 1885, originally written by Leo Tolstoy. Over the years it was adapted to music, TV & film, such as in the television series, Katha Sagar (1986), episode "Patiksha," directed by Ved Rahi, & a 1977, special animated by Will Vinton. The Christmas Guest, a holiday poem written & recorded by Grandpa Jones & later recorded by Johnny Cash & Reba McEntire, is based on this story. A Haitian Creole translation was produced by Haitian author, Carrié Paultre, published by the Presse Evangélique and the University of Kansas (Bryant C. Freeman). It was adapted as a made-for-TV movie, "Winter Thaw" (2016) for BYUTV, starring John Rhys-Davies, and filmed in Lithuania. The film was produced by Utah based Kaleidoscope Pictures. Directed by Adam Thomas Anderegg and Produced by Russ Kendall. See also link that may or may not still be working. https://en.wikipedia.org/wiki/Where_Love_Is,_God_Is_Also – <https://thevalueofsparrows.com/2016/01/03/story-where-love-is-there-god-is-also-by-leo-tolstoy/> – <https://archive.org/details/whereloveisther00dolegoog> – Internet Archives: Where Love is There God is Also, by Leo Tolstoy, Nathan Haskell Dole, Published 1887. Elva Sophronia Smith & Alice Isabel Hazeltine, The Christmas Book of Legends & Stories, (New York: Lee & Shepard Co., 1944, Lothrop, 3rd printing, Oct. 1945), 277-279, 353-361, & 385-400. James Charlton & Barbara Gilson, (editors), A Christmas Treasury of Yuletide Stories & Poems, (USA: Barnes & Nobles Books, 2002, Guild America Books, 1976), 246-260.

2936- Alice Dalgliesh, (selected stories), Christmas, A Book of Stories Old & New, (New York: Charles Scribner's Sons, 1934, 1950, 1962, p. 81-84, Christmas Customs, Alice Dalgliesh.

2937- Satomi Ichikawa Merry Christmas Children at Christmastime Around the World, NY: Philomel 1983, 50.

2938- Alla Rusakova, Mikhail NESTEROV, Leningrad, Russia: Aurora Art Pub. 1990, 15-18. Christ in Russia, one version entitled Holy Russia, 1901-5, Cat. #203. Another by the same painter, 1908-11, is entitled: The Way to Christ, this one shows Christ grasping the hands of those bowed down before him, as he visits people in Russia. The hand grasping greeting could be derived from earlier traditions, art works, legends, & customs.

2939- Linda J. Ivanits, Russian Folk Beliefs, Armonk, NY: Lon. Eng.: M. E. Sharpe, Inc., 1989, 25, note 35, p. 211 & 235, Afanas'ev, A. N. Narodnye russkie skazki I legendy , 2 vols, (Berlin: Ladyzhnikov, 1922), 464.

2940- Clement Miles, Christmas Customs & Traditions, Their History & Significance, NY: Dover 1976, 229-30.

2941- Linda J. Ivanits, Russian Folk Beliefs, Armonk, NY: Lon. Eng.: M. E. Sharpe, 1989, 25, note 35, p. 211 & 235, Afanas'ev, A. N. Narodnye russkie skazki I legendy , 2 vols, (Berlin: Ladyzhnikov, 1922), 461-64.

2942- Herbert Spencer Robinson, & Knox Wilson, Myths & Legends of All Nations, NY: Bantam Books, 1950, & Doubleday, 1950, 233-34.

2943- Robert J. Myers, Celebrations, The Complete Book of American Holidays, (NY: Doubleday & Co., 1972), 110, 320, & 344; Miles, Christmas Customs & Tradition, 230 & 277.

2944- Sansom, A Book of Christmas, p.122.

2945- Series Editor, Margaret E. Martignoni, Editor-in-Chief Dr. Louis Shores, Volume Ed. Ruth Weeden Stewart, Harvest of Holidays, A Collier's Junior Classics Series, (NY: The Crowell-Collier Publishing Company, 1962), 402-05: So Hallowed and So Gracious Is the Time, Anne Thaxter Eaton, from: The Animals' Christmas, compiled by Anne Thaxter Eaton, CR 1944, by Eaton and Valenti Angelo, (The Viking Press).

2946- Satomi Ichikawa, text by Robina Beckles Willson, Merry Christmas, Children at Christmastime Around the World, (New York: Philomel Books, 1983), 29-31, 39, & 51.

2947- George Ferguson, Signs & Symbols in Christian Art, (New York: Oxford University Press, 1959), 7.

2948- In 1843, Henry Cole, commissioned by John Calcott Horsely to illustrate a Christmas card; has on it, the naked being clothed, and the hungry being fed. This is an important tradition that has its roots in numerous earlier wandering Christ traditions. <http://www.execpc.com/~vefor/legend7.html>, Christmas card, p. 1.

2949- Miles, Christmas Customs And Traditions, p.154, & 370, note 60, Madame Calderon de la Barca, Life in Mexico, (London, England: 1843), 237 f.

2950- Anna Gyles & Chole Sayer Of Gods & Men The Heritage of Ancient Mexico, NY: Harper & Row 1980, 18

2951- Lillie Patterson 1968, A Holiday Book, Christmas Feasts & Festivals, Illinois: Garrard Pub. p. 28, 51, 53.

2952- William Muir Auld, Christmas Traditions, 130-1; Joy Through the World, 95; Krythe, All About Christmas, 114-5; Sechrist, Woolsey, It's Time For Christmas, 78-9, 81, 83, & 113-115.

2953- On the [Internet: http://www.osmond.net/chill/christmas/stories/38.htm](http://www.osmond.net/chill/christmas/stories/38.htm). Is another Christmas story by an unknown author entitled: A Precious Gift. In this story, Christ appears and wanders about during a modern Christmas season. At first, no one seems to recognize who he really is as he passes through crowds of people. However, an old blind man happened to touch his garments and perceived who he really was. He cried out to the wandering Christ

to heal him, and of course, he does. A small heaven sent child then living on the streets, felt his influence and grasped his hand. As he passed on by, he felt and discerns the feelings and spirits of the different mortals all about him. And yet, no one seems to see him for who he really is, except for a few.

2954- From the Internet: <http://www.osmond.net/c...christmas/stories/8.htm>. Christmas story entitled: The Cobbler and His Guest. In this story, in the city of Marseilles, & during the Christmas season; Christ appears in several different guises to a shoemaker named "Father Martin." (Pages 1-2).

2955- Tristram Potter Coffin, *The Book of Christmas Folklore*, 1973, NY: A Continuum Book, The Seabury Press, 143-6. Thomas Hardy, *The Return of the Native*, Book 2, chaps. 4, 5, William Archer, *Real Conversations*.

2956- On the Internet: *Stories - Christmastime Celebration*, see also link that may or may not still work: <http://www.osmond.net/chill/christmas/stories/71.htm>. See: *The Stranger Child A Legend*, by Count Franz Pocci, p. 1-2. In this story, Christ comes to the door of a wood cutter's home during one cold Christmas winter evening. He was in the guise of a little hungry and cold child. The family took him in, fed him, gave him a warm bed to sleep in, and thanked God for their blessings. After they went to bed, they were awakened by beautiful angels sing praises to the child. When they turned to look at the stranger child, they saw that he was clad in a golden garment, and wore a golden crown on his head. He told them that he was "the Christ Child, who wanders about the world seeking to bring joy and good things to loving children."

2957- Elizabeth Hough Sechrist, *Christmas Everywhere*, (Philadelphia: Roland Swain, 1931), p.114; Sechrist, Woolsey, *It's Time For Christmas*, p.114; Krythe, *All About Christmas*, p.41; Crippen, *Christmas And Christmas Lore*, p.148; Sansom, *A Book of Christmas*, p.107.

2958- Sechrist, Woolsey, *It's Time For Christmas*, p.78-9, 81, 83, & 113-115.

2959- Francis X. Weiser *The Christmas Book*, Robert Frankenberg, NY: Brace, 1952, 111, 152, 160-1, & 168-70.

2960- Ichikawa, Willson, *Merry Christmas, Children at Christmastime Around the World*, 29-31, 39, 51. Earl W. Count, *4000 Years of Christmas*, NY: Henry Schuman, 1948, 34, 83-84.

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2962- *The Christmas Book of Legends & Stories*, 1944 Lothrop, Lee & Shepard, N.Y., 3rd print 10-1945, *The Christmas Book of Legends & Stories*, p. 277-279, 353-361, & 385-400.

2963- Elizabeth Hough Sechrist & Janette Woolsey, *It's Time For Christmas*, (Written & Compiled by Decorations by Reisie Lonette, Philadelphia: Published by Macrae Smith Co., 1959, 78-9, 81, 83, 113-15.

2964- Tristram P. Coffin, *The Book of Christmas Folklore*, NY: A Continuum Book, Seabury Press 1973, 148-49.

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2966- Francis X. Weiser, 1952, *The Christmas Book*, NY: Illust. Robert Frankenberg, Harcourt, Brace & Co., 111, 152, 160-61, & 168-70. Maymie Krythe *All About Christmas*, NY, Lon.: Harper & Row, 1954, 42.

2967- Herbert Wernecke, *Celebrating Christmas Around The World*, Philad.: Westminster Press, MCMLXII, 228.

2968- Herbert Wernecke, *Celebrating Christmas Around The World*, Philad.: Westminster Press, MCMLXII, 246.

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- 3026- John P. Lundy, Monumental Christianity, Or the Art & Symbolism of the Primitive Church, (New York: J.W. Bouton 707 Broadway, 1882), p. 27.
- 3027- Valentin Denis, Professeur à l'Université de Louvain, L' Art D' Occident, Des Catacombes A La Fin Du Xve Siècle, (Editions Mieddens, 1965), II—Fra Angelico, Giovanni di Fiesole, La Vierge à l' Enfant avec les saints Jean-Baptiste, Dominique, François et Paul (Parme, Galerie Nationale). See the monks clasping each others' hand in the lower portions of this work.
- 3028- Pamela B. DeVinne, (Coordinating Editor, with other Editors), Webster's Illustrated Encyclopedic Dictionary, (Montreal, Canada: Tormont Publications 1990), 929, see: kiss of peace.
- 3029- Christopher Brooke, The Monastic World 1000—1300, Lon., Eng.: Paul Elek Ltd., 1974, p.63, fig. 91.
- 3030- Benedictine Monks of St. Augustine's Abbey, Ramsgate, The Book of Saints, A Dictionary of Servants of God, (Wilton, Connecticut: Morehouse Publishing, 1921, 1989, sixth edition). Dom Hubert Van Zeller, The Holy Rule, Notes on St. Benedict's Legislation for Monks, (New York: Sheed & Ward, 1958). Schroll, Sister M. Alfred, Benedictine Monasticism, as reflected in the Warnefrid-Hildemar commentaries on the Holy Rule, (New York, Columbia University Press, 1941). The Book of Saints, by the Benedictine monks of St. Augustine's Abbey, (Wilton, Connecticut: Ramsgate, Morehouse Publishers, 1989, first published in 1921).
- 3031- Dom Pieter Batseleur, O.S.B., Saint Benedict: Father of Western Civilization, (NY, NY: Publishers of Fine Art Books, 1981, CR by Mercatorfonds Antwerp), 48-49.
- 3032- Norbert Ohler, The MEDIEVAL TRAVELER, (English translation Caroline Hillier 1989, (Boydell Press, translated from Norbert Ohler, Reisen im Mittelalter, 1986 by Artemis Verlag), 82, 84, 85, & 89.
- 3033- Cyril of Jerusalem, A.D. 386, "O strange and inconceivable thing! We did not really die, we were not really buried, we were not really crucified and raised again; but our imitation was but a figure, while our salvation is in reality... and all these things have been vouchsafed to us, that we, by imitation communicating in His sufferings, might gain salvation in reality.... Christ received the nails in His undefiled hands and feet, and endured anguish;

while to me without suffering or toil, by the fellowship of His pain He vouchsafes salvation.” (A Library Of Fathers of the Holy Catholic Church, (London: John Henry Parker; J. G. F. Rivington, MDCCCXXXIX), Vol. II; pp. 264-65, The Catechetical Lectures of S. Cyril, Archbishop of Jerusalem, A.D. 386, Lecture XX, On the Mysteries, II, On the Rites of Baptism, verse 5). According to The Acts of John, John learned in secret different symbolical types of Christ’s suffering: “Now what these are, I secretly show you; for I know that you will understand. You must know me, then, as the torment of the logos, the piercing of the logos, the blood of the logos, the wounding of the logos, the fastening of the logos, the death of the logos.... The first then that you must know is the logos, then you shall know the Lord; and thirdly the man, and what he has suffered. [Thus] ...the Lord had performed everything as a symbol and a dispensation for the conversion and salvation of man.” (The Other Bible, Edited by Willis Barnstone, (San Francisco: Harper and Row, 1984), pp. 419-20, Revelation of the Mystery of the Cross, from (Christian Apocrypha) The Acts of John; See also: John P. Lundy, Monumental Christianity, pp. 26-27). Hackwood tells us that early Christian symbolism was “secretly fostered by the horrors of the persecutions through which the early Church of Christ had to pass. Symbols were invented and used as secret signs by which the Christian brethren could recognize each other. In addition to visible signs & symbols, it may be taken that the early Christians were driven to the use of watchwords also.” (Christ Lore, p.5, see also: H. Spencer Lewis, F. R. C., Ph.D., The Secret Doctrines of Jesus, (San Jose California: Rosicrucian Library, 1937 & 1965 by Supreme Grand Lodge of A.M.O.R.C), Vol.4 p. 23, 25-9, 84 & 146).

3034- Thomas Armitage, 1887, A History Of The Baptists, p.258-9, #4; Gertrud Schiller, Iconography of Christian Art, Vol. I, p. 345-46, fig.346; Christian-Art, Vol.1, #5, p.204-5, Aug. 1907. A work which shows the ascension out of the grave, or the resurrection, shows Christ with a banner in his right hand while he holds the hands of a naked soul to lift them up out of the under-world below his tomb. By the tomb, a number of guards lay fast asleep. And so it seems that the artist decided to depict the later moments of the descent drama, or the moment when Christ is almost out of the grave and is ascending up out of the under-world. Another work shows the harrowing of hell taking place in the background, for Christ clasps a hold of Adam’s wrist to raise him up. Others follow close behind Adam as being next in line to be rescued from hell. Another portion shows Christ coming out of the tomb during the resurrection. (De Noord-Nederlandsche Schilderkunst Door G. J. Hoogewerff, ‘S-Gravenhage, Martinus Nijhoff, 1936, p.179, Afb. 76. De Passie uit O. L. Vr. Munster te Roermond (rechter helft). Rijksmuseum, Amsterdam. Page 187, Afb. 80. Beweenen en Verrijzenis Christi. Onderdeel der Passie uit Roermond; see also p.527, Afb. 292. Meester van den Lantaarn. De Opstanding van Christus. Rijks-museum te Amsterdam. Himmel Holle Fegefeuer, Abb. 6, p. 355, Kat. 143).

3035- Kathleen Cohen, Metamorphosis Of A Death Symbol, The Transi Tomb in the Late Middle Ages & the Renaissance, Berkeley, & LA, Calif.; Lon., Eng.: Un. of Calif. Press, 1973, 104-119, figs. 46, & 47-50, p. 115 is says that one of the symbols for the future resurrection, as it was depicted on some funerary monuments, is "the hand of God." See also: Robert G. Calkins, 1979, Monuments of Medieval Art, NY: E. D. Dutton, 84-5; J. Hubert, J. Porcher, & W.F. Volbach, L'Europe Des Invasions, (Gallimard, 1967), 72, fig. 84; Andre Grabar, translated by Stuart Gilbert & James Emmons, Early Christian Art, NY: Odyssey Press, 27, fig. 25, p.101, fig 97, p. 142, fig. 146, p. 137, fig. 140; Betty Willsher & Doreen Hunter, 1978, Stones, NY: Taplinger Pub., Co., 1979, 14-15, & 53; Duval & Rigby, Early American Gravestone Art In Photographs, 124-25; Lindley, Of Graves And Epitaphs, grave marker of Wittington, Gloucestershire shows a hand extended to clasp the hand of a soul who is ascending to heaven. Arte Paleocristiano, p. 146-151, fig. 88, an orant—or person with up-raised hands in prayer, receives the hand of God; A Lithuanian Cemetery, p.65, fig. 15, shows clasped hands under the cross on a tomb stone.

3036- Himmel Holle Fegefeuer, Das Jenseits im Mittelalter, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen, pp. 23-5, 51, 65, 79, 133, 155, 159-63, 191, 197, & 398, Abbs. 11, 13, 30, 39, 47, 90, 103, 107-112, 117, & 144. On p.109, Abb. 79. Christ grasps the wrist of Adam to rescue him and others who come out of the door way of the prison house. A demon is crushed under the broken doors. See also kat. 18, on p. 191, & Kats. 82-3, p.272, kats. 92-3, p.284, kats. 94-7, p. 286-305, kats. 98-106, p.341, kat. 131, p.398; Charles W. Eliot, LL.D.,(Editor), The Harvard Classics, The Pilgrim's Progress, by John Bunyan, Vol. 15, (New York: P. F. Collier & Son Corp., 1910, 1938, & 56th printing 1965), p. 3-319; Frederick Hartt, Art, (NY: Harry N. Abrams, 1976), vol.II, pl.21, among other things depicted, an angel clasps the hand of a soul ascending out of the fires of hell. See also: Emile Male, 1986, Religious Art In France, The Late Middle Ages, (Princeton University Press, Bollingen Series), p. 354, fig. 224, soul of a dead man is carried to heaven by an angel. See also pp. 410-11, figs. 255-6, & fig. 261, and p. 436, fig. 273, Angel and one of the Elect. Rouen (Seine-Maritime), Church of St. Maclou. West facade, central portal, voussure, "showing an angelic guide clasping, with the left hand, the right hand of a crowned elect." See also p. 437, fig. 274. See also: Graig Harbison, A Garland Series, Outstanding Dissertations In The Fine Arts, The Last Judgment in Sixteenth Century Northern Europe: A Study of the Relation Between Art and the Reformation, (New York & London: Garland Pub., Inc., 1976), p.316, #8, Martin Schaffner, The Blessed, a fragment of the last Judgment, (Pfullendorf Altar), panel, c. 1500. In this work, the crowned Peter (?) has a glove that has a symbol in the middle of the wrist area. He holds the wrist of a naked soul who is on the right hand path leading to paradise. On p. 357, #49, another work of The Last Judgment, etc., 1490-1500 A.D., shows, among other things, Peter guiding the souls by the hand towards the doors of paradise. See also p. 383, #72, Jan Provost, 1506, Douai, Museum, showing the last Judgment in which an angel grasps the hand of a person about to ascend up. On p. 425, #115. Jacob van den Coornhuize, Last Judgment, 1576-1578, shows an angel clothing a soul in an ascension robe, while in the background souls are passing through the door way to paradise. See also: Ernest Lotthe, La Pensee Chretienne Dans la Peinture Flamande Et Hollandaise, de Van Eyck (1432 - 1669), Le Christ Et La Vierge Marie, II, Pub., S. I. L. I. C., 1947, fig. CCXVI, Roger Van Der Weyden, (686), Le Jugement dernier, Hospice de Beaune. Showing, among other things, an angelic holding the hands of a soul as souls are guided towards the door way to paradise. See also fig. CCXVII. -b. (688), Bosch. The angelic guides help the blessed as they ascend up through a tunnel towards paradise. On p. 309, fig. CCXIX, Hans Memling. (693), the naked souls ascend up stairs towards Peter who greets by grasping their hands as they ascend towards the doors to paradise. See also: Charles De Tolnay, Hieronymus Bosch, Holle Verlag, 1965, 109-115; Joseph Gantner & Marcel Pobe, 1956, Romanesque Art In France, (Thames and Hudson), pl. 135, & p. 64; Hughes, 1968, Heaven and Hell In Western Art, p. 188-90; Richard Marks and Nigel Morgan, 1981, The Golden Age of English Manuscript Painting (1200-1500), (New York: George Braziller Inc.), fig. III, Portrait of William de Brailles, Cambridge, Fitzwilliam Museum, MS. 330. Detail from a single leaf of the Last Judgment, p.9. Another source says that one of the angels who protects and guides soul into heaven is Michael the Archangel, for "He receives the souls of the saints, and leads them into the Paradise of bliss." (The Golden Legend of Jacobus de Voragine, p. 578). A depiction of the harrowing of Hell shows Christ delivering the souls out of the jaws of hell, while an angel behind him thrusts a demon with a lance. (Francis Wormald, The Winchester Psalter, NY: Graphic Soc., LTD, Harvey Miller & Medcalf 1973, fig. 27. See also: Bainton, The Horizon History of Christianity, pp. 214-15; Joseph Gantner and Marcel Pobe, 1956, Romanesque Art In France, pl. 135, & p. 64; Alice K. Turner, 1993, The History of Hell, NY; San Diego; London: Harcourt Brace, 87-88.

3037- Rutherford H. Platt, Jr., and J. Alden Brett, (Editors), *The Forgotten Books of Eden*, (U.S.A.: Alpha House, 1927), *The First Book of Adam and Eve*; Anna D. Kartsonis, Anastasis, *The Making of An Image*; Clifton Harry, *The Bible In Art*, (Garden City, New York: 1936); Roland H. Bainton, 1974, *Behold the Christ*, p.171, fig.195; Marcelle Auclair & others, *Christ's Image*, p.129; Edgar Waterman Anthony, *Romanesque Frescoes*, (Princeton: Princeton University Press, 1951), #40; Michael Batterberry, 1961—1964, 1968, *Art of the Early Renaissance*, plate 130, pp.120-121; Ignazio Mancini, O.F.M., *Archaeological Discoveries, Relative to the Judaeo-Christians*, *Historical Survey*, (Jerusalem: The Studium Biblicum Franciscanum, Collection minor, #10, 1970), pp.165-170, & fig.39, on p.166, Adam under Calvary in a medieval miniature of Valenciennes, from LTS 1965, page 278; Hackwood, *Christ Lore*, p.117, people washing in the blood of Christ. From an old Florentine tract in defense of Savonarola. See also: *Reader's Digest, ABC's of the Bible*, Intriguing Questions And Answers About the Greatest Book Ever Written, (Pleasantville, New York/Montreal: The Reader's Digest Association, Inc., 1991), editor: Kaari Ward, and others, p. 18, 15th century Dutch illustration, shows God taking Eve by her hand as he pulls her out of Adam's side. The same type lifting and pulling is seen in depictions that show Christ's raising Adam and Eve, and others out of limbo, hades, and Purgatory. See: Claude Schaffner, and others, *Gothic Painting I*, (A.S. Geneva: Editions Rencontre Lausanne, 1965, English edition, 1968), p. 48, Master of Westphalia 14th century, Christ in Purgatory; Walter Lowrie, *Art In The Early Church*, (New York, New York: Pantheon Books, 1947), p. 184-87, plate 100, a & b; *Early Christian Art, The Late Roman and Byzantine Empires from the 3rd century to the 7th century*, see figure 83, Venice, St. Mark's 5th century (?). The stigmata symbol, or the wounds of Christ, is seen in the middle of that same hand that is doing the lifting, and in the middle of his other hand that is holding the cross-banner. See: Richard H. Randall Jr., & texts by a number of others, *The Masterpieces of Ivory*, From the Walters Art Gallery, p. 187, figure 46, the Harrowing of Hell, from the *Biblia Pauperum*, woodcut, Flemish or German, A. D. 1430 or later. See also: Richard Lewis and Susan I. Lewis, *The Power of Art*, p. 246, fig. 11-37, and page 247, fig. 11-38; Morey, *Christian Art*, (New York and Toronto: Longmans, Green Company, 1935), 86, *The Harrowing of Hell*: mosaic of about the 1100 A.D., in Saint Mark's Venice (Page 31), showing the stigmata in middle of Christ's hand as he raises Adam out of his grave. Robert Hughes, 1968, *Heaven & Hell In Western Art*, NY: Stein and Day/Publishers, p. 76, Romanesque fresco, c. 1125, from the Church of the Holy Cross, Maderuelo, Spain. Prado, Madrid. Creation drama of Christ holding, with his left hand, the left wrist of Adam as if he is thrusting Adam's hand into his side to show him another area where his body will be wounded when he is crucified. See also: *La Resurrection du Christ*, dans *L'Art Chretien Du Iie Au Allie Siecle*, Quarante - Huit Planches Hors - Texte, by Jeanne Villette, (Paris: Henri Laurens, Editeur, 1957), pl. XLII, Decente aux Enfers. Colonne du Ciborium de Saint-Marc a Venise (cl. Osvaldo Bohm). Christ's descent into limbo. See also plates XLIV-XLVIII; Swarzenski, *Monuments of Romanesque Art*, pl. 15, fig. 35, & pl. 66, fig. 151; David M. Robb, 1973, *Art of The Illuminated Manuscript*, (Cranbury, New Jersey: A.S. Barnes & Company), p. 200-201, fig. 135; Oakeshott, *Classical Inspiration In Medieval Art*, pl. 80; Christie, etc., *Art of the Christian World A.D. 200-1500*, p.60, fig. 68, p. 95, fig. 195, p. 365, fig. 504, & p. 372, fig. 542.

3038- Chandler Rathfon Post, *A History of Spanish Painting*, vol. IV-Part I, *The Hispano-Flemish Style in North-Western Spain*, (Cambridge, Massachusetts: Harvard University Press, 1933, reprinted in New York: Kraus Reprint Company, 1970), p.304, 306, fig. 115. Christ as the Man of Sorrows, displaying his wounds with upraised hands, with two angels, one on each side. Art work now in the Museum of the Colegiata at Covarrubias. School of Burgos. Pages 306-7, fig.116; Post, (1950), Vol. 10, *The Early Renaissance in Andalusia*, p.290, fig. 110. Andalusian School, 16th depiction of Christ delaying his wounds during the Mass of St. Gregory. Cathedral, Malaga; Post, (1935), vol. 6, Part 2, *The Valencian School In The Late Middle Ages & Early Renaissance*, p. 362, fig.150; p. 392, 394, fig. 164; p. 412, 415, fig. 174; p. 422-23, fig.179; p. 449-50, fig.190. Showing Christ visit with his Mother after the ascension out of the underworld. Saint Christopher bearing the Christ-child. The Descent into hell, etc. Metford, *Dictionary of Christian Lore and Legend*, p. 166- 67, Man of sorrows.

3039- David: "Nevertheless I am continually with thee: thou hast holden me by my right hand. Thou shalt guide me with thy counsel, and afterwards receive me to glory" (Psalm 73:23-24, italics added). Kartsonis, Anastasis, Oakeshott, *Classical Inspiration In Medieval Art*, pl.80; Swarzenski, *Monuments of Romanesque Art*, pl.15, fig.34 & 35, & pl.66, fig.151; Anthony, *Romanesque Frescoes*, #40; Ezra 9:8; Sheldon Cheney, 1968, *Sculpture of the World*, p.305; Paul Thoby, *Le Crucifix*, pl. 26 & 27. In depictions of Christ's ascension into heaven, some artists depict the point in the journey where Christ is reaching up towards the hand of the Father, while the hand of the Father is extending down from above. The rest of the Father's body is hid from our view. (Williamson, *The Medieval Treasury*, pp. 116-7; Beckwith, *Ivory Carvings in Early Medieval England*, #33. *Gothische Malerei*, p.173-4, fig.158; Bianca Kuhnelt, 1987, *From the Earthly to the Heavenly Jerusalem*, fig.87). While other artists depicted the part where Christ is just about to clasp a hold of the Father's right hand. (Rhodes, *Art Treasures Of Europe*, p.284, & 360, fig.294; *The Lost Books of the Bible*, the depiction in between p.240 & 241; Cheney, *Sculpture of the World*, p.305; Thoby, *Le Crucifix*, pl.27). While others depict the moment when Christ hand is held in different ways by the Father. (Zarnecki, *Art Of The Medieval World*, p.135. fig.132; Oakeshott, *Classical Inspiration In Medieval Art*, pl.80; Volbach, *Early Christian Art*, pl.93; Robb, *The Art of the Illuminated Manuscript*, p. 200-201, fig.135. Others at the point where Christ is being pulled up, or "raised up," by the Father into heaven. Thus, Christ's hands are almost covered, & we don't see the Father's hand any more. (The New Catholic Encyclopedia, Vol. I, p.933, fig.2). Others depict the moment when Christ has almost entered heaven, for his upper part of his body is in heaven, while his legs extend down. Others at the point at which Christ's entrances is almost complete, except for his feet. Others at the point in which Christ has completely entered, leaving only foot prints where he once stood. (Otto Pacht, *The Rise Of Pictorial Narrative In Twelfth-Century England*, (Oxford: The Clarendon Press, 1962), pl.1, #1. "Enoch's translation. Caedmon MS., Oxford". See Plate VIII, 26. *The Ascension*. Missal, Rouen; 28. "Christ disappearing at Emmaus St. Albans Psalter, Hildesheim." Margaret M. Manion & Vera F. Vines, 1984, *Medieval And Renaissance Illuminated Manuscripts In Australian Collections*, (London & New York: Thames & Hudson, Melbourne), p.67, pl.15, *Ascension*. No. 19, f. Ir.; J. Boudet, (Editor), *Jerusalem A History*, (New York: G.P. Putnam's Sons, 1967), Paul Hamlyn, p.172. *The Ascension* (Memling, right panel, Louvre, Paris). Kurt Weitzmann, *The Place of Book Illumination in Byzantine Art*, pp. 40-41, fig.33-4; Gilles Quispel, 1979, *The Secret Book of Revelation*, p.48, *Revelation 4:1*; Antion Bon, 1972, *The Ancient Civilizations of Byzantium*, p.114, etc. Some art works also depict Christ at the door, or gate way, raising up different ones who have made it up to the top of the ladder, by holding their hand. Thus, Christ is there to greets them in this way as they enter heaven. The ladder also represents the struggles towards moral perfection. (John Rupert, 1954, *The Illustration of the Heavenly Ladder of John Climacus*, (Princeton University Press), figures 108-120, 265, 269, 273, 274-77, 281, 293, 296-7; Olga Popova, *Russian Illuminated Manuscripts*, #42, see also explanation to #42; *The World Of Giotto*, c. 1267-1337, (NY: Sarel Eimerl & Editors of Time-Life Bks. 1967), p.190-91, Andrea da Firenze, *The Way of Truth*, 1366-1368; Bainton, 1964, *The Horizon History of Christianity*, p.214-15; John Harthan, 1977, *The Book of Hours*; Gantner & Pobe, *Romanesque Art In France*, p.64, pl.135; Richard Marks & Nigel Morgan, 1981, *The Golden Age Of English Manuscript Painting (1200-1500)*, (NY: George Braziller Inc.), figure III; O. Popova, *Les Miniatures Russes Du Xle Au XVe Siecle*; O. Popova, *Russian Miniatures of The 11th to the 15th Centuries*, p.86 & 89, fig.49.

- 3040- New International Illustrated Encyclopedia Of Art 5:982-3 The Coronation of the Virgin, 1454, altarpiece; hospice of Villeneuve-les-Avignon, Avignon, France; Hartt, Art, NY: Harry N. Abrams, 1976, vol. II, pl. 21.
- 3041- The Lost Books of The Bible, USA.: Alpha House 1926, 17-20, Gospel of the Birth of Mary, 2:12, 3:5.
- 3042- Jahrbuch Der Berliner Museen, Ehemals Jahrbuch der Preußischen Kunstsammlungen Neue Folge, (Berlin, Germany: Gebr. Mann Verlag, 1994), SECHSUNDREISSIGSTER BAND, 1994, p. 94, Abb. 1. Stuttgart, Württembergisches Landesmuseum. Riß für das Hochaltarretabel des Ulmer Münsters (Schreinbekrönung), vor 1474. Mary is being crowned. See also: NEUNUNDZWANZIGSTER UND DREISSIGSTER BAND, 1987/1988, p. 146, Abb. 16. Malibu, J. Paul Getty Museum, Ms. Ludwig IX. F. 155v. Crowning.
- 3043- J. E. Gillet, Tres pasos de la [Passion] y una Egloga de la Resurrección, (The Modern Language Association of America, 1932), p. 949 ff. See also Miss King, article in the Art Bulletin, XVI (1934), 298; Post, A History Of Spanish Painting, Vol. VI, Part II, p.394, fig. 164, & pp.392, 412, 414-15, fig. 174, & pp. 448-9, fig. 190; Early Christian Art, fig. 83; Lowrie, Art in the Early Church, pl.100; & Gothic Painting I, p. 48; Post, A History Of Spanish Painting, Vol. XI, p.172-3, fig. 64; Vol. X, p.122-3, fig. 40.
- 3044- Fredk, WM. Hackwood, F.R.S.L., Christ Lore, Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church, London: 1902, republished, Detroit: Gale Research Company, Book Tower, 1969, 171. <https://archive.org/details/christlorebeing00hackgoog> – <https://archive.org/details/ChristLore>
- 3045- Ernest Alfred Thompson Wallis Budge, M.A., LITT.D., Miscellaneous Coptic Texts, In The Dialect of Upper Egypt, (Amen Corner, London: The British Museum, Longmans & Co.; Asher & Co., and Humphrev Milford, Oxford University Press, 1915), 643--45, Translation of The Coptic Texts, (British Museum, MS. Oriental, No. 6784), Discourse On Mary Theotokos By Cyril, Archbishop of Jerusalem.
- 3046- Clara Erskine Clement, 1871 & 1881, A Handbook of Legendary & Mythological Art, Boston & NY: Houghton Mifflin Co., The Riverside Press Cambridge, 197-209, on the death & assumption of the Virgin Mary.
- 3047- Father L. Coulange, The Life of the Devil Lon.: Alfred A. Knopf, 1929, art work in between p. 48 & 49, photo, Giraudon. Christ's dead body being buried in the tomb, descent into hell, & with Mary in the garden.
- 3048- Hart, Art, Vol. I, p. 327, fig. 410, Benedetto Antelami. 1150- 1230 A.D. Descent from the Cross, Relief, 1178, Cathedral of Parma, Italy; Franz Unterkircher, A Treasury of Illuminated Manuscripts, pl. II, p. 54-5, & 58, lower portion, Antiphony of St. Peter's Salzburg, c. 1160, p. 630; W.G. Thomson, A History of Tapestry (From the Earliest Times until the Present Day), 3rd Ed., with revisions edited by F.P. & E.S. Thomson, (EP Pub. Lim. First edition 1906, this one, 1973), 237. This version of the descent from the cross is after Salviati. Florence; Great Centers of Art, Prague, Allanteld and Schram Montclair, (Leipzig, London: George Prior, 1970), p. 246, fig. 173, the risen Lord's embrace with Mary, from the Passional of Abbess Kunhuta. Prague. 1314-1321. See also p. 81, from a collection of mystic tracts by Dominican Friar Kolda of Koldice, written for Kunhuta, abbess at Benedictine Convent at St. George's in Prague Castle. State Library of Czech Socialist Republic XIV A 17, fol. 16V. Brian De Breffny and George Mott, The Churches and Abbeys of Ireland, (New York: W. W. Norton, & Co., CR 1976 Thames and Hudson LTD., London), p. 87, tomb-niche at Strade, Co. Mayo. About the 13th-14th centuries A.D. In the north wall of the Dominican friary a tomb has an engraving of four people on it. One is of Christ with both hands raised up as he displays his wounds. For additional depictions of the risen Lord displaying his wounds, while making different types of gestures, etc., see: Martin Davies, The Early Italian Schools, Before 1400, (National Gallery Catalogues), revised by Dillian Gordan, (London: CR by the National Gallery 1988), see pl. 52, Master of the Blessed Clare, Vision of the Blessed Clare of Rimini (No. 6503); Albert C. Barnes & Violette De Mazia, The French Primitives And Their Forms (From their Origin to the End of the 15th Century), (Merion, PA., USA: Barnes Foundation Press, 1931), p. 271; Gothic and Renaissance Art in Nuremberg 1300-1550 by the Metropolitan Museum of Art, (New York & Germanisches Nationalmuseum, Nuremberg, CR 1986, Philippe de Montebello, Director), p. 151, fig. 28, Master of the Bamberg Altarpiece, showing Christ as the man of sorrows, has his left hand raised, while his right arm is down and is extended out, he is being embraced by the Virgin Mary. See also: John Pope-Hennessy, Italian Renaissance Sculpture, (London: Phaidon Press, 1958), fig. 81, Verrocchio: Christ displays his wounds, see also detail in fig. 57, San Michele, Florence; Otto Pacht, Book Illumination In The Middle Ages, pp. 34-35, figs. 32-33; Roger Hinks, Carolingian Art (A study of early Medieval painting and sculpture in Western Europe), (Ann Arbor Paperbacks 1962, The University of Michigan Press), p. 167, fig. a & b. XVI; Peter Brown, Society And The Holy In Late Antiquity, (Berkeley and Los Angeles: University of California Press, 1982, p. 258, & note 30, 10th century depiction of gestures made during the mass. See also: G. Millet, Les Iconoclastes et la Croix. A propos d'une inscription de Cappadoce, (Bulletin de correspondance hellénique XXXIV (1910): 96-109; The Lost Books of the Bible and the Forgotten Books of Eden, p. 86-88. In the Discourses of the Apostles, Jesus went down into the underworld to speak with Abraham, Isaac, and Jacob and the other old times fathers and declared to them how that they might be raised up by his right hand. He said: "with my right hand I gave them the baptism of life and release and forgiveness of all evil, even as I do to you here and to all who believe on me from this time on." (Dr. H. Nibley, Mormonism and Early Christianity, note 119; Schmidt, Gespräche Jesu, 315; cf. 317-18; John 3:22-26; 4:1).
- 3049- William H. Forsyth, The Entombment of Christ, French Sculptures of the 15th & 16th Centuries, Cambridge, Massachusetts: Metropolitan Museum of Art, 1970, figs. 72, 77, 169, 174, (202 kiss of peace?)
- 3050- G. J. Hoogewerff, De Noord-Nederlandsche Schilderkunst, Door ('S-Gravenhage: Martinus Nijhoff, 1936), page 457, Afb. 239. Meister der H. Barbara. De Beweeing onder her Kruis. Miniatuur in het Getijdenboek der Univ. Bibl. te Leiden. Mary, with her hands, examines and feels the wounded right hand of her son, who has just been taken down from the cross.
- 3051- Miklós Boskovits, The Thyseen—Bornemisza Collection, Early Italian painting 1290-1470, Lon.: Sotheby's Publications, 1990, p. 34-35, Mary Enthroned, p. 36-37, 56-57, Christ child on St. Christopher. See also p. 96-97, Mary crowned. Pages 114-19, & 138-39, fig. 22, Christ's hands are being clasped and examined up close, if not undergoing the kiss of peace, as his body is being taken down from the cross. See also p. 140-41, Christ's hands are clasped during the descent from cross. And p. 158- 59, the Coronation of Mary.
- 3052- Lilian M. C. Randall, Medieval and Renaissance Manuscripts in the Walters Art Gallery, (Baltimore and London: The John Hopkins University Press in Association with the Walters Art Gallery, 1989), volume I, France, 875—1420. Assisted by Judith Oliver, Christopher Clarkson, Jeanne Krochalis, and Jennifer Morrish, p. 292, Pl. Vid. Cat. 78, f. 101V. Mary clasps the hand of Christ as his body is taken down from the cross. "Christ bent over backwards, supported by man on ladder, Virgin kissing Christ's right hand." (p. 210-11). Webster's Illustrated Encyclopedic Dictionary, Montreal, Canada: Tormont Publications, 1990, p. 929, see kiss of peace.
- 3053- Encyclopedia of World Art, (McGraw-Hill, 1959), Vol. I, pl. 292.

- 3054- Hartt, 1979, Art, pp. 325—27; The Encyclopedia of Visual Art, (London, England: Encyclopaedia Britannica International, LTD.), vol. 6, p.20. Benedetto Antelami: Deposition from the Cross; A.D. 1178. Parma Cathedral. Mary's right hand thumb clasps the nail mark wound in Christ's right hand palm, while her right hand finger, on the other side, feels where the nail came through. This is done with the help of an angel.
- 3055- Jahrbuch Der Berliner Museen, Jahrbuch der Preußischen Kunstsammlungen Neue Folge, Erster Band - 1959, (Verlagsort, Berlin, Germany: Im Gemeinschaftsverlag, G. Grotes'sche Verlag Buchhandlung KG - Gebr. Mann, 1959), p. 98-103, Abbs 41—45, Gnadenstuhl. Berlin. Christ's wounded hands are examined, held, and kissed, like unto the kiss of peace.
- 3056- Lilian M. C. Randall, Medieval and Renaissance Manuscripts in the Walters Art Gallery, (Baltimore and London: The Johns Hopkins University Press in Association with the Walters Art Gallery, 1989), vol. I, France, 875—1420, p.292, Pl. vid, Cat. 78, f. 101v. Showing Mary doing the hand clasp, or what looks like the kiss of peace on the nail mark wound of Christ hand, as they take his body down from the cross.
- 3057- Werner R. Deusch, Deutsche Malerei, Des Dreizehnten Und Vierzehnten, Jahrhunderts, Die Frühzeit der Tafelmalerei, (Berlin, Germany: Genius Verlag, 1940), figure 76, Meister Bertram Von Minden, Kreuzabnahme vom Passionsalter. Hannover, Landesmuseum. In this version of the descent from the cross, Mary clasps the right hand of Christ, and examines the nail mark wound in that hand, and give it the kiss of peace. Her right hand is on his fingers, while her left is grasping his wrist.
- 3058- Bernard S. Myers, Editor, McGraw—Hill, Dictionary Of Art, Vol. 2, Cezanne—Greco—Roman Style, NY: Toronto; London; Sydney; Johannesburg: McGraw—Hill Book Co., 1969, p. 511, see Giotto Di Bondone. See also: Luisa Marcucci and Emma Micheletti, A History of European Painting, Medieval Painting, (New York: The Viking Press, A Studio Book, 1960; original titled: La Pittura In Europa, CR FabbriStampa, Milan), p. 141.
- 3059- In another work, A.D. 1312-1321, Christ, with wounds in his hands and feet, embraces Mary. See: Prague, Allantfeld and Schram Montclair, Great Centers of Art, (Leipzig, London: George Prior, CR 1979, Edition), p. 246, fig. 173, "Christ's Mystic Embrace with Mary, From Passional of Abbess Kunhuta. Prague. 1314-1321." Collection of mystic tracts by Dominican Friar Kolda of Koldice, written for Kunhuta, abbess at Benedictine Convent at St. George's in Prague Castle. State Library of Czech Socialist Republic XIV A 17, fol. 16V.
- 3060- G. J. Hoogewerff, De Hoord-Nederlandsche Schilderkunst, Door, ('S-Gravenhage, Martinus Nijhoff, 1936), page 187, Afb. 80 Beweenen en Verrijzenis Christi. Onderdeel der Passie uit Roermond. The descent from the cross, with another section showing the ascension of grave with the hand clasp, like into the descent into hell depictions. See also page 457, Afb. 239. Meester der H. Barbara. De Beweenen onder het Kruis. Miniatuur in het Getijdenboek der Univ. Bibl. te Leiden. Mary examines up close and feels, with her hands, the wounded right hand of Christ, after his body has been taken down from the cross. Page 527, Afb. 292. Meester van den Lantaarn. De Opstanding van Christus. Rijksmuseum te Amsterdam. The harrowing of hell scene is not to far from Christ ascending out of the tomb with his cross banner. Page 565, Afb. 319. Meester „Zenobius”. De Graflegging. Miniatuur in het Horarium van Gijsbrecht van Brederode. In this work, Mary examines the body of Christ by lifting up his left hand. Other smaller portions show some of Christ's post-resurrection visitations, such as to Mary in the Garden, and to the disciple pilgrims going to Emmaus.
- 3061- H.W. Janson, Joseph Kerman, A History Of Art & Music, (NY: Harry N. Abrams, Inc.), 76, colorplate 10. Bohemian Master depicting the death of Mary. Christ appears as a crowned King, and holds Mary's soul in his hand. Apostles are also gathered around to be there too. Dated AD 1350-60, Museum of Fine Arts, Boston, p.95, fig.118, shows Christ child with St. Dorothy.
- 3062- Donald E. Strong, The Book of Art, A Pictorial Encyclopedia of Painting, Drawing, & Sculpture, (Grolier Inc., 1965), vol.1, Origins Of Western Art, p. 133, fig. C, p. 138-39, figs. A-C.
- 3063- Jeffrey Ruda, Fra Filippo Lippi, Life and Work with a Complete Catalogue, (New York: Harry N. Abrams, A Time Mirror Company, CR 1993 Phaidon Press Limited), p. 56-57, plate 22. Madonna & Child enthroned with Angels, a Carmelite and other Saints. Empoli, Museo della Collegiata Cat. 3. Page 66, plate 28, p. 87, pl. 44, p. 91, pl.47, p.138, pl. 76, coronation, p.140, pl.77, p.142, pl.78, p.146, pl.80, p.147, pl.81, p.149, & pl. 82.
- 3064- Ernest Alfred Thompson Wallis Budge, M.A., LITT.D., Miscellaneous Coptic Texts, In The Dialect of Upper Egypt, (Amen Corner, London: The British Museum, Longmans & Co.; Asher & Co., and Humphrey Milford, Oxford University Press, 1915), 719--24, Translation of The Coptic Texts, (British Museum, MS. Oriental, No. 6782), Discourse Of Saint Cyril, Archbishop of Rakote, On The Virgin Mary.
- 3065- Budge, Miscellaneous Coptic Texts, p. 643-51, Translation of The Coptic Texts, (British Museum, MS. Oriental, No. 6784), Discourse On Mary Theotokos By Cyril, Archbishop of Jerusalem; p. 717-24, Discourse of Saint Cyril.
- 3066- Hackwood, Christ Lore, p. 30—31, 36—39.
- 3067- Juliana and Dumitru Dancu, Romanian Folk Painting on Glass, (Bucharest: Meridiane Publishing House, 1979), translated into English by Andreea Gheorghitoiu, see 123, Dormition of the Virgin. Laz Pavel Zamfir 1897. Jianu Collection (Museum of Oltenia, Craiova. Jesus is "holding the kneeling Virgin by the hand" as she ascends into heaven.
- 3068- Henri Ghéon, The Madonna In Art, (Paris, France: Éditions—Pierre Tisné, 1947), 29, 80, 120, 123-25, 132-34, 137, 140, 144, 146-47.
- 3069- Darell Thorpe, Jesus Christ's "Everlasting Gospel" and Ancient "Patternism" 1990; Thorpe, The Pilgrimages and Struggles of the Human Family in and through the Different Realms of Existences, 1991—92; Thorpe, The Pre-existence: Our Pre-earth Life in a Family In Heaven, 1993, 1995; Thorpe, Upon Them Hath the Light Shined, 1993—94; Thorpe, The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early to Later Christendom, Oct. 1993; Thorpe, The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims In Early to Later Christian Mysteries; Kelly, The Devil At Baptism; Lundy, Monumental Christianity; Adam, Baptism For the Dead, 1977; Kartsonis, The Anastasis; Nibley, Mormonism and Early Christianity, 1987; Das Jenseits im Millelalter, Himmel Hölle Fegefeuer, 1994; Swarsenski, Monuments of Romanesque Art, 1954 & 1967; Nibley, Temple and Cosmos; Ostler, Clothed Upon: A Unique Aspect of Christian Antiquity, 1982, BYU Studies, vol. 22, Winter 1982, #1, p. 31—45; Compton, The Handclasp and Embrace as Tokens of Recognition, chapter 24 in By Study and Also By Faith, vol. 1. R. G. Hammerton-Kelly, Pre-existence Wisdom & The Son of Man, 1973.
- 3070- Clement, A Handbook Of Legendary And Mythological Art, p.200—09.
- 3071- Himmel Holle Fegefeuer, Das Jenseits im Mittelalter, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen; Thorpe, Jesus Christ's "Everlasting Gospel" and Ancient "Patternism", (Salt Lake City, Utah: Religious, Historical and Polemical Studies, 1990, an unpublished research paper at this time). See also: Thorpe, Upon Them Hath The Light Shined. See also: J.E. Gillet, Tres pasos de la [Passion] y una Egloga de la

Resurreccion, (Publications of the Modern Language Association of America, XLVII, 1932), pp. 949 ff. See also Miss King's article in the *Art Bulletin*, XVI (1934), 298; Chandler Rathfon Post, *A History of Spanish Painting*, vol. VI, Part II, p. 394, fig. 164, & pp. 392, 412, 414-15, fig. 174, & pp. 448-9, fig. 190; Hart, *Art*, vol. 1, p. 327, fig. 410, Benedetto Antelami (A.D. 1150—1230); Brian De Breffny and George Mott, *The Churches and Abbeys of Ireland*, (New York: W. W. Norton, & Company, 1976, Thames and Hudson LTD., London), p. 87, tomb-niche at Strade, Co. Mayo. About the 13th—14th centuries A.D. In the north wall of the Dominican friary a tomb has an engraving of 4 people on it. One is of Christ with both hands raised up as he displays his wounds. See also: Martin Davies, revised by Dillian Gordon, *The Early Italian Schools (Before 1400)*, (National Gallery Catalogues), (London: National Gallery, 1988), pl. 52, Master of the Blessed Clare, Vision of the Blessed Clare of Rimini (No. 6503); Albert C. Barnes & Violette De Mazia, *The French Primitives And Their Forms (From their Origin to the End of the 15th Century)*, (Merion, P.A., U.S.A.: Barnes Foundation Press, 1931), p. 271; Gothic and Renaissance Art in Nuremberg 1300-1550 by the Metropolitan Museum of Art, N.Y., & Germanisches Nationalmuseum, Nuremberg, CR 1986 Philippe de Montebello, Director, see p. 151, fig. 28, Master of the Bamberg Altarpiece, showing Christ as the man of sorrows, has his left hand raised, while his right arm is down and is extended out, he is being embraced by the Virgin Mary. See also: John Pope-Hennessy, *Italian Renaissance Sculpture*, (London: Phaidon Press, 1958), fig. 81, Verrocchio: Christ displays his wounds, see also detail in fig. 57, San Michele, Florence. See also: Otto Pacht, *Book Illumination In The Middle Ages*, pp. 34-5, figs. 32-33; Roger Hinks, *Carolingian Art, A study of early Medieval painting and sculpture in Western Europe*, (Ann Arbor Paperbacks 1962, The University of Michigan Press), p. 167, fig. a & b. XVI, Ivory panels with liturgical scenes, for a 10th century depiction of the celebration of the mass which depicts a number of people around the altar making different gestures, some of which are the same, if not similar to the gestures of Christ when he displays his wounds during post-resurrection visitations. The sign of the cross was also said to be a "sacramental gesture" plus a rites of passage gesture, which traditions say, Adam use to pass by the angel who guarded to gates to paradise, after He and a host of others had been rescued by Christ out of hell. Christ is said to have showed them these rites of passage hand clasp, and the sign of the cross for this very reason. (Peter Brown, *Society And The Holy In Late Antiquity*, (Berkeley and Los Angeles, California: University of California Press, 1982), p. 258, & note 30, see G. Millet, *Les Iconoclastes et la Croix. A propos d'une inscription de Cappadoce*, *Bulletin de correspondance hellénique* XXXIV (1910): 96-109. See also: *The Lost Books of the Bible and the Forgotten Books of Eden*, pp. 86-88; Luke 24:13-53; Acts 1:3; Hackwood, *Christ Lore*, p. 172. The 4th century Christian Father S. Cyril of Jerusalem talked about the ritualistic types of Christ's suffering which the Christians passed through while going through the Christian mysteries: "we did not really die, we were not really buried, we were not really crucified and raised again; but our imitation was but in a figure, while our salvation is in reality. Christ was actually crucified, and actually buried, and truly rose again; and all these things have been vouchsafed to us, that we, by imitation communicating in His sufferings, might gain salvation in reality. . . . Christ received the nails in His undefiled hand and feet, and endured anguish; while to me without suffering or toll, by fellowship of His pain He vouchsafes salvation." (Library of Fathers, (Oxford, London: John Henry Parker, MDCCCXXXIX), vol. II, pp. 260-66, Lecture XIX-XX, Cyril on the Mysteries); Lundy, *Monumental Christianity*, 1882, p. 264-5, note 1 Lib. v. c. 31, iii c. 20, of Har.

3072- Werner R. Deusch, *Deutsche Malerei, Des Funfzehnten Jahrhunderts, Die Malerei Der Spatgotik*, Berlin, Germany: Kurt Wolff Verlag, 1936, pl.81, Johann Koerbecke, Himmelfahrt Mariae. 1457 Lugano, Sammlung Baron Thyssen-Bornemisza.

3073- JCI Metford, *Dictionary of Christian Lore and Legend*, (London: Thames and Hudson, 1983), p. 73.

3074- Colleen McDannell & Bernhard Lang, *Heaven: A History*, (New Haven & London: Yale Un. Press, 1988), p. 160-61, pl.30, & p. 162-65; *Meisterwerke der Gemälde—Galerie, Hamburger Kunsthalle*, (Herausgegeben von Alfred Hentzen unter Mitarbeit von Gerhard Gerkens, Hans Werner Grohn, Hanna Hohl, Michael Schwarz, Wolf Stubbe und Georg Syamken, 1969), fig.16, Mary crowned & enthroned with Christ. Fig.38, Mary, crown.

3075- McDannell and Lang, *Heaven: A History*, p. 105, plate 9, p. 164, & plate 32.

3076- McDannell and Lang, *Heaven: A History*, p. 136—37, & 140—41.

3077- McDannell and Lang, *Heaven: A History*, p. 160, 163, & 165.

3078- Vincent Cronin, *Mary Portrayed*, (London, England: Darton, Longman & Todd, 1968), pp.3, 16-17, fig.6, p.20-1, fig.8, pp.24-5, fig. 10, p.28, fig. 13, pp.31-2, 34-5, 38, figs. 20-1, p.44, 53-5, fig.28, p.88-9, fig. 47, p.92-4, 99, 116-7, fig. 65, p.128-9, fig.83, & p.156; Janson, *History of Art*, pp.178, fig. 289, p.252, fig. 402, p. 262, figs. 414-15, p.268, figs. 426-7, p. 270-1, fig.431, fig. 463, pp.324-5, fig. 495-6, & p.380, fig.562; Hennessy, *Fra Angelico*, p. 173, fig. X, p.200, figs. XXXIX & XL., p.203, fig. XLVII; Ruda, *Fra Filippo Lippi*, pp.56-7, pl.22, p.66, pl.28, p.84, 87, pl.44, pp.90-1, pl.47, p.136-153, plates 76-83, p.297-9, plates 169 & 171, p.368, plate 200, etc.; Burns, *Western Civilizations*, vol. 1, page in between pp. 224-5, Sienese Madonna and Child, Byzantine School, 13th century A.D. (National Gallery; Mary crowned, 14th c., ivory from Louvre, Paris. Mary as the "Queen of Heaven"; Clark, *Civilisation*, vii, #9 in color & 47 in black and white, pp.68-71. Mary is being crowned queen during an after-life realm coronation ceremony taking place in heaven. See also: Martin, *Textiles in Daily Life in the Middle Ages*, p.20-1, fig. 7, The Coronation of the Virgin. Embroidery. Italy, Florence, 1st half of the 15th century, CMA 53. 129 (cat. no. 5), And fig.8, Lorenzo Monaco, Italian, 1370/71-1425. Panel, 1414. Galleria degli Uffizi, Florence; Hollister, 1968, *Medieval Europe, A Short History*, pp. 334-336. Another Altarpiece, from the Dominican convent of San Vincenzo di Annalena, The Virgin and Child enthroned. The coronation. "CA. 1430-1440"; Giulio Carlo Argan, *Fra Angelico, Biographical and Critical Study* (The World Pub., Co.), p.61-62, The Coronation, Louvre, Paris. ENTHRONED, 1437. CONVENT OF SAN MARCO, FLORENCE, p. 90-91. A number of art works during 13th-17th centuries show Mary crowned. The dates to some of these are A.D. 1249, 1320-30, 1430s, & 1616, while others shows her as if she is one of the members of the Godhead, as she is under going the coronation ceremony in heaven. One dates back to A.D. 1453-4, another to A.D. 1516. (Hartt, *Art*, vol. II, pl.21, Renaissance. Enguerrand Quarton. Coronation of the Virgin. Panel Painting, Musée de l'Hospice, Villeneuve-les-Avignon, France; Bernard S. Myers, (General editor), *Art Treasures in Germany, Monuments, Masterpieces, Commissions of Collections*, (New York; and London: Terwin Copplestone, and Hamlyn Pub. Group Limited, 1970), p. 55, fig.73, p.56-7, fig.76, p.69, fig.96, p.70, fig.99, p.89, fig.126, & p.94, fig.135; Clark, *Civilisation*, p.156-7, #22, Holbein, Madonna of Bugomaster Meyer. Mary crowned. Another depiction, 1st half of the 16th c. shows Mary & Christ enthroned; *Treasures From The Kremlin*, p.32, pl.5, & p.140. In 1560s, from the chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Russia. The Virgin and Child in the circles of glory, the lower portion shows groups of people, some of which depict monks praising the Virgin. And p.33-36, & 140, #7. The Synaxis, or Assembly, of the Virgin. Inv. no. 5062, Provenance: Side chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Kremlin, Moscow School, 1560s. Crowned and enthroned along side Christ. And pp.58 & 157, pl.22, Gold reliquary diptych, front, inside, reverse. A gift from Czar Fedor Ivanovich to Czaritsa Irina. Accessioned from the Monastery of the Ascension, Moscow Kremlin, in 1918 (Inv. no. 15400). Moscow, Kremlin workshop, AD 1589; McDannell and Lang, *Heaven: A History*, p.136, 161, pl.30, dated 1575 AD.,

- Antonino Polti, O.P., *Della felicità suprema del cielo* (Perugia: Rastelli, 1575). Another "the Virgin Enthroned with the Child" 1589.
- 3079- Dr. Hugu Nibley, *Mormonism and Early Christianity*, (Salt Lake City, & Provo, Utah: Foundation for Ancient Research and Mormon Studies, and Deseret Book Company, 1987), see chapter 3, Early Christian Prayer Circles. Mary is often part of this ritual, and plays an important part in it.
- 3080- Carol Zaleski, *Otherworld Journeys, Accounts Of Near-Death Experience In Medieval And Modern Times*, (New York; Oxford: Oxford University Press, 1987), 17—18.
- 3081- Juliana and Dumitru Dancu, 1979, *Romanian Folk Painting on Glass*, 123.
- 3082- Rev. Alexander Hislop, *The Two Babylons, or The Papal Worship Proved To Be The Worship of Nimrod And His Wife*, (Neptune, New Jersey: Loizeaux Brothers, 2nd English edition, 1959, first edition, 1916), p. 74, 83, 266—67; Ralph Woodrow, *Babylon Mystery Religion, Ancient And Modern*, (Riverside, California: Ralph Woodrow Evangelistic Associations, Inc., 1966, 9th printing April 1975), p. 21—29; Maria-Gabriele Wosien, 1974, *Sacred Dance, Encounter with the Gods*, (New York, New York: Thames and Hudson, 1986), p. 26—29; Juliana and Dumitru Dancu, (Translated into English by Andreea Gheorghitoiu), *Romanian Folk Painting on Glass*, (Bucharest: Meridiane Publishing House, 1979), 123, *Dormition of the Virgin*, Laz Pavel Zamfir 1897, Jianu Collection, Museum of Oltenia, Craiova. Above the scene which shows different saints gathered around Mary's body at the moment of her death, is Mary's soul being welcomed into heaven by Christ. Mary is grasping the middle of Christ's hand with her hands. According to other art works, Christ then will conduct her through the rest of the heavenly mysteries in which she will be crowned, enthroned, glorified, and deified.
- 3083- Bernard S. Myers, *McGraw-Hill Dictionary of Art*, NY, etc.: McGraw—Hill Book Co., 1969, 269.
- 3084- *Das Jenseits im Mittelalter, Himmel Hölle Fegefeuer*, page 79, Abb. 47. Jüngstes Gericht, Huth-Psalter, nach 1280. London, British Library, Add. 38116, fol. 13. - Eine der frühesten bildlichen Umsetzungen der Heilstreppe. Showing an angelic guide grasping the wrist of the first, in many, to be guided into paradise on the right-hand side of Christ, who sits enthroned, with both hands raised.
- 3085- *Himmel Hölle Fegefeuer*, page 81, Abb 49. "Interzession, Glasfenster, 1. Hälfte 14. Jahrhundert. Freiburg i.Br., Münster, nördliches Seitenschiff, zweites Fenster von Westen."
- 3086- Matthew 27:52-53; Acts 1:3, Dr. Hugu Nibley, *Since Cumorah, The Book of Mormon In the Modern World*, SLC, Utah: Deseret Book Co. 1967, 96-126.
- 3087- Dr. Hugu W. Nibley, *Christ Among The Ruins*, in *The Ensign*, July 1983, vol. 13, #7, p. 17.
- 3088- Nibley, *Christ Among The Ruins*, *Ensign*, July 1983, vol. 13, #7, p. 16-19.
- 3089- Jay A. Levenson, Editor, *Art in the Age of Exploration, Circa 1492*, p. 167-68, see 50: Diego de Siloe, Spanish, active 1517-1563, *Man of Sorrows*, A.D. 1522.
- 3090- *Propyläen Kunstgeschichte, In Achtzehn Bänden, Band 3*, (Berlin: Propyläen Verlag Berlin), *Byzanz Und Der Christliche Osten, Von Wolfgang Fritz Volbach Und Jacqueline Lafontaine-Dosogne*, (Berlin: Propyläen Verlag Berlin, MCMLXVIII, 1968), pl.15. Anastasis, Mosaik, Kloster Lukas, Phokis, Katholikon, 1. Drittel des 11. Jhs.
- 3091- Docteur Paul Thoby, *Le Crucifix, des Origines au Concile de Trente*, (Bellanger Nantes), *Planche CLXXXI*, No. 376, Fribourg. Musée. Pffinture de Hans Friess. Christ's descent into hell. Also showing the hand of God in different locations, and the sacrament in the background.
- 3092- Joseph Campbell, *Historical Atlas of World Mythology*, Vol. 2, *The Way Of The Seeded Earth, Part 1, The Sacrifice*, (New York, New York: Harper & Row, 1988), p. 39.
- 3093- David Talbot Rice, *The Art of Byzantium*, (New York: Harry N. Abrams, 1959), p. 306, plate 73; Richard I. Abrams, and Warner A. Hutchinson, *An Illustrated Life Of Christ, From The National Gallery of Art Collection*, (Nashville: Abingdon, 1982), pp. 16—17; Kurt Weitzmann, Editor, *Age of Spirituality, Late Antique and Early Christian Art, Third to Seventh Century*, New York Metropolitan Museum of Art, Exhibited November 19, 1977—February 12, 1978, see pp. 283, fig. 261; p. 285, fig. 263; p. 413; Guido Gregorietti, translated from Italian into English by Helen Lawrence, *Jewelry Through The Ages*, (New York: American Heritage, CR Hamlyn Publishers Group Limited, 1969), p. 166; H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and its Bearings on Scriptures*, (New York: Charles Scribner's Sons, 1885), p. 65-75; Anne Ward, John Cherry, Charlotte Gere, Barbara Cartledge, (U.S.A.: Rizzoli International Publishing Inc., English edition, 1981), p. 54, fig. 7; p. 60, plate 114; pl. 137, p. 68, 101, figure or plate 211, p. 59, 107, 114, pl. 245; Charles Oman, 1973, *British Rings*, (Totowa, New Jersey: Rowman and Littlefield, 1974), see 54, a—e; Thorpe, *Early Christianity In The Ancient Americas, & Old & New World Parallels*, (Salt Lake City, Utah: Religious, Historical & Polemical Studies, 1991, an unpublished research manuscript at this time). Thorpe, *Jesus Christ's "Everlasting Gospel" and Ancient "Patternism"* (SLC, Utah: R.H. & P.S., 1990, an unpub. research paper at this time).
- 3094- Leonard W. Cowie, *The March of the Cross*, NY; Toronto; Lon.: McGraw-Hill Book Co., Inc., 1962, p. 196-97, pl.27, *The Crucifixion*, by Pietro Annigoni, born in Milan in 1910, this painting was done in 1958 for the church of Castagno di Andrea, a small village near Florence. Nails are driven through wrists.
- 3095- Justino Fernandez, *Arte Mexicano, De Sus Origenes A Nuestros Dias*, (Av. República Argentina, 15, Méxioc, D. F.: Editorial Porrua, S.A., 1961), fig. 114— *Santuario. Camarin de la Virgen, s. XVII. Ocotlán. Hand-or-wrist clasping wedding scene*.
- 3096- Mary L Davis and Greta Pack, *Mexican Jewelry*, (Austin Texas: University of Texas Press, 1963), pp. 20-21, pl. 12; Hugu Tait, Editor, *Jewelry 7000 Years, An International History and Illustrated Survey from the Collections of the British Museum*, (New York: Harry N. Abrams, Inc., 1986), p. 238, figures 614 & 615; Margaret Baker, *Wedding Customs And Folklore*, (New Jersey: David & Charles, & R. & L. Tor., 1977), p. 33; *New Catholic Encyclopedia*, vol. XXI, p. 809; Nigel Morgan, *Early Gothic Manuscript II, 1250—1285*, (London: Harvey— Miller, 1988), fig. 107; *Encyclopedia of World Art*, vol. 5, pl. 279, & pl. 226; Madeleine Jarry, *World Tapestry, From Its Origins to the Present*, (New York: G. P. Putnam's Sons, 1968 & 1969), pp. 78—79; Brian Murphy, *The World of Weddings*, (New York; London: Paddington Press Ltd., 1978), p. 99; Marcus von Wellnitz, *Brigham Young University Studies*, (Provo, Utah: Brigham Young University Press, 1979), vol. 21, Winter 1981, #1, p. 28, his article entitled: *The Catholic Liturgy and the Mormon Temple*; Geoffrey Barraclough, Editor, *The Christian World*, (New York: Harry N. Abrams, CR 1981 Thames and Hudson Ltd., London), p. 144; Richard I Abrams, Warner A. Hutchinson, *An Illustrated Life Of Jesus, From the National Gallery of Art Collection*, (Nashville: Abingdon, 1982), p. 17.

3097- I was watching a classic version of the movie, *Ivanhoe*, the one with Elizabeth Taylor in it. When *Ivanhoe* and his “lady” met again and exchanged kisses and hugs. Then *Ivanhoe* look at his right hand and she did too. The camera did a close up of their hands at this point, and they talked about the time that they cut their wrists, and placed them together while making their vow to God. There were small scars on each of their wrists. See also: Trumbull, *Blood Covenant*, p. 72-75, & 266-86.

3098- Leonard W. Cowie, *The March of the Cross*, NY; Toronto; London: McGraw-Hill Book, 1962, p. 196-97, pl. XXVII, *The Crucifixion*, by Pietro Annigoni, born in Milan in 1910, painted in 1958, for the church of Castagno di Andrea, a village near Florence. The nails driven through Christ’s wrists.

3099- Kaiser Heinrichs Romfahrt, *Die Bilderchronik von Kaiser Heinrich VII. und Kurfürst Balduin von Luxemburg 1308—1313*, (Germany: Deutscher Taschenbuch Verlag GmbH & Co., KG, München; Harald Bolt Verlag, Boppard am Rhein 1965; Umschlaggestaltung: Celestino Piatti; Gesamtherstellung: C. H. Beck’sche Buchdruckerei, Nördlingen), p. 52—53, & 60—61; New Catholic Encyclopedia, XXI: 809; Morgan, *Early Gothic Manuscripts II*, 1250—1285, fig. 107; *Encyclopedia of World Art*, 5, pl. 226; Margaret M. Manion and Vera F. Vines, *Medieval and Renaissance Illuminated Manuscripts*, In *Australian Collections*, (Melbourne; London; New York: Thames & Hudson, 1984), 144 & 173, pl. 36; Jaroslav Folda, *Crusader Manuscript Illumination at Saint—Jean d’Acre, 1275-91*, (New Jersey: Princeton Un. Press, 1976), figs. 137, & 252; Françoise Robin (*Docteur ès lettres*), (Picard Editeur, 1985), fig. 124; Ferdinand Seibt, Erich Bachmann, Hilde Bachmann, Gerhard Schmidt, Götz Fehr, Christian Salm, Edited by Erich Bachmann, *Gothic Art in Bohemia*, (Phaidon Press Lim., 1977, originally published as *Gotik in Böhmen*, (Phaidon Press Lim., 1969), fig. 80; Georges Dogaer, *Flemish Miniature Painting in the 15th and 16th Centuries*, (B.M. Israël B. V. Amsterdam, 1987. Translated by Anne E. C. Simoni and others), p. 78, fig. 39; Gabriel Bise, translated by G. Ivins and D. MacRae, *The Illuminated Naples Bible, Old Testament, 14th Century Manuscript*, (Crescent Books), p. 60, fig. VIII; *The Nicene and Post Nicene Fathers*, 6:67, 233, 347, & 507, (Grand Rapids Michigan: WM. B. Eerdmans, reprinted Feb. 1979), see St. Jerome, *Finger Language*; Jerome Letter XLVIII: To Pammachius; Letter CXXIII: To Ageruchia; Jerome Against Jovinianus Book I. Robert Branner, *Manuscript Painting In Paris During the Reign Of Saint Louis, A Study of Styles*, (Berkeley and Los Angeles California; London England: University of California Press, CR Shirley Prager Branner, 1977), fig. 192; Thomson, *A History of Tapestry*, p. 210; *The Other Bible, The Gospel of Philip*, p. 92—95. These sources seem to point out that there were many cases in which the bride and grooms hands were pulled together by the religious leader, as he grasped their wrist to have them join hands in matrimony. *The Gospel of Philip*, likens the mystery of marriage as a type of Christ’s redemptive works to drawing together both the living and the dead unto Christ.

3100- Walter Howell Deverell, 1827-54, his, *As You Like It*, painted 1853, shows Celia in the guise of a boy, pretending to officiate at the “marriage” of Orlando & Rosalind, in guise of boy. The interesting thing about this “so-called marriage” is the right handed clasp, for their thumbs rest on each others’ second knuckle down. See p. 6-7 & 50-51, for Homan Hunt’s, *The Light of the World*, 1853, Christ knocking on door.

3101- Joshua Moses Bennett, *The Gospel of The Great Spirit*, (Salt Lake City, Utah: Morning Star Publishing Company, Inc., 1990), 543-53, & note 24, on p. 615, making reference to: Haas N: *Anthropological observations on the skeletal remains from Giv’at ha-Mivtar*. *Israel Explor J* 1970;20:38-59.

3102- Walter Lowrie, *Art In The Early Church*, (NY, NY: Pantheon Books, 1947), plate 100,a, and p. 184-87, *Columns of the Ciborium*, in S. Marco. Christ’s descent into limbo, depicted on one of the columns of alabaster, which support the ciborium in St. Mark’s Church at Venice. Early Christian art from the 5th century A.D. Plate 100a “Surgunt corpora sanctorum. “Many bodies of the saints were raised” (Mt. 27:52). This is depicted on the left. On the right Christ descends to the limbus (1 Pet. 3:19), rescuing the patriarchs, while Hades bites his fingers in impotent rage.” Adam and Christ are reaching around a pillar to perform the hand clasping rite of passage. In ancient Near Eastern temples, “Covenants are sealed in temples or near pillars standing near temples” writes John M. Lundquist. See his article: *The Legitimizing Role of the Temple in the Origin of the State*, published as chapter 9 in *Temples of The Ancient World*. Edited by Donald W. Parry, (Salt Lake City; Provo, Utah: Deseret Book Company, and Foundation for Ancient Research and Mormon Studies, 1994), pp. 179—235, see p. 220. Furthermore, “the king stood by a pillar and made a covenant before the Lord.” (Ibid., p. 220, citing 2 Kings 23:2-3, see also foot note 148 on p. 148, and pp. 284—86). Isaiah 49:8—10 tells of a covenant, and of how God would guide the prisoners out of darkness. And then in verse 16: “Behold, I have graven thee upon the palms of my hands”. In Isaiah 41:10 & 13, the Lord will uphold with his right hand of righteousness, and will hold “thy right hand.” In Isaiah 42:6-7, prisoners are led out of the darkness of the prison house by a covenant made with a hand clasp. “I the LORD have called thee in righteousness, and will hold thine hand, and will keep thee, and give thee for a covenant of the people, for a light of the Gentiles; To open the blind eyes, to bring out the prisoners from the prison, and them that sit in darkness out of the prison house.” See also: Ezra 9:5—9, The Lord shows grace and mercy by giving a nail in his holy place, that a remnant may escape from bondage. See also: Isaiah 22:23, 25; Exodus 13:16. The hand clasp around this pillar could represent a covenant clasp between the Lord and Adam. Adam’s thumb rest in the middle of Christ’s right hand as if to feel the nail mark wound. In having received this hand token, the saints of old were delivered from hell (Psalm 86:13—17). One of the types for Christ descent into hell was in how the Lord brought, with a strong hand, the Israelites out of the bondage they were under, when slaves to the Pharaoh of Egypt. The Pharaoh was likened, in early Christian types, and similitudes, to how death & the devil held the spirits of the dead in bondage in their prison house. In Exodus 13:8—16, this act was to become a sign, and a token upon the hand. A similitude of how the Lord’s hand can rescue, guide and redeem captive souls out of bondage. But souls seeking to be delivered and redeemed were to stretch forth their hand unto the Lord as his arm or hand is revealed. And while his arm of mercy is extended to them. When this happens, they were to cleave unto God as he cleaveth unto them, in so doing this, he would redeem and rescue them out of bondage (See: Psalms 86:12-17; 88:9; 138:8- 10; 143:6-11; Nibley in *Temples of The Ancient World*, p. 557- 62; Jacob 6:4-13; Mosiah 15:30-31; 16:1-12). In another depiction of Christ’s descent into hell, the clasp is made on the wrist of Adam. Christ’s nail mark wound is in the middle of his left hand which is clasping Adam’s right wrist. The clasp lines up with a pillar, except the pillar stop short of being extended down under where the clasping is taking place. It is as though the pillar is likened unto a nail which is driven into their hands to bind the covenant being performed. If so, then another pillar in the church seems to have nailed the jaws of hell open so that the prisons may come forth. (See: Raymond Koechlin, *Les Ivoires Gothiques, Francois, Planches*, (Paris, France: F. De Noble, 1968), no. 34, Petrograd, Musée de l’Ermitage). See also: Thorpe, *Upon Them Hath The Light Shined*, (Salt Lake City, Utah: Religious, Historical and Polemical Studies, 1994, revised 1997, an unpublished manuscript and computer file at this time).

3103- Jeanne Villette, *La Résurrection Du Christ, Dans L’ Art Chrétien Du Ile Au VIIe Siècle*, (Paris, France: Henri Laurens, Editeur, 1957), pl. XLIII, *Descente aux Enfers. Colonne du Ciborium de Saint-Marc à Venise* (cl. Osvaldo Böhm); plates XLV, XLVII, and others.

3104- Lowrie, *Art in the early Church*, pl. 100; *Gothic Painting I*, p. 48.

3105- Eine Bayerische Malerschule Des XI. Und XII. Jahrhunderts, Von, E.F. fehn. See: Taf. 60: 164, Munchen: Staatsbibl., Clm. 2939. See also: Antione Bon, *The Ancient Civilizations of Byzantium*, (1972), p. 114, fig. 71; Olga Popova, *Russian Illuminated Manuscripts*, (Lenengrad, Russia: Aurora Art Publishing, 1984; 1st pub. in the USA by Thames and Hudson), translated by Kathleen Cook, Vladimir Ivano and Lenina Sorokina, see fig. 42.

3106- W. F. Volbach, *Early Christian Art*, (NY: Harry A. Abrams), fig. 93; Walter Oakeshott, *Classical Inspiration In Medieval Art*, (NY, NY: Frederick A. Praeger, Inc., 1959), pl. 80.

3107- Hanns Swarzenski, *Monuments of Romanesque Art*, (Chicago: The University of Chicago, 1954, & 2nd edition 1967), pl. 66, fig. 151, Christ ascension, Anglo-Saxon, late 10th c. A.D.

3108- Edith W. Kirsch, *Five Illuminated Manuscripts Of Giangaleazzo Visconti*, (London: College Art Association, The Pennsylvania State University Press, University Park and London, 1991), fig. 55, Lombard, c. 1380, Paris. Bibl. nar., Lat. 757, fol. 237.

3109- C. J. P. Cave, *Roof Bosses In Medieval Churches, An Aspect of Gothic Sculpture*, Cambridge: At The Un. Press, 1948, see fig. 180, p. 10-59, fig. 34, Christ displays his wounds with both hands raised up. Fig. 88, Christ right hand is raised up, while his left exposes the wound in his side. Fig. 98, Mary passing through heavenly coronation ceremony. Fig. 146. God raises Eve out of Adam's side by clasping her hand. Fig. 162, the harrowing of Hell. Clasp made on Adam's wrist. Fig. 240, hands, heart, and feet are symbols of the five wounds of Christ.

3110- A Library Of Fathers Of The Holy Catholic Church, (Oxford, London: John Henry Parker; J. G. F. Rivington, MDCCCXXXIX), vol. 2, pp. 264—65, The Catechetical Lectures of S. Cyril of S. Cyril, Archbishop of Jerusalem, Lecture XX, On the Mysteries, II, On the Rites of Baptism, verse 5; Dr. Hugu W. Nibley, *Mormonism & Early Christianity*, notes: 3:8, see: Cyril of Jerusalem, Catechesis XX, Mystagogica II, de Baptismi Caeremoniis (Catechetical Lecture on the Rites of Baptism), in PG 33:1081; also in Nibley's, *The Message of the Joseph Smith Papyri* (Salt Lake City: Deseret, 1976), p. 282.

3111- Willis Barnstone, Editor, *The Other Bible*, (San Francisco, California: Harper & Row, 1984), Christian Apocrypha, Revelation of the Mystery of the Cross, The Acts of John, p. 419-20.

3112- Prelude to the Restoration, From Apostasy to the Restored Church, The 33rd Annual Sidney B. Sperry Symposium, SLC & Provo, Utah: Deseret Book & RSC Religious Studies Center, BYU, 2004, p. 24-39, 70-98, 115-129, chaps. 2, 5 & 7, (chap. 2): "Traditional Christian Sacraments and Covenants," by Bryson L. Bachman, chap. 5: "Defenders of the Doctrine of Deification," by J. B. Haws, & chap. 7: "Come, Follow Me," The Imitation of Christ in the Later Middle Ages," by Jennifer C. Lane. See also: Bart D. Ehrman, *The Orthodox Corruption of Scripture*, NY & Oxford Un., Press, 1993. Bruce L. Shelley, *Church History in Plain Language*, Nashville: Thomas Nelson Publishers, 1982, 1995, Word Publishing, updated 2nd ed., p. 166-123, 186-193, 212-14. Christopher Brooke, (photos, Wim Swaan), *Monasteries Of The World, The Rise & Development of the Monastic Tradition*, (Crescent books, 1982, Paul Elek). David Knowles, 1969, *Christian Monasticism*, (NY, Toronto: World University Library, McGraw-Hill Company, reprinted 1972 & 1977). Tudor Publishers Company). Will Durant, *The Story of Civilization*, NY: Simon & Schuster, 1940s-1950s), 11 vols, (1950), 4: The Age of Faith, 55-61, 381-82. H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and its Bearings on Scriptures*, NY: Charles Scribner's Sons, 1885. <https://archive.org/details/bloodcovenantap04trumgoog>

3113- Early Italian Art, Boston: Un. Prints, Series B, see B 357, Incredulity of Thomas, Academy, Venice, Cima da Conegliano. AD 1459-1517, Venetian School. Christ clasps Thomas' wrist as he feels side wound with his finger. On the glove of his left hand is a symbol in the middle of it.

3114- Fernandez, Arte Mexicano, fig.144, López de Arteaga, Santo Tomás, s. XVII. México. MNAP. Christ grasps, right hand to right-wrist of Thomas, helps him feel the wound in his side.

3115- Hackwood, Christ Lore, p.172; Age of Chivalry, Art in Plantagenet England 1200-1400, ed. by Jonathan Alexander & Paul Binski, Weidenfeld & Nicolson, Lon.: Royal Academy of Arts, Lon., 1987, 306, fig. 255, Christ guides souls out of the jaws of hell over the broken doors by grasping the wrist of the first to be rescued. The ascension into heaven is also seen here too, in this case the artists decided to show the moment in the motion at the point in which the legs of Christ have not yet entered into heaven with the rest of the upper half of Christ.

3116- Alfred Stange, German Painting, XIV-XVI Centuries, NY; Paris & Lon.: The Hyperion Press, 92, Master Of The St. Bartholomew's Altar, St. Thomas Altar. Central Panel. 1501, Cologne, Wallraf-Richartz-Museum.

3117- Himmel Hölle Fegefeuer, page 83, "Abb. 52. Konrad Witz (zugeschrieben) Fürbittbild, um 1450. Gemälde auf Holz, H: 135, B: 165 cm. Kunstmuseum Basel."

3118- ANF 8:538-49, Acts of The Holy Apostle Thomas, When He Came Into India, & Built the Palace in The Heavens.

3119- ANF 8:544, Acts of The Holy Apostle Thomas, When He Came Into India, & Built The Palace In The Heavens.

3120- Peter Bamm, *The Kingdoms of Christ*, 223; Reader's Digest, After Jesus, The Triumph Of Christianity, p.266.

3121- *The World's Great Religions*, 1957, p.287.

3122- Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley; Los Angeles; London: Un. of California Press, 1982), 119-20.

3123- Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley; Los Angeles; London: Un. of California Press, 1982), 120.

3124- Ephrem, of the Syrian Church, was born at Nisibis in Mesopotamia about A.D. 306, and died about A.D. 378. In a work entitled: *The Pearl, Or, Seven Rhythms On The Faith*, Ephrem Syrus (Ephraim Syrus) presented a number of types for baptism, the mysteries and hints to the descent of Christ. The sea was a type of baptism and tomb which divers came up from. Divers were also a type of those who went through the mysteries, for they put on Christ, were anointed with oil, took off garments to be clothed in raiments of glory and light, and were crowned. "The naked men in a type saw thy rising again by the seashore; and by the side of the lake the Apostles, truly naked, saw the rising again of the Son of thy Creator.... The diver arose from the sea and put on his garments; and from the lake also Simon Peter came swimming, and put on his garments; each was clad, as with clothes, with love for both of you." (Guy Carleton Lee, Ph.D., (Editor in Chief, *The World's Orators*, (New York and London: University Edition, G.P. Putnam's Sons, The Knickerbocker Press, 1900), 193-214; N&PNF, Vol. XIII, p. 293-301). In the New International Illustrated Encyclopedia Of Art, General Editorial Consultant, Sir John Rothenstein, C.B.E., Ph.D., LL.D., (New York: Greystone Press, MCMLXVII, etc.), in Vol. 2, p.402-3, it shows the panel altar of Saint Peter, church of Santa Maria in Tarrasa, near Barcelona, Spain. The art work was by Luis Borassa, early 15th century A.D. Peter is half way in & out of the water as Christ clasps, with his left hand, the right hand of Peter to raise him up. This, may have reminded the Christians of similar depictions of the descent, and may have been considered a type for baptism.

- 3125- Lundy, *Monumental Christianity*, p. 264-65, note 1, Lib. v. c. 31, iii c. 20, of Har. Also, *Harvey's Creeds*, Vol. I. p. 333-4.
- 3126- N&PNF, (series), Vol. XII, p. 182-83, Leo The Great, Sermon LXXI: III.
- 3127- N&PNF, Vol. XII, p. 163-69, & 176, 179. 182-3, 188, & 190, Leo the Great, p. 186-87, citing from Sermon LXXIII, On The Lord's Ascension, II.
- 3128- Dom Pieter Batselier O.S.B., *Saint Benedict: Father of Western Civilization*, (NY, NY: The Alpine Fine Arts Collection Ltd., Publishers of Fine Books, 1981 CR Mercatorfonds Antwerp. Translated from French by Elise Callender, Edited by Diana de Froment, Published in), 74-75.
- 3129- Early Italian Art, (Boston: University Prints), Series B, see B 351, showing Madonna and Child with saints, National Museum, Berlin. Crivelli, A.D. 1430—1495, Venetian School. One of the saints has a glove on with a symbol in the middle of his glove. See also B 357, Thomas wrist is being grasped by the risen Christ. And while Christ's right hand shows the mark of the nail in the middle of the hand. The saint next to him has a glove on which has a symbol in the middle of the hand too. See also B 349, church leader's glove symbol in the middle of the hand. See also: Felipe Cossio Del Pomar, *Peruvian Colonial Art, The Cuzco School of Painting*, (NY, NY: Wittenborn & Co., 1964), translated from the Spanish by Genaro Arbaiza, p. 84, see the symbol in the middle of the glove of the martyred saint Pedro Nolasco's left hand. Art-work in the Monastery of La Merced, Cuzco.
- 3130- Sarel Eimerl *The World of Giotto*, c. 1267-1337, NY: Time-Life Books, 1967, 94, symbol on the sleeping Pope's glove, p. 106-7, St. Francis receiving the wounds of Christ; Leonard W. Cowie, *The March Of The Cross*, NY: Toronto: Lon.: McGraw-Hill Book, 1962, 116-17, fig. 138, symbol in middle of hand of Pope Boniface VIII.
- 3131- Felipe Cossio Del Pomar, *Peruvian Colonial, The Cuzco School of Painting*, (NY, NY: Wittenborn & Co., 1964), 64, note the hand mark in the middle of the saint's glove or hand.
- 3132- Federico Zeri, *Italian Paintings in the Walters Art Gallery*, (Baltimore: Pub. by the Trustees, 1976), pl. 41, fig. 54. Neri di Bicci, The Coronation of the Virgin. Religious leaders' glove have on the monial symbol which looks like nail mark wounds in the middle of their hands. Christ & Mary is encircled by praying angels, while the coronation & crowning of Mary.
- 3133- ÉMILE MÂ le, *Religious Art, From the Twelfth to the Eighteenth Century*, (Pantheon), 145, pl. 33. Guyot Marchant: *Danse Macabre*. AD 1485. Symbols in gloves & wrist-clasp. fig. 27.
- 3134- Darell Thorpe, *The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims In Early to Later Christian Mysteries*, (Salt Lake City, Utah: an unpublished research paper written for a college class, HIS 190-01 Special Studies, Salt Lake Community College, Winter Quarter 1997). Michael Baigent and Richard Leigh, 1989, *The Temple and The Lodge*, 8, 10—11, 49, 115, 127.
- 3135- Baigent and Leigh, *The Temple and the Lodge*, p. 8, 10—11, 49, 115, 127, etc.; Bainton, *The Horizon History of Christianity*, p. 214—15; Joseph Gantner and Marcel Pobe, *Romanesque Art In France*, (Thames & Hudson, 1956), pl. 135, p. 64; Alice K. Turner, *The History of Hell*, (NY; San Diego: Lon.: Harcourt Brace & Company, 1993), p. 87 & 117; Colleen McDannell & Bernhard Lang, *Heaven A History*, New Haven & Lon.: Yale Un. Press, 1988, p. 187, pl. 34, a stone carving of an angel clasping the hand of a soul ascending out of the sea of death. This is by John Flaxman, *The Sea Shall Give up the Dead*. Sarah Morley Memorial, 1784. Gloucester Cathedral, England. See also: Leonard W. Cowie, *The March Of The Cross*, (NY; Toronto: Lon.: McGraw-Hill Book, 1962, p. 68, fig. 74; Francis Y. Duval & Ivan B. Rigby, *Early American Gravestone Art in Photographs*, (NY: Dover Pub., 1978), 124-25; Betty Willsher & Doreen Hunter, 1978, *Stones, A Guide to some remarkable 18th Century Gravestones*, NY: Taplinger Pub., Co., Inc., 1979, 14-15, 16a.
- 3136- Art & Archaeology, *The Arts Throughout the Ages*, vol. XXIV, Dec. 1927, #6, p. 219, Panels by Theodoricus Pragensis, the Altar of the Church at Roudnice, Bohemia. Clerics grasping hands with gloves on.
- 3137- Österreichische Akademie Der Wissenschaften Historisches Institut Beim Österreichischen Kulturinstitut In Rom. Publikationen Des Historischen Instituts Beim Österreichischen Kulturinstitut In Rom. Herausgegeben Von. Otto Kresten Und Adam Wandruszka. I. Abteilung Abhandlungen 10. Band. Sculptur Und Grabmal Des Spätmittelalters In Rom Und Italien. Verlag Der Österreichischen Akademie Der Wissenschaften Wien 1990. Skulptur Und Grabmal Des Spätmittelalters In Rom Und Italien. Jörg Garms Und Angiola Maria Romanini, Abb. 4: Burgos, Kathedrale. Garb des Erzdisehofs Lope de Fontecha, A.D. 1352, religious leaders grave sculpture, showing his hands with the gloves with symbols in the middle of the hand. See also: Abb 36, dated A.D. 1348, shows a couple in a clasp. The Knights right hand thumb rests of the middle of the hand of the woman's right hand. See also fig. 54, note the arm gestures that the angels are making. And: Abbs 3, & 5 dated A.D. 1944, the gloves with symbols in the middle of the hand. Abbs. 15, 27, 32, p. 265, fig. 3; figs. 26, 27, 29, 33, Abbs. 12, 13, 15, Abb. 3, Abb. 4, Fig. 5. This book has a number of examples of symbols in the middle of gloves.
- 3138- Malcolm Norris, *Monumental Brasses, The Craft*, (London & Boston: Faber and Faber, 1978), figures 22, 81, 94, 106, 112, 136, 146, 162 163, 178, 204, 208, & 260.
- 3139- Kurt Weitzmann, *Age of Spiritually, Late Antique and Early Christian Art, 3rd to 7th Centuries*, NY: Metropolitan Museum of Art, exhibited 11-19-1977—2-12-1978, p. 285, fig. 263, p. 413, # 371, p. 283, fig. 261; H. Clay Trumball, *The Blood Covenant, A Primitive Rite & its Bearings on scripture*, NY: Charles Scribner's Sons, 1885, 65-75; Guido Gregorietti, translated from Italian into English by Helen Lawrence, *Jewelry Through The Ages*, NY: American Heritage, 1969, 166, 198. Anne Ward & John Cherry, Charlotte Gere, Barbara Cartlidge, *Rings Through The Ages*, Rizzoli International Pub., 1981, p. 54, pl. 7, p. 60, pl. 114, p. 67, plates 136-37, p. 68, 101, pl. 211, p. 59, 107, pl. 221, p. 114, pl. 245; Mary L. Davis & Greta Pack, *Mexican Jewelry*, (Texas: University of Texas Press Austin, 1963), pp. 20—21, pl. 12; Huge Tait, Editor, *Jewelry 7000 years, An International History and Illustrated Survey from the Collections of the British Museum*, (New York: Harry N. Abrams, 1986), p. 238, fig. 614 & 615; Ernst A. and Jean Heiniger, and others, *The Great Book Of Jewels*, (Edita Lausanne, 1974), p. 77; Charles Oman, (Formerly Keeper of the Dept. Of Metalwork at the Victoria & Albert Museum), 1973, *British Rings 800—1914*, (Totowa, New Jersey: Rowman & Littlefield, 1974), see 54; Margaret Baker, *Wedding Customs & Folklore*, (Tor., New Jersey: David & Charles, R & L., 1977), p. 33.
- 3140- John Page-Phillips, (re-writer), *Macklin's Monumental Brasses, Including a bibliography and a list of figure brasses remaining in churches in the United Kingdom*, (Lon., Eng.: George Allen And Unwin LTD., 1st edition 1969, 2nd 1972), pp. 50 & 53, William Ermyrn, rector, 1401, Castle Ashby, Northants; Skulptur Und Grabmal Des Spätmittelalters In Rom Und Italien, Akten Des Kongresses, Scultura E Monumento Sepolcrale Del Tardo Medioevo A Roma E In Italia (Rom, 4--6. Juli 1985), Herausgegeben von Jorg Garms Und Angiola Maria Romanini, Verlag Der Österreichischen Akademie Der Wissenschaften, Wien 1990, fig. 14, an angel holds a curtain with the right hand raised up, while the left rest on the middle of the chest. Figures 14, 15, Abbs. 5, 15, 27, 32, p. 265, fig. 3, Figs. 26-27, 29, p. 272, fig. 33, Abb. 12-13, p. 393, abbs. 1-2, Abb. 3 of Mailand. S. Gottando, Grabmal des Azzo Viseonti,

- Liegefigur, handclasp. Abbs 9-10, Abb 4, fig. 5; Julian Gardner, *The Tomb And The Tiara, Curial Tomb Sculpture in Rome and Avignon in the Later Middle Ages*, (Oxford: Clarendon Press, 1992), figs. 18-19, 25-6, 66, 74-5, 81-2, 108, 111-12, 125-7, 144, 204, 220, & 224-7; Henry Trivick, 1971, *The Picture Book of Brasses in Gilt*, (London, England: 5 Royal Opera Arcade Pall Mall London SW 1, John Baker), pp.169, 172, 198-99; Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York, and London: Garland Pub. Inc., 1976), p. 316, fig. 8 of Martin Schaffner, *The Blessed*, fragment of a Last Judgment, (Pfullendorf Altar), panel, c. 1500, Freiburg, Diözesanmuseum, (inv. no. Mla/D). The symbol in the glove is seen on a religious leader who is grasping the wrist of a naked soul about to enter into paradise. See also: Deusch, *Deutsche Malerei Des Dreizehnten Und Vierzehnten Jahrhunderts*, *Die Frühzeit der Tafelmalerei*, (Berlin, Germany: Genius Verlag, 1940), see 57 Nachfolger Des Theodorich Von Prag um 1375, two religious leaders with gloves on, as they meet, one is on his knees, the other grasps, with his right hand, the wrist of the other leader's left wrist. See also: Antonin Matejcek & Jaroslav Pesina, *Czech Gothic Painting 1350 - 1450*, (Melantrich Praba 1950), see figs. 31, 74, 76, & 80; Stange, *German Painting, XIV--XVI Centuries*, p. 54, lower section, School of Theoderic of Prague, Votive Picture of Ocko Von Vlasim, A.D. 1380, Prague, Gemaldegalerie, two religious leaders clasp each others' hands. John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954), p. 43, XIV, 64. Fol. 187 v: Tranquillity, Princeton, Univ. Lib. Garrett MS 16, showing Christ raising up a monk out a sarcophagus by grasping, with his right hand, the right hand of the monk. "The half-figure of Christ leans forward from above to grasp his right hand; his left is clutched by a small black demon... while other demons in the sarcophagus cling to his feet." A verse from Psalm 113:7 was paraphrased; 'the Lord lifteth up the needy from the earth, and from the dung-hill of his passions raiseth up the poor man, him that is humble in heart.' The author's definition of tranquillity is said to be "the resurrection of the soul before that of the body". "The picture has, accordingly, been adapted from the Anastasis—Christ's descent into Hell to raise up Adam and other righteous persons of the Old Testament." (Ibid., Martin, p. 43). The clasp on grave: Betty Willsher and Doreen Hunter, 1978, *Stones*, (New York: Taplinger Pub. Co., 1979), pp. 14-15, 16a, & p. 53; Francis Y. Duval & Ivan B. Rigby, 1978, *Early American Gravestone Art In Photographs*, (New York: Dover Pub. Inc.), pp. 124-25; Kenneth Lindley, *Of Graves And Epitaphs*, (London: Hutchinson, 1965), grave marker of Withington, Gloucestershire shows a hand extended to clasp the hand of a soul who is ascending to heaven. See also: *Arte Paleocristiana*, En Espana, Por Pedro de Palol, Ediciones Poligrafa, S. A., pp. 146-151, fig. 88, Sogenannter Auferstehungs - Sarkophag. Krypta von Santa Engracia. Zaragoza. An orant, or person making a prayer gesture with up-raised hands, receives the hand of God. A Lithuanian Cemetery, St. Casimir Lithuanian, Cemetery in Chicago, Illustrated, (Chicago: Lithuanian Photo Library and Loyola, Chicago University Press, 1976), p.65, fig. 15, clasp under the cross on a tomb stone.
- 3141- Andre Maurois, *An Illustrated History of Germany*, (Translated from the French by Stephen Hardman, (London: The Bodley Head, 1966; Librairie Hachette 1965), 80-81. 13th Century Minnesang. Hesso II of Reinach (died around 1280), a Lord of Aargau, receives the poor and others at his door way. With his right hand raised in blessing, his left hand clutches the right wrist of a poor person supporting himself with a crutch.
- 3142- Christopher Brooke, *The Monastic World 1000—1300*, (London, England: Paul Elek Ltd., 1974), p. 63, fig. 91, showing monks receiving postulants at their door. Part of a series from Bede's *Life of St. Cuthbert*, British Museum Add. MS 39, 943.
- 3143- John Pope-Hennessy, *Fra Angelico*, (London: Phaidon Press, 1952), p. 203, plate XLVI. Workshop of Fra Angelico: Virgin & Child With Saints John the Baptist, Dominic. Francis and Paul. Pinacoteca, Parma. Two saints or monks, clasping both of each others' hands.
- 3144- Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley; Los Angeles; London: University of California Press, 1982), 89.
- 3145- Maus, *The Church & The Fine Arts*, p. 323-26, under the heading: St. Francis of Assisi, abridged from *The Book of Saints and Friendly Beasts*, by Abbie Farwell Brown, p. 211-25.
- 3146- Clement A. Miles, *Christmas Customs & Traditions, Their History & Significance*, 38-9, 68, 73, 78, 85, & 91-2.
- 3147- C. Warren Hollister, *Medieval Europe, A Short History*, (NY, Lon., Sydney: John Wiley & Sons, Inc., 1964, & 1968, 2nd ed.), 175-81.
- 3148- Piero Torriti, *La Pinacoteca Nazionale Di Siena, I dipinti dal XV al XVIII secolo*, (Sagep Editrice Genova, 1978), p. 53, fig. 406.
- 3149- "What are these wounds in thine hands?" (Zechariah 13:6). A different wound from the old covenant of circumcision is mentioned by the apostle Paul to the Galatians. "From henceforth let no man trouble me: [about the controversy over circumcision, see Galatians chapters 1-5] for I bear in my body the marks of the Lord Jesus." (Galatians 6:17).
- 3150- Torriti, *La Pinacoteca Nazionale Di Siena*, p. 54; Hackwood, *Christ Lore*, p. 120-22; Ferguson, *Signs & Symbols in Christian Art*, p. 28.
- 3151- Richard G. Tansey and Fred S. Kleiner, *Gardner's Art Through The Ages*, (Fort Worth, Philadelphia; San Diego; etc.: Harcourt Brace College Publishers, 1996, 10th edition), volume II, Renaissance and Modern, p. 640, figure 19-14. Giotto, *Death of St. Francis*, A.D. 1320. Bardi Chapel, Santa Croce, Florence.
- 3152- Reader's Digest, *After Jesus, The Triumph of Christianity*, p. 141, see heading: *The Holy Kiss*, which notes how the kiss of peace was done on the hand, and that it developed into hand grasping greetings. See also p. 91.
- 3153- David Knowles, *Christian Monasticism*, (NY, Toronto: McGraw-Hill Book Company, 1969), 33-35.
- 3154- Budge, *Miscellaneous Coptic Texts*, p. 735 & 752, *A Discourse On The Compassion Of God And On The Freedom of Speech Of The Archangel Michael*, By Severus, Archbishop of Antioch, A.D. 512—19. Citing from a letter to John, the Archbishop of Ephesus.
- 3155- *The Ante-Nicene Fathers*, vol. 8, p. 524, *Acts of Andrew and Matthias*.
- 3156- Herbert Spencer Robinson & Knox Wilson, *Myths & Legends Of All Nations*, (New York: Bantam Books, 1961; CR 1950, by Doubleday & Co., Inc.), see under the heading: *Legendary Heroes Of Russia*, ILYA Murometz, p. 233—34. In this Russian legend, ILYA is healed by the wandering Christ and two of his apostles.
- 3157- David Knowles, *Christian Monasticism*, (New York; Toronto: World University Library, McGraw-Hill Company, 1969, reprinted 1972 & 1977), p.35, & note 12 on p.245.
- 3158- Gayla Visalli, *Reader's Digest, After Jesus, The Triumph of Christianity*, (Pleasantville, NY; Montreal: The Reader's Digest Association, 1992), 321, 13th c., receiving medical care.
- 3159- Visalli, *Reader's Digest, After Jesus, The Triumph of Christianity*, p. 279, see hand clasp in art work.

3160- Turner, *The History of Hell*, p. 130, in this case, a 15th century work, the French Book of Hours, shows an angel clasping the hand & wrist of two people being raised up out of Purgatory. An altarpiece dated 1454 shows, Christ on the cross, while to the lower left side, an angel is about grasp the hands of a soul who is about to be set free from the hell's fire. New International Illustrated Encyclopedia Of Art, vol. 5, pp. 982-3, The Coronation of the Virgin, (1454), altarpiece; hospice of Villeneuve-les-Avignon, Avignon, France. See also: Frederick Hartt, *Art*, vol. II, (NY: Harry N. Abrams, 1976), pl. 21. Moreover, a 1480 work shows a priest as he raised up the sacrament over his head, (reminding us of the traditional prayer gesture with up-lifted hands). At that very moment, angels on the other side of the veil of death were also in the very act of lifting up souls out of purgatory. And like the hand clasps depicted in the works showing Christ's descent into purgatory, there are angels clasping the wrists of the souls they are lifting up. A number of art works show how that when the rites for the dead were being performed, the angels descended down to take the souls by the hand to raise them up out of purgatory. In some cases, they ride up on a garment, as the angels guide them over into paradise where Peter is there to clasp their hands as they entered through the door or gates to paradise. (See: Himmel Hölle Fegefeuer, *Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen, pp. 23-5, 51, 65, 79, 133, 155, 159-63, 191, 197, & 398, Abbs. 11, 13, 30, 39, 47, 90, 103, 107-112, 117, & 144. On p.109, Abb. 79, Christ clasps the wrist of Adam as he and others come out of the door way of the prison house. A demon is crushed under the broken doors. See also kat. 18, on p. 191, & Kats. 82-3, p.272, kats. 92-3, p.284, kats. 94-7, pp. 286-305, kats. 98-106, p.341, kat. 131, p.398; Charles W. Eliot, LL.D., Editor, *The Harvard Classics, The Pilgrim's Progress*, by John Bunyan, vol. 15, (New York: P. F. Collier & Son Corp., 1910, 1938, & 56th printing 1965), pp. 3-319. Emile Male, *Religious Art In France, The Late Middle Ages*, (Bollingen Series, Princeton University Press, 1986), p. 354, fig. 224, soul of a dead man is carried to heaven by an angel. See also p. 410-11, figs. 255-6, & fig. 261, p. 436, fig. 273, p. 437, fig. 274. See also: Graig Harbison, *A Garland Series, Outstanding Dissertations In The Fine Arts, The Last Judgment in Sixteenth Century Northern Europe: A Study of the Relation Between Art and the Reformation*, (NY: London: Garland Pub., Inc., 1976), p.316, #8, Martin Schaffner, *The Blessed*, a fragment of the last Judgment, (Pfullendorf Altar), panel, c. 1500. In this work, the crowned Peter (?) has a glove that has a symbol in the middle of the wrist area. He clasps the wrist of a naked soul who is on the right hand path leading to paradise. On p. 357, #49, another work of The Last Judgment, etc., 1490-1500 A.D., shows, among other things, Peter guiding the souls by the hand towards the doors of paradise. He clasps one person by the hand, as others follow after them. See also p. 383, #72, Jan Provost, 1506, Douai, Museum, showing the last Judgment in which an angel clasp the hand of a person about to ascend up. On p. 425, #115. Jacob van den Coornhuize, *Last Judgment*, 1576-1578, shows an angel clothing a soul in an ascension robe, while in the background souls are passing through the door way to paradise. See also: Ernest Lotthe, *La Pensee Chretienne Dans La Peinture Flamande Et Hollandaise*, de Van Eyck (1432 - 1669), *Le Christ Et La Vierge Marie*, II, (Pub., S. I. L. I. C., 1947), fig. CCXVI, Roger Van Der Weyden, (686), *Le Jugement dernier*, Hospice de Beaune. Showing, among other things, an angelic guide clasping the hands of a soul as a number of souls are guided over towards the door way to paradise. See also fig. CCXVII. -b. (688), Bosch. The angelic guides help the blessed as they ascend up through a tunnel towards paradise. On p. 309, fig. CCXIX, Hans Memling. (693), the naked souls ascend up stairs towards Peter and clasp his hand as they ascend towards the doors to paradise. See also: Hieronymus Bosch, by Charles De Tolnay, 1965, by Holle Verlag, pp. 109-115; Gantner & Pobe, *Romanesque Art In France*, pl. 135, & p.64. Peter clasp the hand of souls ascending towards the door of paradise. A hand extends to greet a soul. See also: Bainton, *The Horizon History of Christianity*, pp. 214-15; Robert Hughes, *Heaven and Hell In Western Art*, p. 188-190; Marks & Morgan, *The Golden Age of English Manuscript Painting (1200-1500)*, fig. III, Portrait of William de Brailes, Cambridge, Fitzwilliam Museum, MS. 330. Detail from a single leaf of the Last Judgment, p.9, showing Peter extending down to clasp the hand of a person, while on the other side an angel clasps the wrist of a soul who seems to be one in many who are being rescued from hell. Another source says that one of the angels who protects and guides soul into heaven is Michael the Archangel, for "He receives the souls of the saints, and leads them into the Paradise of bliss." (The Golden Legend of Jacobus de Voragine, p. 578). Another depiction that dates back to 1483, shows a soul ascending out of the fire from the underworld, the soul is being raised up by a person who is clasping his wrist in a similar manner as many depictions of Christ's descent. (Deutsche Spatgotische Malerei, 1430-1500, Alfred Stange, Karl Robert Langewiesche Nachfolger, 1965, see p.62; Andre Maurois, *An Illustrated History of Germany*, translated from the French by Stephen Hardman, (London: The Bodley Head, 1966, CR 1965 Librairie Hachette 1965), p. 100-01; The Encyclopedia Of Visual Art, vol. 8, see P, "Michael Pacher c. 1435-98, altarpiece of The Fathers of the Church, 1483 A.D., Alte Pinakothek, Munich, showing a crowned person being raised up out of the underworld fire by an enthroned church Father who has grasped, with his right hand, the left wrist of the person.

3161- Psalms 107:1-7, 9-14, 16, 20, 23-4, 26, 30, 40-41. Isaiah 11:9; 30:14; Zechariah 8:12—13; 9:11; Luke 11:14-24; 16:19-31; Habakkuk 2:14; Dr. Huge Nibley, see a series of articles entitled: Temple, The Idea of a Temple in History, reprinted by FARMS, (IDE-T), from: *The Millenial Star* 120 (Aug. 1958), 228-237, 234, & 249, notes 52, & 56. R. Akiba, cited by S. A. Horodezky, in *Monatsschr.f. Gesch. u. Wins. des Judentums* LXXII. 505; Psalms 23; Jeremiah 30:7-17; Isaiah 30:8-33; Martha Himmelfarb, *Tours Of Hell, An Apocalyptic Form in Jewish and Christian Literature*, (Philadelphia: University of Penn. Press, 1983), pp. 8—19, 50-56, 94-97, 106-120, 122-126, 136-37, & 151-58; Isaiah 30:14-15; S. Caecilius Cyprian, 3rd century A.D., cites from Paul's testimony, 1 Corinthians 10:4, see: *A Library of Fathers of the Holy Catholic Church*, (Oxford, London, England: John Henry Parker, J. G. F. & J. Rivington, MDCCCXI), vol. III, p.101; Hackwood, *Christ Lore*, p. 41, & 140.

3162- Blake Ostler, in *Brigham Young University Studies*, (Provo, Utah: BYU Press, 1982), vol. 22, Winter 1982, #1, p. 31-45, *Clothed Upon: A Unique Aspect of Christian Antiquity*.

3163- Darell Thorpe, *Upon Them Hath The Light Shined*. Thorpe, *The Mystery Behind The Mysteries*, p. 11—51; Thorpe, "Ye Are Gods... Children of The Most High. And: The Ante-Nicene Fathers, vol. 2, p. 217, 215, 231, 265-56, 452-54, 490-92; Isaiah 42:5-7; Kartsonis, *Anastasis*.

3164- Horst de la Croix & Richard G. Tansey, *Gardner's Art Through The Ages*, Eighth Edition, II Renaissance and Modern Art, (San Diego; New York; Chicago, etc.: Harcourt Brace Jovanovich, Publishers, 1986, etc.), pp. 684—87, figures 18-34 & 18-35, Matthias Grünewald, *Crucifixion from The Isenheim Altarpiece*, c. 1510—1515, Musée Unterlinden, Colmar. Sick and dying people saw in this depiction of the resurrection, the hope of being made whole again in the after life.

3165- Jabez Richardson, A.M., *Richardson's Monitor of Free-Masonry; Being a Practical Guide to the Ceremonies in All the Degrees, Conferred In Masonic Lodges, Chapters, Encampments, &c. Explaining the Signs, Tokens and Grips, and Giving all the Words, Pass-words, Sacred Words, Oaths, and Hieroglyphics used by Masons*. (NY: Lawrence Fitzgerald, 1860), p. 10-13, 22, 30, 36, 48, 61, 64, 111-27.

- 3166- History of the English Speaking Peoples, vol. 3, p. 780. Brass rubbing of Sir Maunteel and his wife from a Northamptonshire church. A.D. 1487, Victoria and Albert Museum. Hand grip. Muriel Clayton, M.A., Brass Rubbings, Victoria and Albert Museum, Catalogue of Rubbings of Brasses and Incised Slabs, (London: Her Majesty's Stationery Office, 1968), plate 6, c. 1380. Sir J. de la Pole and wife, Chrishall, Essex clasping hands. Plate 9, A.D. 1384. Sir J. Harsick and wife griping each others' right hands. Southacre, Norfolk. Plate 12, c. 1410. R. de Frevile and wife, grasping each others' right hands. Little Shelford, Cambs. Plate 14, A.D. 1408. J. Hauley and two wives, one of which this Christian soldier grasps, with his right hand, the right hand of the wife on his right. St. Saviour, Dartmouth. Plate 15, A.D. 1419. Baron Camoys and wife shaking each others' right hands. Trotton, Sussex. Plate 16, c. 1430. P. Halle & wife, right hand shake. Herne, Kent. Plate 25, A.D. 1487. Sir W. Mauntell and wife, grip each others' right hands. Nether Heyford, Northants. Plate 40, A.D. 1356. R. Torryington and wife, right hand grip. Gt. Berkhamstead, Herts. Plate 48, A.D. 1640. G. Coles grips each hand of his two wives, St. Sepulchre, Northampton. Plate 52, A.D. 1370. T. de la Mare, St. Albans Abbey. Here, two circular symbols can be seen in the middle of the gloves of this church leader's hands. Plate 53, A.D. 1417. T. Cranley, New College, Oxford. This church leader also has a symbol in the middle of his gloved hand too. Plate 54, A.D. 1579. R. Pursglove, Tideswell, Derb. Church leader with oval shaped symbol in the middle gloved hand.
- 3167- Lawrence Gowing 1987, *Paintings in the Louvre*, (NY: Stewart, Tabori & Chang), 35, & 167; Byran Holme, *Medieval Pageant*, (Thames & Hudson, 1987), 28-9, & p. 34; Robert Fossier, 1989, *The Middle Ages*, 435; Lester B. Rogers, Fay Adams, & Walker Brown, *Story of Nations*, (Holt, Rinehart & Wilson, Inc., 1943), 176; Sidney Painter, 1953, *A History of the Middle Ages, 284-1500 A.D.*, p. 430.
- 3168- Lawrence Gowing, *Paintings in the Louvre*, (NY: Stewart Tabori & Chang, 1987), 167, Ulrich Apt The Elder, Augsburg 1455/60—1532.
- 3169- John McManners, Ed., *The Oxford Illustrated History of Christianity*, NY: Oxford Un. Press, 1990, 632.
- 3170- Frederic W. Farrar, *The Life Of Christ As Represented In Art*, Lon.: Adam & Charles Black, 1894, 46.
- 3171- Farrar, *The Life Of Christ As Represented In Art*, 38-49; F.R. Webber, *Church Symbolism*, Detroit: Gale Research Co., Book Tower, 1971, 55-57; Walter Lowrie, *Art In The Early Church*, NY, NY: Pantheon Books, 1947, 69-70, 75-76, pl. 100-d.
- 3172- John P. Lundy, *Monumental Christianity*, NY: J W Bouton 706 Broadway, 1876, 142, fig.57, p.150-96.
- 3173- Lowrie, *Art In The Early Christian Church*, 69-70, 162-63, pl.100 a & d; Lundy, 1876, *Monumental Christianity*, 7, 190-91, 257-59, 264-72, fig. 118, p. 270, 317, fig. 153, p. 320-21, fig. 156, p. 400-02; Farrar, *The Life of Christ As Represented In Art*, p. 30, 37-47; JCI Metford, *Dictionary Of Christian Lore & Legend*, (London: Thames & Hudson, 1983), 113.
- 3174- Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton Un. Press, 1986). Lowrie, *Art In The Early Church*, 69, 162, 184-87, pl. 100; *Das Jenseits im Mittelalter, Himmel Hölle Fegefeuer*, (München: Wilhelm Fink Verlag, 1994, Schweizerisches Landesmuseum, Zürich), 109, 314, 354, 365.
- 3175- Ferguson, *Signs & Symbols in Christian Art*, p. 27.
- 3176- *The Other Bible, The Gospel of Philip*, p. 92-95.
- 3177- David T. Harris, *Truth From The Earth, Is The Holy Bible Infallible And All The Word of God?*, (Oakland, California: Resource Communications, 1995), 143.
- 3178- *The Ante-Nicene Fathers*, vol. 7, p. 111, Lactantius, *The Divine Institutes*, Book 4, chapter XII.
- 3179- Lowrie, *Art In The Early Church*, p. 70-72; Luke 13:29; Matthew 8:11; Luke 16:22—23; John 13:23.
- 3180- *The Ante-Nicene Fathers*, vol. 7, p. 555, *Early Liturgies, The Divine Liturgy Of The Holy Apostle And Evangelist Mark, The Disciple Of The Holy Peter*, III: XIII.
- 3181- *The Ante-Nicene Fathers*, vol. 7, p. 470, *Constitutions Of The Holy Apostles*, Book VII, Section II:XXV.
- 3182- ANF, 7:522, *An Ancient Homily, Commonly Styled, The Second Epistle of Clement*, Chapter XVII.
- 3183- McManners, *The Oxford Illustrated History of Christianity*, p.632; Robert G. Calkins, 1979, *Monuments of Medieval Art*, (New York: E. P. Dutton), p. 223-25, fig. 186; Andrew Martindale, 1967, *Gothic Art, From the 12th to 15th Century*, (New York: Praeger), 132- 33, illustration 98; *The Book of Mormon, Jacob chapters 5-6; 6:4-5. Bible, New Testament, Ephesians 2:4-22; 4:13; John ch.17; 10:16; Philippians 1:27; Acts 4:32; Romans 15:5-7; H. Clay Trumbull D.D., The Blood Covenant, A Primitive Rite and its Bearing on Scripture*, (New York: Charles Scribner's Sons, 1885), 65-75. In early Christian marriage ceremonies, the clasped hand of the couple represented how God had brought them together into "one flesh." Meaning that what God has joined together, let no one break apart. Paul, in writing to the Ephesians, likened marriage to the uniting of the different members of the Church into one body of believers (Eph.5:29-32). Numerous early Christian art works and rings depict clasped hands to symbolize the two families being joined together in the uniting of the bride and groom. (Anne Ward, John Cherry, Charlotte Gere, Barbara Cartlidge, *Rings Through the Ages*, (Rizzoli International Publishing Inc., English edition 1981), p. 54, fig. 7, p. 60, plate 114, p. 67-68, plates 136-37, p. 101, plate 211, p. 107, plate 221, p. 114, plate 245. Darell Thorpe, *Early Christianity In The Ancient Americas, & Old & New World Parallels*, (SLC, Utah: Religious, Historical & Polemical Studies, 1991, an unpublished research manuscript). Madeleine Jarry, *World Tapestry, From Its Origins to the Present*, NY: G. P. Putnam's Sons, 1968 & 1969, 78-79; Brian Murphy, *The World of Weddings*, NY & Lon.: Paddington Press LTD, 1978, 99.
- 3184- *The Ante-Nicene Fathers*, 1:506, Irenaeus Against Heresies, Book IV, chapter XXXIII: 1.
- 3185- Webster's *Illustrated Encyclopedic Dictionary*, p. 894.
- 3186- *The Ante-Nicene Fathers*, vol. 4, p. 281, Origen De Principiis, Book II, chapter VI:1.
- 3187- *The Ante-Nicene Fathers*, vol. 5, p. 513-14, *The Treatises of Cyprian*, Treatise XII:21.
- 3188- Thorpe, *Upon Them Hath The Light Shined*; Kelly, *The Devil At Baptism*; Darell Thorpe, *Water Spirits*, (research paper written for a college class: History 190—History Through Films, Salt Lake Community College, Redwood Road Campus), Instructor: Ernest Randa. Paper on the 5th Annual International Film Festival, 4-28—5-3-1997, Spring Quarter, 1997, 1-20.
- 3189- *The Ante-Nicene Fathers*, vol. 6, p. 336, Methodius, *The Banquet Of The Ten Virgins, Or Concerning Chastity*, Discourse VIII.- Thekla, chapter V. *The Woman Who Brings Forth , To Whom The Dragon Is Opposed, The Church; Her Adornment & Grace*.
- 3190- ANF, 6:336, Methodius, *The Banquet Of The Ten Virgins, Or Concerning Chastity*, Discourse VIII.— Thekla, chap.V. *The Woman Who Brings Forth, To Whom the Dragon Is Opposed, The Church; Her Adornment & Grace*.

3191- Louis Reau, *La Miniature, Histoire De La Peinture Au Moyen-Age*, (Melun Librairie D'Argences, MCMXLVI), p. 121, pl. IV, "La Femme Et Le Dragon" = The Female and the Dragon. "Apocalypse de Bamberg, 1007. Bibliothèque de Munich." In the same book, pl.39, "La Femme Vetue de Soleil, Hortus Deliciarum." See also: The Great Centuries of Painting) Romanesque Painting, From the 11th to the 13th century, p. 91, "Apocalyptic Scene. CA 1100, Fresco in the Porch. Saint-Savin-Sur-Gartempe (Vienna)." Dmitri Kessel, *Commentary by Henri Peyre, Splendors Of Christendom, Great & Architecture in European Churches*, (S.A. Lausanne: Edita Lausanne, 1964), p.123, 126-27. In some of these later Christian art work that depict Revelation chapter 12, and during the war in heaven drama, similar types of rites of passage hand clasps take place between an angel who descends from heaven & the child. The angel in turn passes the child into the hands of the Father. The Father takes the child by the hands and pulls the child into heaven, away from the dragon. Thus: "her child was caught up unto God, and to his throne." (Revelation 12:5). Paul also speaks of one who was "caught up" into the third heaven, and was also "caught up" into paradise. (2 Corinthians 12:1—4). It seems that in the act of being caught up; different kinds of hand clasps are depicted. (By Study & Also By Faith, vol.1, p. 620-21, see notes 43—45 on p. 634, of Chapter 24, entitled: The Handclasp and Embrace as Tokens of Recognition, by Todd M. Compton, making reference in the notes 43-5 to: M.R. James, *The Apocryphal New Testament*, (Oxford: Clarendon, 1955), p.95, & 137-39; 1 Enoch 71:3, in James H. Charlesworth, ed., *The Old Testament Pseudepigrapha*, 2 Vols. (NY: Doubleday, 1983), 1:49. The Lost Books of the Bible, p.63, 81-2, 85-88, The Gospel of Nicodemus, formerly called the Acts of Pontius Pilate, dated here to be from about the later end of the 3rd century A.D., translated the gospel published by Grynæus in the *Orthodoxographia*, vol. I, tom. ii, p.643. See also a Slavonic Apocalypse of Abraham, c. A.D. 1300, the angel Yahoel (Metatron or Enoch) gestures to the heavens above as he leads a hesitant Abraham by the wrist. They ascend on the wings of eagles (cf. Exodus 19:4), see: Nibley, *Temple and Cosmos*, (The Collected Works of Hugh Nibley, vol.12, p. 277-9, fig.49 on p.278. ANF, 8:353, 435-58, 577-8. In some depictions of Paul being caught up or "raised" to the 3rd Heaven. See also: Luba Eleen, *The Illustration of the Pauline Epistles in the French and English Bibles of the 12th and 13th Centuries*, (Oxford: Clarendon Press, 1982), see figs. 264 & 265. Lambert of St-Omer, twelfth century, *Liber Floridus*, early Italic tradition. Wolfenbuttel, Herzog August Bibliothek, cod. Guelf. Gud. lat. 2, 14V.; Meer, *Apocalypse*, p.128-9, fig.85; Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, pl.128, fig. 291, depicting an angel coming down out of heaven to take hold of the Christ child's right wrist, with his right hand. [Adaption XII. English, cent. 1140 A.D.]. See also: *Harper's Encyclopedia Of Art*, vol. II, p.312. SAINT SAVIN (Vienne, France).-The Church of St. Savin, 11th century. See frescoes, which date from the 12th century A.D. In the porch, are scenes from the Apocalypse. See also the drawing of the art work on p.312, far left col., lower portion of page, ST. SAVIN: SCENE FROM THE APOCALYPSE. (After the monograph by Merimee). Jeffrey F. Hamburger, *The Rothschild Canticles, Art & Mysticism in Flanders & The Rhineland Circa 1300*, (New Haven & London: Assistance of the Gettety Grant Program, Yale University Press, 1990), see #184, "New Testament (Vatican City, Biblioteca Vaticana, MS Vat. Lat. 39), f. 163r. (Photo: Biblioteca Vaticana)" Dr. Donald E. Strong, Text, etc., *The Book of Art, A Pictorial Encyclopedia of Painting, Drawing, & Sculpture, Origins Of Western Art*, (Grolier, 1965), vol. 1, pp.148-9, B. "Illustration to St. John's Book of Revelation, Chapter 12: from the Apocalypse Manuscript, about 1250 Aachen, Germany, coll. Dr. Peter Ludwig". See also: Meer, pp.146-7, fig.98, & pp.160-1, fig.108; Morgan, *Early Gothic Manuscripts (II)* 1250-1285, fig.37; See also: Revelation 3:5, 11-12, 19:7-9; 22:14; Matthew 22:2, 11-13, Hebrew 2:11, 11:13-16; ANF, 1:27, 2:173-4, 195-206, 215-219, 230-1, 234, 238, 235-257, 265-70, 302, 354-361, 409-441, 453-464, 490-495, 583-4, 602; Seaich, *Ancient Texts & Mormonism*, pp.29-31 & 57-59; Ephesians 3:3-16; Interpreter's Bible X:541, etc. By Study & Also by Faith, vol.1, pp. 611-42. Brian Murphy, *The World of Weddings*, 1978, p.99, etc. Notice verses 7-9 of Revelation 19. The wife (or church) was made ready for the marriage to the Lamb (Christ). "She" should be arrayed in fine linen, and clean white, for "the fine linen is the righteousness of saints" (Revelation 19:8, KJV). Some references to the "Lamb" are, in many cases, symbolical types of Christ who brought about the atonement, thus Christ was chosen to be the sacrificial lamb before the world began. See for example: Ex. 12:3-17; Isa.53:1-12; John 1:29, 36, Acts 8:32-35; 1 Pet.18-20; Rev.5:12-13, 7:13-17, 13:8, 19:7-9, 21:9-27, 22:3. Christ seems to also hint to this symbolical type in a parable about those who were not clothed in a wedding garment. (Matthew 22:2, 11-13). Isaiah 61:10; R.G. Hamerton-Kelly, *Pre-existence, Wisdom, & the Son of Man*, pp.9-10, 16-21, 39, 53, 112, 124-130, 146-153, 174-189, etc. Jean Porcher, *French Miniatures, or Medieval French Miniatures*, NY: Harry N. Abrams, top portion of page, XLV-Scenes from the Apocalypse. Lambert of Saint-Omer, *Liber Floridus*, circa 1260 (Bibliothèque Nationale, Ms. Lat.8865, f. 39).

3192- ANF, 6:336, Methodius, *The Banquet Of The 10 Virgins, Or Concerning Chastity*, Discourse 8. Thekla, chap.V. The Woman Who Brings Forth, To Whom the Dragon Is Opposed, The Church; Her Adornment & Grace.

3193- Archibald Robertson, *Select Writings & Letters of Athanasius, Bishop of Alexandria*, 49, verse 25; p. 56-7.

3194- Stephen Benko, *Pagan Rome & The Early Christians*, Bloomington: Indiana Un. Press, 1984, 88-89.

3195- Benko, *Pagan Rome And The Early Christians*, p. 89-90, n. 40-43, p. 100. Irenaeus, *Adv. Haer.* 5.1ff.; Augustine, *In Ps.* 96.15; Origen, *De Principiis* 1.6.1, E.T., ANF 4:260.

3196- Archbishop Pitirim of Volokolamsk, Archimandrite Longin of Düsseldorf, Leonid Uspensky, Bishop Serafim of Zurich, V. Feodorav, *The Orthodox Church in Russia, A Millennial Celebration*, NY, Paris: The Vendome Press, 1982, 202.

3197- Julian Hawthorne, John R Young, John R. Lamberton, Ed., *The Literature Of All Nations & All Ages, History, Character, & Incident*, (Chicago: St. Louis: E. R. Du Mont, 1900), 7:23.

3198- Fay-Cooper Cole, & Harris Gaylord Warren, *An Illustrated Outline History of Mankind*, (Chicago: Consolidated Book, 1963, 59, 55, 51), 1:288, hand clasp greeting in the depiction showing the visit of Richard II to his uncle, John of Gaunt, Duke of Lancaster, at his castle at Pleshy. It is similar to clasp seen in works on Christ's descent into limbo, & creation dramas.

3199- The Latin hymn, O Come, O Come, Emmanuel, expressed the longing of "captive Israel" for the promised Messiah, whom many believed would come to release the nation from bondage and unite all peoples. During the 12th century, this hymn was written and sung in Latin. During the 19th century, John M. Neale, [A. D. 1818-1866], translated the hymn into English. The 3rd verse of this hymn is of interest here, it says: "O come, Desire of nations, bind All peoples in one heart and mind; Bid envy, strife, and quarrels cease; Fill the whole world with heaven's peace." (Maus, 1960, *The Church And The Fine Arts*, p. 32—33).

3200- Even the late 19th century anti-Christian and Occult writer, H. P. Blavatsky notes that: "Primitive Christianity had its grip, passwords, and degrees of initiation. The innumerable Gnostic gems and amulets are weighty proofs of it. It is a whole symbolical science." (Blavatsky, 1877, 1888, *Isis Unveiled, A Master-Key to the Mysteries of Ancient and Modern Science & Theology*, (Pasadena, California: Theosophical University Press, 1988), in two volumes, see vol. 2: *Theology*, p. 204. The other sources in the endnotes I have provided in this book, also point out that the Gnostic were not the only ones who had this type of symbolical science, but most of historic Christendom

had it too. Each, with their own particular versions.

3201- JCJ Metford, Dictionary of Christian Lore and Legend, (London, England: Thames and Hudson, 1983), 268, see wounds of Christ, five, & p. 233, see Stigmata. Pages 104-105, see Francis of Assisi, St. And p. 166-67, see Man of sorrows; McDannell and Lang, Heaven A History, p. 104, pl. 8. The soul as a queen, enthroned with Christ. 12th c. Manuscript lat. 4450, fol. 1 verso. Bavarian State Library, Munich. The hand of a soul, enthroned with Christ, has a nail mark wound in the middle of the palm, from this flows blood. This hand also extends through a door way of the heavenly Temple, or church, to let blood flow down on another soul.

3202- Spencer W. Kimball, Oct. 7, 1973, Conference, The Rewards, The Blessings, The Promises, (SLC, Utah: The Church of Jesus Christ of Latter-day Saints, The Ensign, January 1974), 14-15. Kimball quotes from a story written by Roy H. Stetler, publisher of a religious journal in the East. See also Doctrine and Covenants 45:51-52; S. Cyril, Archbishop of Jerusalem, A.D. 386, A Library of Fathers Of The Holy Catholic Church, (Oxford, London, England: John Henry Parker; J. G. Rivington, MDCCCXXXIX), vol. 2, p. 264-65, The Catechetical Lectures of S. Cyril, Archbishop of Jerusalem, Lecture 20, On The Mysteries 2.; Willis Barnstone, (Editor), The Other Bible, (San Francisco, California: Harper and Row, 1984), p. 419- 21, Revelation of the Mystery of the Cross, from Christian Apocrypha, The Acts of John. The Nicene and Post-Nicene Fathers, vol. 12, p.163-90, Leo the Great. Seach, Notes On Ancient Temple Worship, 3-4.

3203- The late 19th century anti-Christian & occult writer Helena Petrovna Blavatsky (1831— 1891), notes that: "Primitive Christianity had its grip, passwords, and degrees of initiations. The innumerable Gnostic gems and amulets are weighty proofs of it. It is a whole symbolical science." (Helena Petrovna Blavatsky, Isis Unveiled, Two Volumes, vol. 2: Theology, 1877, (Pasadena, California: Theosophical University Press, 1988), 204. Another late 19th century anti-Christian writers, T. W. Doane notes that "the ancient Etruscans revered the cross as a religious emblem... [depicting two angels clasping hands in front of a cross] would answer perfectly for a Christian cemetery." (Bible Myths, p. 344, Fig. No. 27, taken from the work of Gorrio (Tab XXXV.). See also: Morris Bishop, The Horizon Book of the Middle Ages, Editors of Horizon Magazine, Editor in Charge, Norman Kotker, (New York: American Heritage Pub., Co., 1968), 81.

3204- Psalm 73:23-4; 89:13; 118:16-21; Psalm 23, italics added; Oakeshott, Classical Inspiration In Medieval Art, pl. 70, & 80; Anthony, Romanesque Frescoes, #40; David Talbot Rice, 1968, Byzantine Painting, (The Last Phase), (New York: The Dial Press, Inc.), #61, 78, 87 & 94. In #80, two people support a person by holding his hands as he passes over a river on a narrow bridge. In some cases water represented the abyss of hell, thus by holding his hands, they keep him from slipping and falling into the river. This art work is in the Mount Athos, Karyes, Church of the Protaton. Number 80 is a detail "from the scene of the Baptism; c. 1300." See also: Psalm 17:5-7, 73:23-4, 138:7, Isaiah 41:13, 43:2; Jude 23-4; The Ante-Nicene Fathers, Vol.2, pp.215-7, 231-3; John Beckwith, Ivory Carvings In Early Medieval England, (New York: Graphic Society LTD, Harvey Miller & Medcalf, 1972). Fig.20; Henry Ansgar Kelly, The Devil at baptism: Ritual, Theology, and Drama, (Ithaca and London: Cornell University Press, 1985); Darell Thorpe, Upon Them Hath The Light Shined.

3205- Mary Ann Woloch Vauhn, 1983, Ukrainian Christmas, Traditions, Folk Customs, and Recipes, (1st printing November 1982, 8th April 1990), p. III-7.

3206- Izaak Walton, The Harvard Classics, The Pilgrim's Progress, by John Bunyan, The Lives of John Donne and George Herbert NY: P. F. Collier & Son Corporation, 1938, 56th print. 1965, 74, 179, 192- 93, 196, 201, 223, 254-55.

3207- J. M. Sjodahl, The Reign of Antichrist, Or The Great "Falling Away," (SLC, Utah: Deseret News Press, 1913), 36, authority needed to perform rituals. Simony, is the buying or attempts to buy up positions of authority or church offices, Acts 8:5-24. Morris Bishop, The Middle Ages, (Boston: Houghton Mifflin Co., 1968), 72-73. Milton V. Backman, Jr., American Religions & the Rise of Mormonism, (SLC, Utah: Deseret Book Co., 1970), 18-25, 57-58, 62-63, 66-68, 98-99, 102, 136, 139-140, & 143-185. Later centuries, we see how that different rich people, nobles, & others, could gain even more political religious theocracy powers by buying up positions of church-state offices, or buy their way into being a bishop, or other leadership positions. As the churches became wedded with the State powers, or powers of Emperors, Kings & Queens, the different ones in positions were also the ones who could spend the "tithing" or forced taxes mandated by the theocracies that eventually came along. Different religious leaders also started charging fees for the performances of different religious ceremonies too. Indulgences could also be bought by the peasantry who thought that future sins & the sins of their relatives in limbo, hades, or purgatory, could be forgiven with such purchases, & thus they could be released from the fires, or their time spent burning, could be reduced. The commercialization of relics, pilgrims & the common folk, thinking they had divine healing or other miraculous powers, would pay a fee to see & in some cases touch the relics. Thus, different religious leaders used these things to make money off of fees to see, Thus, Simony, & these other aspects of purchasing indulgences, or fees for services & masses, etc., were parts of the later apostate conditions that had corrupted later Christendom. Brigham Henry Roberts, Outlines of Ecclesiastical History, A Text Book, SLC, Utah: Deseret Book Co., 1979, Classics in Mormon Literature, 154-160, 167, 170, 201-206, 221, 225-229, 242-243, 247-248, 253-258, 279 & 282. John H. Mundy, The High Middle Ages 1150-1309, Lon.: Folio Society, 1998, 17-18, 226-228, 233-36, 327-29, 337, 353, 364-65, 372-73. R. W. Southern, The Making of the Middle Ages, Lon.: Folio Society, 1998, 36, 53, 121-151, 161, 253-255. H. St. L. B. Moss, The Birth of the Middle Ages 395-814, Lon.: Folio Society, 1998, 37-38, 40, 72, 122, 139-142, 201-202, 214-15, 222, 231-33, 240. Geoffrey Barraclough, The Crucible of the Middle Ages, The 9th & 10th Centuries in European History, Lon.: Folio Society, 1998, 16, 137, 159, 191-92.

3208- https://en.wikipedia.org/wiki/Foot_washing Wikipedia, Foot Washing. Scott Petersen, Where Have All the Prophets Gone? Springville, Ut.: CFI, 2005, 103, 138, n.78, Ambrose, On the Mysteries 7, N&PNE, 2:10:321.

3209- Steven E. Robinson, "The Apocalypse of Adam," BYU Studies 17 (Winter 1977): 132-33. A complete list of seals and passwords is included in Erbetta, Gli Apocriphi, p. 318ff., and in E. Testa, Il Simbolismo dei Gudeo-Christiani (Jerusalem: n.p., 1962), p. 115ff.

3210- BYU Studies, Vol.22, Winter 1982, #1, Clothed Upon: A Unique Aspect of Christian Antiquity, Blake Ostler, 31-45. Henry Ansgar Kelly, The Devil at baptism: Ritual, Theology, & Drama, Ithaca & London: Cornell University Press, 1985. Dr. Hugu Nibley, collected works vol.16: The Message of the Joseph Smith Papyri, An Egyptian Endowment, (Provo & SLC, Utah: FARMS, & Deseret Book Co., 2005, 2nd ed.), 135-158, 173-190, 447-532. Barry Robert Bickmore, Restoring The Ancient Church, Joseph Smith & Early Christianity, Ben Lomond, Calif.: FAIR, 1999, 294-96, 308-317, 350-351. Roger J. Adam's, The Iconography of Early Christian Initiation: Evidence for Baptism for the Dead, (SLC, Utah: unpub. thesis in LDS Church Archives, 1977.

- 3211- James L. Barker, *Apostasy From the Divine Church*, (SLC, Utah: Deseret News Press, 1960), 23-24, 187, Didache, VII. Kent P. Jackson, *From Apostasy to Restoration*, SLC, Utah: Deseret Book Co., 1996, 26–27. Barry Robert Bickmore, *Restoring The Ancient Church*, Joseph Smith & Early Christianity, (Ben Lomond, California: Foundation for Apologetic Information & Research, F.A.I.R., 1999), 29.
- 3212- The Westminster Dictionary of Christian Theology, Edited by Richardson & Bowden, p. 22, see Anointing, by J. Martos. Powell Mills Dawley, *Our Christian Heritage*, Church History and the Episcopal Church, (NY: Morehouse-Barlow Co., 1959, 3rd ed., 1960), 49-50.
- 3213- Scott Petersen Where Have All The Prophets Gone? Springville Ut: CFI, 2005, 25, 41, n. 25: Justin Martyr, 1st Apol., in *Ancient Christian Writers*, trans. Leslie William Barnard, Mahwah, N.J.: Paulist Press, 1997, 66.
- 3214- The Ante-Nicene Fathers, 2: p. 231, Clement of Alexandria, *The Instructor*, book 1, chapter 9.
- 3215- The Ante-Nicene Fathers, 2:215, Clement of Alexandria, *The Instructor*, book 1, chapter 6.
- 3216- Scott Petersen, Where Have All The Prophets Gone?, Springville Ut: CFI, 2005, 25, 41, Hippolytus, *Discourse on the Holy Theophany* 10, ANF, 5:237.
- 3217- ANF, 7:477, *Constitutions Of The Holy Apostles*, Book VII, Section IV:XLIII, see also p. 476; Kelly, *The Devil at Baptism*, p. 11, 65, 74, 82, 87, 89, 91, 111, 115-22, 127, 129, 131, 132-35, 138-39, 146-48, 150, 167, 169, 175, 179-80, 184-200, 204-05, 211, 222, 227-31, 233-34, 240, 243-44, 267, 269- 70, 273-74, & 283.
- 3218- Origen Against Celsus, *The Ante-Nicene Fathers*, Vol. 4, p. 407, 422, 424, 447, 464, 557, 565, 609, & 641.
- 3219- Robert L. Wilken, *The Christians As The Romans Saw Them*, (New Haven and London: Yale University Press, 1984), 162-3, & p. 94-196. After Jesus, by Reader's Digest, p. 199-200. *The Ante-Nicene Fathers*, 4: p. 407, 419-20, 422, 444, 447-8, 454, 458, 464, 468, 528, 557, 609, 617, 634, 641, & 660, Origen Against Celsus. Joseph Wilson Trigg, Origen, *The Bible & Philosophy in the Third-century Church*, (Atlanta: John Knox Press, 1983), pp. 222-243; John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J W Bouton, Broadway, 1875, 2nd Edition, 1882), p. 73-4; Joseph R. Hoffmann, *Celsus On The True Doctrine*, (Oxford Un. Press, 1987), p.65; Dr. Hugu W. Nibley, *The World And The Prophets*, (Salt Lake City and Provo, Utah: Deseret Book and Foundation For Ancient Research and Mormon Studies, 1987), volume 3 in *The Collected Works of Hugu Nibley*, p.18-19.
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- 3224- Bernhardt, 1993, *Itinerant Kingship And Royal Monasteries In Early Medieval Germany*, c. 936-1075, p.28.

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- 3227- J. M. Sjodahl, *The Reign of Antichrist, Or The Great "Falling Away,"* (Salt Lake City, Utah: Deseret News Press, 1913), 24–45. Jeffrey Burton Russell, *The Prince of Darkness*, (Ithaca, New York: Cornell University Press, 1988), 122. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Roger J. Adam's, *The Iconography of Early Christian Initiation: Evidence for Baptism for the Dead*, (Salt Lake City, Utah: an unpublished thesis found in the LDS Church Library in Salt Lake City, 1977). Dr. Huge Nibley, collected works volume 16: *The Message of the Joseph Smith Papyri, An Egyptian Endowment*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company, 2005, second edition), 478–483, 489–532. J. Rendel Harris, *The Odes and Psalms of Solomon* (Cambridge: Cambridge University Press, 1909), 123, in the earliest times, the baptism of Christ was the occasion of his triumph over Hades, which baptism included anointing of holy oil.
- 3228- *The Nicene & Post-Nicene Fathers*, vol. 1, p.86, Book 1, chapter 3:7-- 8, Eusebius.
- 3229- *Library of Fathers*, (Lon.: Oxford, John Henry Parker, MDCCCXXXIX), vol. 2, p. 260-269, *Lectures On the Mysteries*, XIX-XXI, S. Cyril of Jerusalem, Archbishop, 4th cent. A.D. See also: *Library of Fathers*, vol. 2, p. 267-9; Eph.6:10-19; *The Westminster Dictionary of Christian Theology*, Edited by Richardson and Bowden, p. 22, see Anointing, by J. Martos, "An anointing with oil which signified the reception of the Holy Spirit very early became part of the rite of baptism..." Powel Mills Dawley, *Our Christian Heritage, Church History and the Episcopal Church*, (New York: Morehouse-Barlow Co., 1959, 3rd ed., 1960), pp. 49-50; Adam, 1977, *Baptism For The Dead*, p. 48; Willis Barnstone, *The Other Bible*, (San Francisco, California: Harper & Row, 1984), "The Gospel of Philip" [2nd half of the 3rd cent. A.D.], p.96; Joseph C. Muren, *The Temple And Its Significance*, (Ogden, Utah: Temple Publications, 1973, 3rd printing), p. 208-9, & saying No. 95; Philip Schaff, D.D. LL.D., *The Teaching of The Twelve Apostles Or, The Oldest Church Manual The Didache and Kindred Documents in the Original*, (NY: Funk & Wagnalls, Pub., Astor Place, 1890), p. 275-6; *The Nicene And Post Nicene Fathers*, 2nd Series, reprinted Aug. 1979), vol. 10, St. Ambrose, *On the Mysteries*, chapters 6–8, pp. 321-3; see also vol. 5, p. 321, Gregory, Bishop of Nyssa, 4th cent., & p. 269-71, Ephraim Syrus, in the 15 Hymns for the feast of the Epiphany, translated by Rev. A Edward Johnston, B.A., see Hymn III; & pp 518-25, Gregory of Nyssa; vol. 12, p. 152-3, see note 6; *New Catholic Encyclopedia*, (Washington, D.C.: Catholic University of America, 1967), vol. I, pp. 567-8). In earlier centuries the anointing ritual was often connected with baptism, which was a ritualistic type of death, burial and the resurrection. (Colossians 2:12; Romans 6:2-6; Basil, *De Baptismo*; Chrysostom, Hom. xxv, In Joannem; Hom. xl., In Epist. ad Rom.; Adam, *Baptism For The Dead*, pp. 9-10, & 48-9, etc.) Perhaps as time went by this type may have become part of the "Extreme Unction" which was given to a person who was sick, etc., and who was believed to be near death. Even though baptism had been the ritualistic type of death, burial and resurrection; the extreme unction was often given to those who were believed to be facing, not the ritualistic type of death, but the real thing. Consequently, the dying person would be anointed on the eyes, mouth, nose, ears, hands and feet. (See: David Ayerst & A.S.T., Fisher, CR Basil Blackwell, *Records of Christianity*, (NY: Harper & Row, Inc., & Barnes & Noble Books, 1977), vol. II, (Christendom), 225.
- 3230- James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 190–91, foot note 10: F. J. Foakes-Jackson, *History of the Christian Church*, ... to A.D. 461, p. 576, 577.
- 3231- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 89–90.
- 3232- Jeffrey Burton Russell, *The Prince of Darkness*, (Ithaca, New York: Cornell Un. Press, 1988), 122.
- 3233- Clara Erskine Clement, edited by Katherine E. Conway, *A Handbook Of Christian Symbols And Stories Of The Saints As Illustrated In Art*, (Boston & NY: Houghton Mifflin Co., The Riverside Press Cambridge, 1871, 1881, 1886), 108.
- 3234- Powel Mills Dawley, *Our Christian Heritage, Church History & the Episcopal Church*, (NY: Morehouse-Barlow Co., 1959, 3rd ed., 1960), 49-50.
- 3235- Henry Bettenson, *The Early Christian Fathers, A Selection from the writings of the Fathers from St. Clement of Rome to St. Athanasius*, (London; New York; Toronto: Geoffrey Cumberlege, Oxford University Press, 1956), 198. Tertullian, *De Resurrection Carnis*, 8.
- 3236- Interpretive comments in [], by J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 164.
- 3237- Kurt Rudolph & Robert McLachlan Wilson, *Gnosis The Nature & History of Gnosticism*, (San Fran., Calif.: Harper & Row, 1984), 345, 360-2, 378, fig. 44.
- 3238- *The Nicene & Post-Nicene Fathers*, vol.5, p. 519-520, & 524, Gregory of Nyssa: *Dogmatic Treatises*, etc. reprint June 1972, by WM. B. Eerdmans.
- 3239- N&PNF, 2nd series, vol. 10, Ambrose, p. xiii, III. Historical Summary & Chronological Tables, & p.315-325; p. 411-22, see Ep.18:30-32, on p.421, Ambrose reply (Ep.17, 18) has been dated about 384, according to the III. Historical Summary & Chronological Tables, on p. xiii of Prolegomena of St. Ambrose.
- 3240- David Larsen at Heavenly Ascents, notes from his attendance at the Temple Studies Group Symposium in London last about 2009. Recently he posted his notes on Archimandrite Ephrem's presentation about the Holy Oil in the Orthodox Church. Father Ephrem gave out a handout which included detailed notes on the anointing rite in the Orthodox Church. See link that may or may not still be working at the time of this reading. http://www.templestudy.com/2009/11/06/anointing-rite-orthodox-church/#footnote_0_2118
- 3241- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 143. R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 86–88, 121–132, 139–143. Note 11 on p. 86. P.E. Schramm, *Die Krönung bei den West-franken und Angelsachsen von 878 bis um 1000* (Zeitschrift der Savigny-Stiftung für Rechtsgeschichte, LIV, Kanonistische Abteilung XXIII, 1934, 117–242), P.E. Schramm, *History of the English Coronation*, (transl. L. G. W. Legg), 1937. H. St. L. B. Moss, *The Birth of the Middle Ages 395–814*, (London: The Folio Society, 1998), 138–141, 201–202, 213–216, 220–223. Geoffrey Barraclough, *The Crucible of the Middle Ages, The Ninth and Tenth Centuries in European History*, (London: The Folio Society, 1998), 69, 139, 159, 191–192. John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 17–18, 37, 197–199, 205–206, 209–211. Brigham Henry Roberts, *Outlines of Ecclesiastical History, A Text Book*, (SLC, Utah: Deseret Book Company, 1979, Classics in Mormon Literature), 153–159, 165–291.
- 3242- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 86–87.

- 3243- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 14, art work credits, p. 329, for p. 14, Giraudon / Art Resource, New York. If this art work is for the first Clovis, see for reign time: Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (New York: Crown Publishers, Inc., 1982), 54.
- 3244- Kurt Weitzmann, Editor, *Age of Spirituality, Late Antique and Early Christian Art, Third to Seventh Century*, (New York: The Metropolitan Museum of Art, New York, 1979). C. 610--630, on a Byzantine silver dish, excavated on the island of Cyprus, there is a depiction of the anointing of David by Samuel, who holds a horn filled with oil, over David's head. See also: *The New Catholic Encyclopedia*, vol. 1, p. 566.
- 3245- Eve Borsook, *Messages In Mosaic, The Royal Programmes of Norman Sicily (1130--1187)*, (Oxford: Clarendon Press, 1990), p. 3, see also foot notes 35 & 36.
- 3246- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 191--92, end note 13: Duchesne, *Origines du Culte Chretien*, p. 326--333.
- 3247- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 22.
- 3248- Robert Fossier, Editor, Translated by Janet Sonheimer, *The Middle Ages, The Cambridge Illustrated History of the Middle Ages I, 350-950*, (Cambridge University Press, 1989), p. 434. See also: George Holmes, Editor, *The Oxford Illustrated History of Medieval Europe*, (Oxford University Press, 1988), p. 84.
- 3249- Geoffrey Barraclough, *The Crucible of the Middle Ages, The Ninth and Tenth Centuries in European History*, (London: The Folio Society, 1998), 158--59. F. M. Stenton, *Anglo-Saxon England*, (Oxford, 1943), 538.
- 3250- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 86--87. Foot note 11: P. E. Schramm, *Die Krönung bei den Westfranken und Angelsachsen von 878 bis um 1000* (*Zeitschrift der Savigny-Stiftung für Rechtsgeschichte, LIV, Kanonistische Abteilung XXIII*, 1934, 117--242). Schramm, *History of English Coronation*, (transl. L. G. W. Legg), 1937.
- 3251- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 86--87.
- 3252- Geoffrey Barraclough, *The Crucible of the Middle Ages, The 9th & 10th Centuries in European History*, Lon.: The Folio Society, 1998, 69, 195, end not 15 & 17: H. von Schubert, *Geschichte der christlichen Kirche im Frühmittelalter*, 410.
- 3253- John Beckwith, *The Art of Constantinople, An Introduction to Byzantine Art 330-1453*, (Greenwich - Connecticut: Phaidon Publishers Inc., Distributed by New York Graphic Society, 1961), p. 72, fig. 86. A.D. 920-30, in the Bible of Leo the Patrician, made at Constantinople, is a depiction of The Anointing of David, for over his head is held a horn filled with anointing substance. Vatican, Reg. gr. I, fol. 263r.
- 3254- Morris Bishop, Norman Kotker, Editor in charge, *Middle Ages, The Horizon Book of The Middle Ages*, (USA: American Heritage Magazine, 1968), p. 39. On p. 16, there is mention of the baptism of Clovis, and the oil used for the ceremony. A.D. 962, Duke Otto of Saxony was anointed emperor et augustus by the pope. Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 47. Milton V. Backman, Jr., *American Religions and the Rise of Mormonism*, (Salt Lake City, Utah: Deseret Book Company, 1970), 22.
- 3255- Eve Borsook, *Messages In Mosaic, The Royal Programmes of Norman Sicily (1130-1187)*, (Oxford: Clarendon Press, 1990), 2-3.
- 3256- Albrecht Durer, Lucas Cranach, Hans Holbein, & Pieter Bruegel, *Great Artists Of The Western World, The Northern Renaissance*, (Lon.: NY; Sydney: Marshall Cavendish, 1985 & 1988, Reference Ed. pub. in 1988).
- 3257- Geoffrey Barraclough, *The Crucible of the Middle Ages, The 9th & 10th Centuries in European History*, (Lon.: Folio Society, 1998), 158--59. P. E. Schramm, *A History of the English Coronation*, (Oxford, 1937).
- 3258- John W. Bernhardt, *Itinerant Kingship & Royal Monasteries In Early Medieval Germany, c. 936-1075*, (NY: Cambridge Un., Press, 1993), 48-49.
- 3259- Eve Borsook, *Messages In Mosaic, The Royal Programmes of Norman Sicily (1130—1187)*, (Oxford: Clarendon Press, 1990), 2-3.
- 3260- Albrecht Durer, Lucas Cranach, Hans Holbein, & Pieter Bruegel, *Great Artists Of The Western World, The Northern Renaissance*, Lon.; NY; Sydney: Marshall Cavendish, 1985 & 1988, Reference Ed. published in 1988.
- 3261- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 86--87, note 13 on p. 87, 'Anonymous of York' (MGH, *Libelli de Lite Imperatorum et Pontificum*, III, 663--5. If it was even at York or as other suggest, Rouen.
- 3262- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 130.
- 3263- Nigel Morgan, *Early Gothic Manuscripts 2, 1250-1285*, (London: Harvey-Miller, 1988), figures 6 & 7. Coronation of King Arthur. 6. Manchester, Chetham Lib., 6712, f. 53 (cat. 96); 7. Coronation of Richard I. Manchester, Chetham Lib., 6712, f. 141 (Cat. 96). Showing coronation ceremonies, in which Kings are being anointed on their heads.
- 3264- See this link, that may, but also may not still be working by the time of this reading. http://4.bp.blogspot.com/_zVu0FGxQvzg/SrqdGrippkI/AAAAAAAAABHo/dGDJUGZ29eQ/s400/Annointing+of+David+by+Samuel.png
- 3265- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 316.
- 3266- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 316--318. Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (New York: Crown Publishers, Inc., 1982), 84--85.
- 3267- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 173.
- 3268- Michel Pierre, Morgan - Antoine Sabbagh, *The Human Story, Europe In The Middle Ages*, (Englewood Cliffs, New Jersey: Sliver Burdett Press, 1988. Orig. pub. in 1986, Casterman, L' Histoire des Hommes: L' Europe du Moyen Age), 34.
- 3269- James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 152--194. Ariel L. Crowley, *BAPTISM FOR THE DEAD*, (Boise Idaho: Prepared for Electronic Media by Stanley D. Barker. Louis Herbert Gray, A. M. Editor, PH.D., *Mythology of All Races*, (Boston: Marshall Jones Co., 1918), in 13 vols, vol. 3, Slavic, by Jan Machel, PH. D, chap. 5, Navky & Rusalky, p. 253--255, example of baptism for the dead lore in Slavic traditions, with baptismal prayer for the dead, when upon hearing these water nymphs giggle, or making noises, crying to be baptized, having died as infants before their parents could have them baptized. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (NY: Gramercy Books, 2000 ed.,

earlier editions by Crown Pub., 1978), 148–150, 157–162, 214–15, 258–61, 360, 407, 490–491, (Rusalkis were believed to be water nymphs in Russia folk beliefs, unbaptized dead baby, or water spirits, seeking baptism, appearing near water on Whitsuntide, the custom of white baptismal robes, Whitesunday).

3270- Barry Robert Bickmore, *Restoring The Ancient Church, Joseph Smith & Early Christianity*, (Ben Lomond, Calif.: F.A.I.R., 1999), 184–186.

3271- Isa. 4:3–4, Jer. 8:1–3, 16:14, 25:33, Mal. 2:2–3, Ezk. 4:9, 12–17, Duet. 23:12–15). Psalm 113: 7, the Lord lifts the needy out of the dunghill, (in art this is by hand clasps, to lift them up. Bring them to spiritual cleansing & purity?) The Illustration Of The Heavenly Ladder of John Climacus, by John Rupert Martin, Princeton Un. Press, 1954, p. 43, XIV, 64. Fol. 187 v: Tranquillity, Princeton, Univ. Lib. Garrett MS 16, showing Christ raising up a monk out a sarcophagus by grasping, with his right hand, the right hand of the monk. "The half-figure of Christ leans forward from above to grasp his right hand; his left is clutched by a small black demon... while other demons in the sarcophagus cling to his feet." A verse from Psalm 113:7 was paraphrased; 'the Lord lifteth up the needy from the earth, and from the dung-hill of his passions raiseth up the poor man, him that is humble in heart.' The author's definition of tranquillity is said to be "the resurrection of the soul before that of the body". "The picture has, accordingly, been adapted from the Anastasis--Christ's descent into Hell to raise up Adam and other righteous persons of the Old Testament." (Ibid., Martin, p. 43).

3272- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 72–74.

3273- James Reston *Dogs of God Columbus the Inquisition & the Defeat of the Moors* NY Doubleday 2005, 283-8

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3275- Thomas Armitage, D.D., LL.D., *A History Of The Baptists*, (New York: Bryah, Taylor, & Chicago: Morningside, 1887). Ariel L. Crowley, *BAPTISM FOR THE DEAD*, (Boise Idaho: Prepared for Electronic Media by Stanley D. Barker. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Dr. Hugu W. Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962). Pater Cramer, *Baptism and change in the early Middle Ages*, c. 200-c. 1150, (Cambridge, England; New York, New York, USA: Cambridge University Press, 1993). Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977). Barry Robert Bickmore, *Restoring The Ancient Church, Joseph Smith & Early Christianity*, (Ben Lomond, California: Foundation for Apologetic Information & Research, F.A.I.R., 1999), 185–86, 331–317, 350–351. Brigham Henry Roberts, *Outlines of Ecclesiastical History, A Text Book*, (Salt Lake City, Utah: Deseret Book Company, 1979, *Classics in Mormon Literature*), 141–142. John Lawrence Mosheim, D.D., *An Ecclesiastical History*, (London: 1819, Translated by Archibald Maclaine), 6 volumes.

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3277- Ellen Badone *The Appointed Hour, Death, Worldview, & Social Change in Brittany*, (Berkeley; Lost Angeles, USA; Lon., Eng.: Un. of Calif. Press, 1989), 103, fig.7, p.104-130. *Hallenfahrt Christis*, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), 3 vols. *Himmel Höle Felle Feuer*, *Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.

3278- Gertrude Hartman's *The World We Live In and How It Came To Be*, (A Pictured Outline of Man's Progress from the Earliest Days to the Present), (CR 1931 Hartman; NY: The Macmillan 1961): Chap. IX, In Feudal Days, p. 127-142. Robert Fossier (Editor), *The Middle Ages*, (The Cambridge Illustrated History of The Middle Ages I, 350-950), translated by Janet Sondheimer, (Cambridge University Press 1989), p. 435, etc. Heinz Edgar Kiewe, 1967, *The Sacred History of Knitting*, (Oxford, England: Art and Needlework Indust. Lim.), chapter 13 entitled: *The Sack Royal 970-1961 A.D. Anointed, King In Divine Right*, In the *Sack Royal*, pp. 57-58, etc. *Paintings in the Louvre*, by Lawrence Gowing 1987, (New York: Stewart, Tabori and Chang), p. 35 & 167; *Medieval Pageant*, by Bryan Holme, (Thames & Hudson, 1987), p. 28-29; *Story of Nations*, by Walker Brown, (Holt, Rinehart & Wilson, Inc., 1943), p. 176; *A History of the Middle Ages, 284-1500*, by Sidney Painter, 1953, p. 430. Geoffrey Barraclough, *The Crucible of the Middle Ages, The Ninth and Tenth Centuries in European History*, (Lon.: The Folio Society, 1998), 37–38, 44, 69, 97–98, 139, art works between 148 & 149, 191–192. Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 46, 76–78, etc. A case in point of a dramatized version of 11th century Spain's bouts between Christian kings' champions, see the classic movie, *El Cid*.

3279- Gertrude Hartman's *The World We Live In and How It Came To Be*, (A Pictured Outline of Man's Progress from the Earliest Days to the Present), (CR 1931 Hartman; New York: The Macmillan Co., 1961), 132-33. Brigham Young University = BYU Studies, Vol.22, Winter 1982, #1, *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler, p. 31-45. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). *The Library of Christian Classics*, volume 2, *Alexandrian Christianity*, *Selected Translations of Clement & Origen with Introductions and Notes by John Ernest Leonard Oulton*, D.D., Regius Professor of Divinity in the University of Dublin; Chancellor of St. Patrick's and Henry Chadwick, B.D., Fellow & Dean of Queens' College, Cambridge. (Philadelphia: The Westminster Press), volume 4, *Cyril of Jerusalem And Nemesis of Emesa*, edited by William Telfer, (Philadelphia: Westminster Press, MCMXLV), see *Cyril's Lectures on the Mysteries*.

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3281- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th Centuries*, Lon.: Folio Society, 1998, 61–2.

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3285- Darell Thorpe, *Upon Them Hath The Light Shined - Christ's Descent into Hell to Preach the Gospel*, ([Kindle Edition on line, 11-29-2011](#)), (SLC, Utah: Religious, Historical & Polemical Studies, rough draft, 1995); Francis Bond, *Fonts & Font Covers*, (Lon., NY, & Toronto: Henry Frowde, Oxford Un. Press, 1908). Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: W. M. B. Eerdmans, 1949); Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The Un. of Chicago Press, 1954 and 2nd, Edition,

1967); Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985); Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company); volume 4: *Mormonism and Early Christianity*, (1987); Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949); Jeanne Villette, *La Resurrection Du Christ, Dans L'Art Chretien Du Iie Au VIIe Siecle*, (Paris, France: Henri Laurens, Editeur, 1957); John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882); Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947); William Barclay, *The Apostles' Creed For Everyman*, (New York and Evanston: Harper and Row, 1967); Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsachsichen Poesie*, (Leipzig: Wigands, 1897), three volumes. Himmel Hölle Fegefeuer, *Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen; *Les Ivoires Gothiques, Francais*, Par Raymond Koechlin, Planches, Reimpression, (Paris, France: F. DE Nobelet, 1968); Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company); Anna D. Kartsonis, Anastasis, *The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986); Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994); Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven & London: Yale University Press, 1988); Alan Richardson and John Bowden, (Editors), *Westminster Dictionary of Christian Theology*, (Philadelphia, Pennsylvania: The Westminster Press, CR SCM Press Ltd 1983, first Published in Great Britain, 1983, entitled: *A New Dictionary of Christian Theology*). Article: *The Descent into Hell*, by A. T. Hanson.

3286- Isa. 1:15-19, 22:21-25, 64:4-8; Rev. 3:5, 11-22, 6:9-11, 7:9-17, 19:7-9; The Ante-Nicene Father, 2:18-19, 28, 36, (note 10), 48-50, & 53-5. Note verses 7-9 of Rev. 19. The wife (or church) was made ready for the marriage to the Lamb (Christ). "She" should be arrayed in fine linen, and clean white, for "...the fine linen is the righteousness of saints." (Rev. 19:8, KJV). A portion from another version read: " Now the fine linen signifies the righteous deeds of God's people. New English Bible.

3287- The Ante-Nicene Fathers, 2:9-13, 18-19, 36-37, & 44-55. The Pastor, Book 1, Visions 1-4; Book 3, Similitude 5, chap. 5-7; Sim. 6, chap. 1-4; Sim. 9, chap. 3-33; Sim. 10, chap. 1-4.

3288- Acts of Thomas 5-6, 26. (Sage Digital Lib. ANF, 8:1135-1156, Acts of the Holy Apostle Thomas). ANT, 366-67, 375; W. Wright, *Apocryphal Acts of the Apostles*, 2:245-51, Rev. 19:7-8.

3289- Gospel of Truth, 23:33, 24:7 Nag Ham Lib. E. 41 Huge Nibley, Temple & Cosmos, 122, n. 67-8, p.136.

3290- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 63-64, 338, end note 101: *The Song of the Pearl*, trans. Han J. W. Drijvers, Robert M. Grant, Bentley Layton & Willis Barnstone, in Barnstone & Meyer, *Gnostic Bible*, 388-94. Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2009), introduction, p. 83-97. Willis Barnstone & Marvin Meyer, (Editors), *The Gnostic Bible, Gnostic Texts of Mystical Wisdom from the Ancient and Medieval Worlds*, (Boston & London: Shambhala, 2003, 2009, Revised Edition, to include the Gospel of Judas), 406-14. Willis Barnstone, (Editor), *The Other Bible*, (San Francisco, California: Harper & Row, 1984), 308-13.

Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). R. G. Hamerton-Kelly, (Professor of the New Testament McCormick Theological Seminary, Chicago), *Society for New Testament Studies Monograph Series 21, Pre-Existence, Wisdom And The Son of Man, A Study of the Idea of Pre-existence in the New Testament*, (Cambridge University Press; Cambridge, Great Britain, 1973).

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3291- Henry Bettenson, *The Early Christian Fathers, A Selection from the writings of the Fathers from St. Clement of Rome to St. Athanasius*, (Lon.: NY; Toronto: Geoffrey Cumberlege, Oxford University Press, 1956), 198. Tertullian, *De Resurrection Carnis*, 8; *De Baptismo*, 11 & 13.

3292- Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 102, 138, n. 74; J. G. Davies, *The Early Christian Church*, (NY: Holt, Rinehart & Winston, 1965), 59.

3293- Scott R. Petersen, *Where Have All the Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 102.

3294- Powel Mills Dawley, *Our Christian Heritage, Church History & the Episcopal Church*, (New York: Morehouse-Barlow Co., 1959, 3rd ed., 1960), 49-50.

3295- The Ante-Nicene Fathers, 2:217, 265--66, 452--54, Clement of Alexandria, *The Instructor*, book 1, chapter 6, book 2, chapter 11; *The Stromata, or Miscellanies*, book 5, chapter 6.

3296- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 94, 343, end note 99: Origen, *Against Celsus*, IV.40. The Ante-Nicene Fathers, 4:516.

3297- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 26-27.

3298- W. H. C. Frend, *Martyrdom & Persecution In The Early Church*, (Garden City, New York: Anchor Books Doubleday & Co., 1967). Edward Gibbon, *Gibbon's Decline and Fall of The Roman Empire*, Illustrated and Abridged, (New York, Avenel, New Jersey: Crescent Books, 1994, Brompton Books Corp., 1979), 11-147. Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (New York: Crown Publishers, Inc., 1982), 17-48.

- 3299- J. G. Davies, *The Architectural Setting of Baptism*, Lon., Eng.: Barrie & Rockliff, 1962, 1–42. Wolfred Nelson Cote, (Missionary in Rome), *Baptism and Baptistries*, (Philadelphia: The Bible and Publication Society, 1877). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & Lon.: Cornell Un. Press, 1985). Wolfred Nelson Cote, *The Archaeology of Baptism*, (Lon.: Yates & Alexander, 1876).
- 3300- B. H. Roberts, *Outlines of Ecclesiastical History*, A Text Book, SLC, Utah: Deseret Book 1979, 132.
- 3301- N&PNF, 2nd series, vol. 10, Ambrose, p. xiii, III. Historical Summary & Chronological Tables, & p.315-325; p. 411-22, see Ep.18:30-32, on p.421, Ambrose reply (Ep.17, 18) has been dated about 384, according to the III. Historical Summary & Chronological Tables, on p. xiii of Prolegomena of St. Ambrose.
- 3302- J. G. Davies, *The Architectural Setting of Baptism*, Lon., Eng.: Barrie & Rockliff 1962, 165, n.1-2. Ambrose, *De Sacramen.*, V.14.
- 3303- N&PNF, 5:519-520, & 524; Gregory of Nyssa: *Dogmatic Treatises*, reprint June 1972, WM. B. Eerdmans.
- 3304- *The Nicene & Post-Nicene Fathers*, 10:321-3, chap. 6-7. *Library of Fathers*, 2:260-66, Lectures 19-20.
- 3305- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, NY: Oxford Un. Press, 2010, 106–7, 345, n. 26–30; Richard A. Layton, *Didymus the Blind & His Circle in Late-Antique Alexandria: Virtue & Narrative in Biblical Scholarship*, Urbana: Un. of Illinois Press, 2004, 1.72–73, 109, 152.
- 3306- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 106–7. R. G. Hamerton-Kelly, (Professor of the New Testament McCormick Theological Seminary, Chicago), *Society for New Testament Studies Monograph Series 21, Pre-Existence, Wisdom And The Son of Man, A Study of the Idea of Pre-existence in the New Testament*, (Cambridge University Press; Cambridge, Great Britain, 1973). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Brigham Young University Studies, Vol.22, Winter 1982, #1, p.31-45, (& some of the notes), *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler. *The Lost Books of The Bible & The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), see *The First Book of Adam & Eve*, also called, *The Conflict of Adam and Eve with Satan*. Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), vol. 1: *Old Testament and Related Subjects*, (1986), 156–7. Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2009), 83–97. *The Hymn of the Pearl*. See also: Dr. Huge W. Nibley, *Temple & Cosmos*, (Salt Lake City & Provo, Utah: Deseret Book, & F.A.R.M.S., 1992), 108. *The Ante-Nicene Fathers*, Vol.2, p. 9-13, 18-19, 36-37, & 44-55, *Shepherd of Hermas*. *The Ante-Nicene Fathers*, vol. 2, p. 215–17, 222–24, 263, 265–66, 581–3, etc. Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994). Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). Millia Davenport, *The Book of Costume*, (New York: Crown Publishing, Inc., 1948 & 1976), vol. 1, p. 79–373, etc. Vincent Cronin, *Mary Portrayed*, (London, England: Darton, Longman & Todd, 1968). Darell Thorpe, *The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims In Early to Later Christian Mysteries*, (Salt Lake City, Utah: R.H. & P.S., an unpublished research paper for a college class. HIS 190-01 Spec. Studies. Instructor: Marianne McKnight. Student: Darell Thorpe, Winter 1997, Salt Lake Community College, Winter Quarter, 1997). Darell Thorpe, *THE ARMOR OF GODS- PROTECTIVE SKINS OR GARMENTS IN HISTORY AND COLOR SYMBOLISM*, (SLC, Utah: R.H & P.S., rough draft, revised 9-1-2013). *Revelation 19:8*. Roger Adam, *Baptism for the Dead*, 1977, p.51, & 61, n. 5- Danielou, *Liturgy*, 13, citing Theodore's commentary on the sacrament of baptism. Darell Thorpe, *Holy & Protective Garments in Historic Christianity: Symbols of Deification, Resurrection, Clothed in Righteousness* [Kindle Edition, 2011]. See also internet article by Darell Thorpe, by scrolling down to: Passover, Easter & Garment Types of Deification in the Resurrection, (Easter Sunday, 4-8-2012). <http://drivetimearchive.blogspot.com/>
- 3307- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, NY: Oxford Un. Press 2010, 111, 346, n.43: Augustine, 2 Books on Genesis against the Manichees, *De Genesi adversus Manichaeos*, II.3.4-5, in *On Genesis*, trans. Roland J. Teske (Wash. D.C.: Catholic Un. of America Press, 1990), 96–98.
- 3308- J. G. Davies, *The Architectural Setting of Baptism*, (Lon. Eng.: Barrie & Rockliff, 1962), 26, 38, 40–41.
- 3309- Roger J. Adam, *Baptism for the Dead*, (SLC, Utah: LDS Church Historical Library, Archives, call slip number Res; M234. 62, R216, an unpublished thesis for the degree of Doctor, 1977), p. 58, see note 26 on page 62, Gregory the Great, *Ad Fabiolam*, Epistle cxxvii, 54. *The Nicene & Post-Nicene Fathers*, 13:3, Ep.6.
- 3310- Internet posting, at Temple Studies, *Sustaining & Defending the LDS Temple*, posted by Bryce Haymond on February 8, 2008, concerning: An exhibition back in 2000 at The Israel Museum, Jerusalem, which was curated by Yael Israeli and David Mevorah, shows artifacts from the early years of the Christian church. The exhibition was entitled "The Cradle of Christianity" Point 6. See link, that may or may not still be working at this time of reading: <http://www.templestudy.com/2008/02/08/an-early-christian-church-exhibit/>
- 3311- Walter Lowrie *Art in the Early Church* pl.121. *Iconography of Christian Art* Gertrud Schiller Vol.I, fig.376. *Zech.3:1-4*. Behold the Christ, Roland Bainton p.79, fig.76. Rev.7:14-17 Christ Lore, Fredk. Hackwood, 117. *Baptism For the Dead*, Roger Adam, pl.16, p.29, n.23, Cote, *Archaeology*, 53; *Ad Fabiolam*, Ep. cxxvii.
- 3312- Willaim N. Guthrie, D.D., *The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, Inc., 1927; World Bible Publishers, Inc.), Intro., vii-viii.
- 3313- *The Forgotten Books of Eden, The First Book of Adam and Eve*, p. 12–13.
- 3314- *The Forgotten Books of Eden, The First Book of Adam*, 28. The narrative goes on to say that satan had really not wished to raise Adam on high as he claimed that he did, for he really had it in his mind "...to make thee come out of light into darkness; and from an exalted state to degradation; from glory to abasement; from joy to sorrow;..." etc. (*The Forgotten Books of Eden, The First Book of Adam & Eve*, p.30). Satan had really sought to pull down Adam & Eve further than where they were really at then in their fallen conditions. For rather than bringing them towards deification, as he had claimed that he would do. He really had intended to drag them down towards demonification, where they would become like unto him & his demons. The narrative says that God warned Adam saying: "...know that it [the fire in hell] will encompass about both thee and thy seed," [descendants] "when ye hearken to his behest; that he will plague you with fire; and that ye shall go down into hell after ye are dead.... There shall be no deliverance from it for you, but at My coming;... [for until then the fire will be too great to pass through] "...until My Word shall come that will make a way for thee on the day My covenant is fulfilled. There is no way for thee at present to come from hence to rest, not until My Word comes, who is My Word. Then will He make a way for thee, and thou shalt have rest." (Ibid., p.30). This narrative later goes on to say how that the Word came to Adam & Eve had them cloth themselves in a garments made out of the skins of sheep. (Ibid., p.33). And then taught them

a type & similitude. In that satan had caused them to lose their garment of light & glory. "...This is he who promised you majesty and divinity. Where, then is the beauty that was on him? Where is his divinity? Where is his light? Where is the glory that rested on him? Now his figure is hideous; he is become abominable among angels; and he has come to be called Satan...." (Ibid., p.34). The narrative says that the Word said to Adam & Eve that satan had intended on taking away their earthly garment of sheep-skins, and destroy it. Could this garment have helped to protect Adam & Eve against the powers of the devil & his fallen angels? The Word again ask them, what is his (satan's) beauty that you should listen to him. Adam and Eve are also clothed in other garments. (Ibid., p.34). Other angels are said to have come down to Adam and Eve. (Ibid., p.36). Adam says to these angels: "O Spirits, who wait upon God, look upon me, and upon my being unable to see you! For when I was in my former bright nature, then I could see you..." (Ibid., p.36). Adam again notes that he had lost his former bright nature because he had transgressed God's commandment. He asks the angels to restore him to his former state of glory. But the angels point out that he had fallen because he had listen to satan and had believed that satan would fulfil all he had promised him. Later, Adam again was seeking to be restored to his former state of glory, where he would once again be clothed in a garment of light. (Ibid., pp.37-42) There is further references to anointing, garments, & prayer gestures with up-lifted hands. (Ibid., pp.68-74). Included in with this collection of books, is one entitled: "The Book of the Secrets of Enoch". (Slavonic version). God says to Michael to anoint Enoch and cloth him in a garment of glory. (Ibid., p.89). A Swede by the name of Widengren is said to have written a book about the "Sent One", Nibley tells us. "...We meet with the 'sent one' most frequently and most dramatically in the story of Adam. 'After the physical Adam was created, a messenger was sent to the head of all generations (that is, Adam), and at his call, Adam awoke and said, 'How the precious, beautiful life has been planted in this place. But it's hard for me down here.'" The "sent one" then reminded Adam, "But your beautiful throne still awaits you, Adam...." [Adam is asked why he sits there complaining when all this was for his good, then the messenger says], "...I have been sent down to teach you, Adam, and to free you from this world. Listen and return to the light."... "The Ginza (488) tells how when Adam stood praying for light and knowledge, a helper came to him and gave him a garment and said to him," "Those men who gave you the garment will assist you throughout your life until you are ready to leave the earth." (Old Testament And Related Studies, by Dr. Hugu Nibley, (The Collected Works of H.N.: Vol.1), 1986 Deseret Book Co., SLC., Ut., & F.A.R.M.S., Provo Ut., 152-3). A 17th century A.D. woodcut depicts an angel coming down out of heaven to visit Adam & Eve. He hands a garment to each of them. The angel's right hand is raised up as if to bless them, (or perhaps, to teach them a sign-gesture, as part of an oath?). "The Russian tradition of Picture Bible goes back to German models, but in many scenes the Russian view was a 17th century woodcut, a benevolent angel hands clothes to Adam and Eve before they are expelled from Eden." (The Christian World, Edited by Geoffrey Barraclough, 1981 Thames & Hudson, LTD., Lon., Pub. Harry N. Abrams, Inc., N.Y., p.119). Adam & Eve play an important part in early to later Christian mystery dramas, which included baptism. In such an ordinance, a garment is given to those who pass through the mysteries (= ordinances). (Baptism for the Dead, by Roger Adam, 1977, (Thesis located in the SLC LDS Church Lib.), 46-50, etc.

3315- Archaeological Discoveries, Relative to the Judaeo-Christians, Historical Survey by Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, p.165-170, & fig.39, on p.166, Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278); Byzantine and Russian Painting, Kostas Papaioannou, Translated by Janet Sondheimer, Pub. by Funk & Wagnalls, NY, p.82-3, & 90-1; Christ Lore, Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church, by Fredk. WM. Hackwood, F.R.S.L., Pub. in Lon. 1902, Elliot Stock, repub. by Gale Research Co. Book Tower, Detroit, 1969, p.117, "Washing in the Blood of Christ. From an old Florentine tract in defense of Savonarola." And: The Encyclopedia Of Visual Art, Biographical Dictionary of Artists, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol.6, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. Nouveau Musee des Beaux-Arts, Le Havre". This art work shows a number of things of interest. The soul or spirit of one of the persons to Christ's right, who was also crucified along side of him, & who had acknowledged Christ & asked Him if He would remember him when he had entered His kingdom. (Luke 23:32-43). This person's spirit, upon this person's death, is depicted in the arms of an angel. While dark colored demons come to take away the soul or spirit of the other malefactor who had nailed on Christ, & who was crucified to the left hand side of Christ. (The Encyc. Of Vis. Art, Vol.6, p.32.) At the foot of the cross, is a scull, which may perhaps be a traditional symbol for the tradition of Adam's grave. Ivory Carvings In Early Medieval England, by John Beckwith, 1972, Harvey Miller & Medcalf, p.84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria and Albert Museum [Cat. 88]". Another scull is depicted here at the foot of the cross.

3316- Baptism for the Dead, Roger Adam, 1977, p.51, & 61, n.5, Danielou, Liturgy, 13, citing Theodore's commentary on the sacrament of baptism.

3317- Charles T. Wood, The Age of Chivalry, Manners and Morals 1000--1440, (NY, U.S.A.: & London, England: Un. Books, CR 1970 by George Weidenfeld & Nicolson LTD). Grant Uden, A Dictionary of Chivalry, (New York: Thomas Y. Crowell Company, 1968, illustrations by Pauline Baynes, 1968). Jonathan Alexander and Paul Binski, (Editor), Age of Chivalry, Art in Plantagenet England 1200--1400, (Weidenfeld and Nicolson, London: Royal Academy of Arts, London, 1987). The National Geographic: The Age of Chivalry, (USA: National Geographic Society, 1969). Andrea Hopkins, Knights, (Chancellor Press, 1999), 13, 22, 31--32, 39--43, 70--97. Frances Gies, The Knight In History, (NY, etc., Harper & Row, Perennial Library, 1984), 26--27, 57, 122--23, etc.

3318- E. S. Drower, (Dr.) The Secret Adam, A Study of Nasoraean Gnostic, (London, England: Oxford University Press, 1960), 24. See also: Creation: Adam & Eve, Gate of Paradise, Battistero di San Giovanni, Florence, Lorenzo Ghiberti, 1378 --1, 12-1455. See link that might or might not still be workings, as links can be taken down. https://upload.wikimedia.org/wikipedia/commons/6/6d/Wga_ghiberti_creation_of_adam_and_eve.jpg - Deutsch: Fresko Stufenleiter der Tugenden an der Kirche im Kloster Sucevita. Photo, Dirk D. 6-21-2012, https://commons.wikimedia.org/wiki/File:Fresko_Stufenleiter_der_Tugenden.jpg - Other examples of what could be the pre-existing Christ involved in the Creation drama, which often include different types of hand & wrist grasping between Adam & Eve, are: Hjembæk. c.1475. (M-K 11-091) Creation of Adam and Eve. And: Gjerrild. c.1500. (M-K 10-006) Creation of Eve. And: BIBLE German Nuremberg Anton Koberger 17 February 1483 God, or possibly Christ, because God the Father is up above, with a gray beard, symbolic of being older, and the Father, while down below, Christ with a dark beard, pulls Eve out Adam's side, by hand clasping. Also: Meister Bertram von Minden, 1375-1383, the pre-incarnate Christ with Adam & Eve. See also: Douglas McCready. He Came Down From Heaven: The Preexistence of Christ and the Christian Faith. Downers Grove: Inter Varsity, 2005. To mention some examples, see other sources, elsewhere.

3319- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 52–55, foot note 5 on p. 55, 317 in Bibliography, make reference to: Eustache Deschamps, *Oeuvres complètes*, ed. De Queux de Saint Hilaire et G. Raynaud, Société des anciens textes français, II vols., 1878–1903.

3320- J. G. Davies, *The Architectural Setting of Baptism*, (Lon., Eng.: Barrie & Rockliff, 1962), 92, n. 1: The C. S. I. baptismal rite, restores both the giving of the white robe & lighting candles, & the revised order given by Archbishops' Liturgical Commission.

3321- Clement of Alexandria, 3rd century, wrote how the garment is a symbol of Christ. "And I will be" He [Christ] says, "their Shepherd," and will be near them, as the garment to their skin. He wishes to save my flesh by enveloping it in the robe of immortality, and He hath anointed my body." (ANF, 2:231, Clement of Alexandria, *The Instructor*, book 1, chap. 9). Historic Christian art show people whitening their robes in Christ's blood as it flows from cross (Rev. 7:13 -15). In the *Forgotten Books of Eden*, 1st Book of Adam & Eve: Adam & Eve cloth themselves in garments made out of skins of sheep. Garments, placed upon early Christian catechumens at baptism = "the garment of skins placed upon Adam." (Roger Adam, *Baptism for the Dead*, 1977, p.51, & 61, n. 5- Danielou, *Liturgy*, 13, citing Theodore's commentary on the sacrament of baptism). 3rd cent., Clement of Alexandria, wrote how the garment is a symbol of Christ. "And I will be" He [Christ] says, "their Shepherd," and will be near them, as the garment to their skin. He wishes to save my flesh by enveloping it in the robe of immortality, and He hath anointed my body." (ANF, 2:231, Clement of Alexandria, *The Instructor*, book 1, chapter 9). The *Forgotten Books of Eden*, Edited by Rutherford H. Platt, Jr., Assistant Editor J. Alden Brett, Pub. by Alpha House, Inc., 1927, U.S.A., *The First Book of Adam & Eve*, this narrative say how the Word, or pre-mortal Christ, came to Adam & Eve had them cloth themselves in garments made out of the skins of sheep (p.33). And then taught them, a type & similitude. In that Satan had caused them to lose their garment of light & glory. "...This is he who promised you majesty and divinity. Where, then is the beauty that was on him? Where is his divinity? Where is his light? Where is the glory that rested on him? Now his figure is hideous; he is become abominable among angels; and he has come to be called Satan...." (Ibid., p.34). The narrative says that the Word said to Adam & Eve that Satan had intended on taking away their earthly garment of sheep-skins, and destroy it. Isaiah 1:18: "Come now, & let us reason together, saith the LORD: though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool." In an internet article: *Mighty Peace Masonic Districe*, Ancient Free & Accepted Masons, Grand Lodge of Alberta, concerning masonic color symbolism & white, we read how: "In the [Masonic] Craft and throughout the world it [the color white] is a natural emblem of purity, truth, innocence, and hope. It is first met in Freemasonry in the white lambskin apron, which is the badge of innocence and bond of friendship. It can also be symbolic of regeneration or resurrection. Biblical references in support of this are many." Black has different meanings in different historical settings, & is said in this article to be traditionally for grief, mourning, sorrow, but also "silence and secrecy." (From: 'Talks on Freemasonry' W. Bro. Kenneth J. Tuckwood, District Chairman of Masonic Education 2002-2003 UGLE, (see link that might or might not still work): http://www.mightypeace.ca/masonic_colors.htm).

E. Cecil McGavin wrote of "The Discovery of the High Priest's Vestments". "...A few years ago Bishop E. P. Pectol, of Torrey, Wayne County, Utah, was excavating in the sand-covered ruins of an ancient Indian village and found several articles of clothing made from buckskin. Mr. Frank Beckwith, a non-Mormon, was among the first to call attention, through the public press, to this remarkable discovery. He did not scruple to label these ancient articles of wearing apparel "The High Priest's Vestment." Soon after its discovery Bishop Pectol wrote this description to Mr. McGavin, among other things the "robe" "...By the mark we call the left breast mark is a patch of splendid workmanship, indicating that this mark was wanted or it also would have been patched over. Placing this mark at the breast and letting the skin fall as it naturally would, a mark appears in the proper place. Now from the left breast, passing the skin under the arm and then over the right shoulder, a perfect right breast mark appears at the right place. Four belts of equal length that would fasten this robe to the body were in the bundle. We liken these to the girdle. A skin tanned with the hair on we call the apron, and another smaller one we call the cap. The marks are in the robe. Whether this is a coincidence or not, you can use your own judgment as well as I. If this is truly intended for the purpose it suggests, then the shields I have represent the remainder of the Temple ordinances." (Mormonism & Masonry, by E. Cecil McGavin, Pub. by Stevens & Wallis, Inc., S.L.C., Ut., 1947, p.72-3). Veils and Garments having the same types of symbols on them, & being made out of animal skins, also shows up in ancient Christianity too. See also: Exodus 36:14, 19, 35; 39:34. Some of garments are said to have marks or symbols on them, & it is possible that a Coptic Christian tunic (shirt) may have markings very similar to other markings found on garments found in other parts of the world. There is a tunic-shirt that has been dated "4th to 5th cent." AD. A navel mark can be seen (-). But also over the left breast area, is a faded (V) mark, or possible symbol. On the side of the right breast area is what just might be a reverse (L) mark or symbol, but this one has faded out, & is hard to discern, & therefore it could also be just folds in this ancient garment. The Coptic Christians believed that "The dead" are "dressed in the clothes they had worn in life, . . . Women often had their heads covered with a veil or kerchief; men wore a cap." Ludmila Kybalova, *Coptic Textiles*, (Artia, Prague: Paul Hamlyn Ltd., 1967), 34, 68-69, fig.15-16. Possible marks or symbols in Tunic, 4 or 5th century, Pushkin Museum, Moscow; Inventory # 5823. Purchased in Egypt by V.S Golenishchev. Brigham Young University Studies, vol. 22, Winter 1982, #1 pp. 31-45, St. Ambrose, Hamman, *Traite des Mysteries in L' Initiation Chretienne*, p.74. Heb. 10:16-22. Art & Mankind (Larousse Encyc. Of Renaissance & Baroque Art), Gen. Ed., Rene Huyghe, Excal., Bk., N.Y., pp.49-50, fig.78; Signs & Symbols In Christian Art, by George Ferguson, p.209, XI. Frescoes Of The Church Of The Assumption At Volotovo Polye, text by L. A. Alpatov, 66; *The Nicene & Post-Nicene Fathers* = (N&PNF) Vol. 7, p.91, etc.; *The Art & Architecture of Russia*, George Heard Hamilton, 1954 & 75, Penguin Bks., p.105; *Origines sive antiquitates Ecclesiasticae*, Bingham, Halle, 1727, vol. iii, p.215; *A Short History of Tapestry*, by Eugene Muntz, p.56-8; *The Painted Churches of Cyprus*, by Andreas & Judith A. Stylianou, p.131, fig.66, p.169, fig.92, p.200, fig.113, p.260, fig.151, p.291, fig.172, p.335, fig.199, p.356-7, figs. 211-12, p.450, fig.267. Timothy Ballard, *The American Covenant, One Nation Under God*, Volume I, *Discovery Through Revolution*, (NY: Digital Legend, 2011), 318, Templars wore tight sheepskin undergarments, which were symbolic of their vows. Masons also wear white sheepskin aprons, which they were told represented a badge of innocence. See also: Matthew B. Brown, *Girded about with a Lambskin*, *Journal of Book of Mormon Studies*, (Provo, Utah: Maxwell Institute, 1997), vol. 6, Issue 2, p. 124-151. Various traditions hold that different Old Testament Prophets, Elijah, Elisha, Ezekiel the temple priest, and several early Christian Saints wore sheepskin clothing. See: F. F. Bruce, *The Epistle to the Hebrews*, rev. ed. (Grand Rapids: Eerdmans, 1990), 329 n. 291; William L. Lane, *Hebrews 9—13* (Dallas: Word Books, 1991), 391; Janet Mayo, *A History of Ecclesiastical Dress* (London: Batsford, 1984), 17, 27. Genesis 3:21. Sheep skins were some of the animal skins used, in some cases, ritually. See also: Rutherford H. Platt Jr., ed., *The Forgotten Books of Eden* (Cleveland: World Publishing, 1927), 33—34; Graves and Patai, *Hebrew Myths*, 77—78. Revelation 7:13—14, white garments worn by the Saints, ritually connected to animal skins types, the sacrificial Lambs of the Law of Moses. Animal skins, the leather for Adam and Eve's clothing, possibly obtained through ritual sacrifice of an animal. This was a type and shadow of the future sacrifice of Jesus Christ, the Lamb of God, so often mentioned in the Book of

Mormon. See Robert S. Candlish, *Studies in Genesis* (Grand Rapids: Kregel, 1979), 81—82; Franz Delitzsch, *A New Commentary on Genesis* (Minneapolis: Klock & Klock, 1978), 1:171; Adam Clarke, *Clarke's Commentary* (Nashville: Abingdon, 1977), 1:55; Matthew Henry and Thomas Scott, *Commentary on the Holy Bible*, (Nashville: Nelson, 1979), 1:14. Moses 5:5—7 and Abel's sacrifice of sheep (Moses 5:17, 20). Jacob's ritualistic investiture with sacrificial goatskins in the blessing of the firstborn son. See also: Susan Ackerman, "The Deception of Isaac, Jacob's Dream at Bethel, and Incubation on an Animal Skin," in *Priesthood and Cult in Ancient Israel*, ed. Gary A. Anderson and Saul M. Olyan (Sheffield: JSOT, 1991), 92—120; see Genesis 27:15—16. Hebrew tradition, Jacob was dressed in the priestly robes of Adam. Ginzberg, *Legends of the Jews*, 1:332. The whitening, purification types, or ritualistic washing of animal skins as types of Christ washing away of sins, is also part of the animal skins color garment symbolism ritualistic settings. Fuller's soap was a type of the Messiah's cleansing powers. Fuller's soap was used to clean woolen clothing before it was made into garments. Malachi 3:2, prophetically says that the Messiah is like a refiner's fire, and like fullers' soap. What does soap do, it cleans. In ancient Messiah's atonement types, what are being cleaned off spotted ritualistic animal skin garments are the spots of sins. Isaiah 1:16-18: "Wash you, make you clean; put away the evil of our doings from before mine eyes; cease to do evil; Learn to do well; seek judgment, relieve the oppressed, judge the fatherless, plead for the widow. Come now, and let us reason together, saith LORD: though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool." Note the ritualistic washing of animal skins types, with the mention of wool. Also, all throughout the law of Moses & The Book of Mormon prophetic types of Christ, is spotless garment types in unblemish lambs, unspotted lambs, the Lamb of God that is to be without spots or blemishes. Exodus 12:5, 21; Leviticus 14:10; 23:12. Ex. 12:3-17; Isa. 53:1-12; John 1:29, 36, Acts 8:32-35; 1 Pet. 18-20; Rev. 5:12-13, 7:13-17, 13:8, 19:7-9, 21:9-27, 22:3. As the garment or animal skins of life are put on to cloth the ancients of their nakedness, & as they were worn, they got soiled, stained, spotted as life went on. The hands becoming soiled, or bloody by choices, the blood & stains on the garments or animal skins need to be washed away. This is the ritualistic types that early to later Christian used as illustrations on how they would be cleaned of their sins. There are many art works that show below Christ on the cross, different ones washing their garments or clothing in the stream of Christ's blood that flows down from Christ crucified. See: Byzantine and Russian Painting, Kostas Papaioannou, Trans. by Janet Sondheimer, Pub. by Funk & Wagnalls, N.Y., pp. 82-3, & 90-1; Christ Lore, Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church, by Fredk. W.M. Hackwood, F.R.S.L., Pub. in Lon. 1902, Elliot Stock, repub. by Gale Research Co. Book Tower, Detroit, 1969, p. 117, "Washing in the Blood of Christ. From an old Florentine tract in defense of Savonarola." And: The Encyclopedia Of Visual Art, Biographical Dictionary of Artists, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol. 6, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. Nouveau Musee des Beaux-Arts, Le Havre". This art work shows a number of things of interest. The soul or spirit of one of the persons to Christ's right, who was also crucified along side of him, & who had acknowledged Christ & asked Him if He would remember him when he had entered His kingdom. (Luke 23:32-43). This person's spirit, upon this person's death, is depicted in the arms of an angel. While dark colored demons come to take away the soul or spirit of the other malefactor who had nailed on Christ, & who was crucified to the left hand side of Christ. (The Encyc. Of Vis. Art, Vol. 6, p. 32.) At the foot of the cross, is a skull, which may perhaps be a traditional symbol for the tradition of Adam's grave. See also: Ivory Carvings In Early Medieval England, by John Beckwith, 1972, Harvey Miller & Medcalf, p. 84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria and Albert Museum [Cat. 88]". Another skull is depicted here at the foot of the cross. Washing clothing in blood types is mentioned in Genesis 49:11-12, in the King James Version, "washed his garments in wine; and his clothes in the blood of grapes". Which reminds us of Christ trampling in the wine press alone, where they would crush grapes, the fluid would flow down into containers. This was a type of Christ's working out the atonement alone. In some art works, Christ is in the wine press, while people wash their garments in the stream of blood color grape fluid flowing from Christ's work to crush and trample the juice from the grapes. Rev. 14:19-20; Isaiah 63:3, New International Version: "I have trodden the winepress alone; from the nations no one was with me. I trampled them in my anger and trod them down in my wrath; their blood spattered my garments, and I stained all my clothing." New Living Translation: "I have been treading the winepress alone; no one was there to help me. In my anger I have trampled my enemies as if they were grapes. In my fury I have trampled my foes. Their blood has stained my clothes." English Standard Version: "I have trodden the winepress alone, and from the peoples no one was with me; I trod them in my anger and trampled them in my wrath; their lifeblood spattered on my garments, and stained all my apparel." King James Bible - Cambridge Edition: "I have trodden the winepress alone; and of the people there was none with me: for I will tread them in mine anger, and trample them in my fury; and their blood shall be sprinkled upon my garments, and I will stain all my raiment." See also: Karen Boren and Teri Williams, *Messiah of the Winepress: Christ & the Red Heifer*, (Beit Parah Pub., 2002). Like the garments that are to be washed clean of the spots of sins, in this Messiah prophetic type, the Red Heifer is to be spotless. "If we wish to understand the power of Christ's blood, we should go back to the ancient account of its prefiguration in Egypt. "Sacrifice a lamb without blemish," commanded Moses, "and sprinkle its blood on your doors." If we were to ask him what he meant, and how the blood of an irrational beast could possibly save men endowed with reason, his answer would be that the saving power lies not in the blood itself, but in the fact that it is a sign of the Lord's blood. In those days, when the destroying angel saw the blood on the doors he did not dare to enter, so how much less will the devil approach now when he sees, not that figurative blood on the doors, but the true blood on the lips of believers, the doors of the temple of Christ. If you desire further proof of the power of this blood, remember where it came from, how it ran down from the cross, flowing from the Master's side. The gospel records that when Christ was dead, but still hung on the cross, a soldier came and pierced his side with a lance and immediately there poured out water and blood. Now the water was a symbol of baptism and the blood, of the holy Eucharist. The soldier pierced the Lord's side, he breached the wall of the sacred temple, and I have found the treasure and made it my own. So also with the lamb: the Jews sacrificed the victim and I have been saved by it." "There flowed from his side water and blood." Beloved, do not pass over this mystery without thought; it has yet another hidden meaning, which I will explain to you. I said that water and blood symbolised baptism and the holy Eucharist. From these two sacraments the Church is born: from baptism, "the cleansing water that gives rebirth and renewal through the Holy Spirit," and from the holy Eucharist." (From the Catecheses by Saint John Chrysostom, bishop. <http://liturgyhours.wordpress.com/>). The hands do a lot of the sinful acts, the feet walk in the paths of sins, which is why there are washing of hands & feet in ancient mystery religions, including Jewish, early to later Christianity, & Roman mystery religions & Islamic washing rites. Cain having bloodied his hands with the first murder, marked & spotted his animal skins with the sin of murder. Thus, he was cursed & marked. These are the ancient types, rather than the traditional ones that have been passed down, that falsely claims that Cain's actual skin color was changed to darker colors. It is more likely that the mark mentioned, related to ancient color garment animal skins types. Curses be Canaan, (Gen. 9:25), how that Canaan would be a servant, (verse 25), this was used by Christians of slavery days, to justify that the black skin Africans were destined to be slaves. Josephus, the Jewish Historian of the 1st century A.D., wrote that when the Essense would assemble, they would "put on linen aprons, and bath in cold water." This he suggests, was part of their "rite of purification." Their rites also included "white

sacred garments" too. In *The Forgotten Books of Eden*, *The First Book of Adam & Eve*, the narrative says how Adam & Eve had made fig-leaves and covered themselves & hid from God. "...Seest thou not these figs and their leaves, with which we covered ourselves when we were stripped of our bright nature?" Adam says to Eve, (p.25). Adam again mentions how they were "stripped of their bright nature". The Word (or the pre-existing Christ) again came to Adam and mentions the covenant he had made with them. And goes on to later speak of the road or way back into the Kingdom of Heaven. He was not going to be allowed to go in just yet, but was given the promise that he and his righteous descendants would be allowed to enter into the Kingdom. Christ is said here to have also promised to one day descend into hell. "...I shall descend into hell, and break the gates of brass, and bruise in pieces the kingdoms of iron. Then will I in mercy save thy soul and the souls of the righteous, to give them rest in My garden. And that shall be when the end of the world is come. And, again, as regards the Water of Life thou seekest, it will not be granted thee this day; but on the day that I shall shed My blood upon thy head in the land of Golgotha. For My blood shall be the Water of Life unto thee, at that time, and not to thee alone, but unto all those of thy seed who shall believe in Me; that it be unto them for rest for ever." (26-8). Again this narrative seems to give itself away as being a later Christian work, than one of very ancient antiquity. For a tradition is hinted to here in the words: "...I" [Christ] "shall shed My blood upon thy" [Adam's] "head in the land of Golgotha. For My blood shall be the Water of Life unto thee, at that time, and not to thee alone,..." (28). In *The Forgotten Books of Eden*, *The First Book of Adam & Eve*, we see hints to a traditional place of burial for which Adam's body is said to have been laid to rest in the earth. That place, according to later Christian traditions, which is also reflected in early to later Christian art works, was Golgotha. Thus, Adam's skull is often depicted at the foot of the cross, and Christ's life giving blood flows down upon Adam's skull, and eventually, Adam is said to have been resurrected out of this traditional burial place. Some art works show Christ's blood flowing down into an open pit (symbolic in many cases of the underworld, the place of Adam's grave, perhaps even limbo, & hades). This bloody flowing stream of Christ's blood washes over those who stand under it as it flows down from Christ on the cross. Another faded and somewhat legendized fragment for a baptism for the dead? Those who have thus washed themselves in the blood of Jesus, come out of captivity. In some cases, different concepts of the descent of Christ into the spirit prison, shows up too, in some art works that depict this traditional place of Adam's grave. Some art works, (which may have been based on Rev.7:13-15, Isa.1:15-20, show people washing themselves, &, or their robes or garments in a stream of blood which flows down from Christ on the cross. There is a lot of symbolic meaning behind all this of course. But its interesting to note how such symbolical passages were later literalized by many later Christian artists. When we also consider the use of garments & robes in early Christian mystery dramas, (or ordinances). And the symbolical connections of garments & robes with the descent, baptism, & baptism for the dead, washings & anointings, the resurrection, & deification, etc. We might wonder if such garments & robes in some of these later depictions of this kind could be considered as being possible faded & legendized hint to the garments & robes of the mysteries too? The narrative goes on to say that satan had really not wished to raise Adam on high as he claimed that he did, for he really had it in his mind "...to make thee come out of light into darkness; and from an exalted state to degradation; from glory to abasement; from joy to sorrow;..." etc. (30). Satan had really sought to pull down Adam & Eve further than where they were really at then in their fallen conditions. For rather than bringing them towards deification, as he had claimed that he would do. He really had intended to drag them down towards demonification, where they would become like unto him & his demons. The narrative says that God warned Adam saying: "...know that it" [the fire in hell] "will encompass about both thee and thy seed," [descendants] "when ye hearken to his behest; that he will plague you with fire; and that ye shall go down into hell after ye are dead.... There shall be no deliverance from it for you, but at My coming;... [for until then the fire will be too great to pass through] "...until My Word shall come that will make a way for thee on the day My covenant is fulfilled. There is no way for thee at present to come from hence to rest, not until My Word comes, who is My Word. Then will He make a way for thee, and thou shalt have rest." (30). This narrative later goes on to say how that the Word came to Adam & Eve had them cloth themselves in garments made out of the skins of sheep. (33). And then taught them a type & similitude. In that satan had caused them to lose their garment of light & glory. "...This is he who promised you majesty and divinity. Where, then is the beauty that was on him? Where is his divinity? Where is his light? Where is the glory that rested on him? Now his figure is hideous; he is become abominable among angels; and he has come to be called Satan...." (34). The narrative says that the Word said to Adam & Eve that satan had intended on taking away their earthly garment of sheep-skins, and destroy it. Could this garment have helped to protect Adam & Eve against the powers of the devil & his fallen angels? The Word again ask them, what is his (satan's) beauty that you should listen to him. Adam and Eve are also clothed in other garments. (34). Other angels are said to have come down to Adam and Eve. (36). Adam says to these angels: "O Spirits, who wait upon God, look upon me, and upon my being unable to see you! For when I was in my former bright nature, then I could see you..." (36). Adam again notes that he had lost his former bright nature because he had transgressed God's commandment. He asks the angels to restore him to his former state of glory. But the angels point out that he had fallen because he had listen to satan and had believed that satan would fulfil all he had promised him. Later, Adam again was seeking to be restored to his former state of glory, where he would once again be clothed in a garment of light. (37-42) There is further references to anointing, garments, & prayer gestures with up-lifted hands. (68-74). *Archaeological Discoveries, (Relative to the Judaeo-Christians), Historical Survey by Ignazio Mancini, O.F.M., Pub. Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, 165-70, & fig.39, p.166, Adam under Calvary, medieval miniature of Valenciennes, (from LTS 1965, p. 278).*

3322- Demonification, the complete opposite of deification, is found in historic Christian types & writings. It's also illustrated in art works too. In *The Forgotten Books of Eden*, Edited by Rutherford H. Platt, Jr., Assistant Editor J. Alden Brett, Pub. by Alpha House, Inc., 1927, U.S.A., *The First Book of Adam & Eve*, the narrative tells how Satan had really not wished to raise Adam on high, as he claimed that he did, for he really had it in his mind "...to make thee come out of light into darkness; and from an exalted state to degradation; from glory to abasement; from joy to sorrow;..." p.30. Satan had really sought to pull down Adam & Eve further than where they were really at then in their fallen conditions. For rather than bringing them towards deification, as he had claimed that he would do. He really had intended to drag them down towards demonification, where they would become like unto him & his demons. The narrative says that God warned Adam saying: "...know that it" [the fire in hell] "will encompass about both thee and thy seed," [descendants] "when ye hearken to his behest; that he will plague you with fire; and that ye shall go down into hell after ye are dead.... There shall be no deliverance from it for you, but at My coming;... [for until then the fire will be too great to pass through] "...until My Word shall come that will make a way for thee on the day My covenant is fulfilled. There is no way for thee at present to come from hence to rest, not until My Word comes, who is My Word. Then will He make a way for thee, and thou shalt have rest." (Ibid., p.30).

3323- Deification is the early to later Christian concept, that the saints, in the after life heavenly realms, would become like Christ, become gods or goddesses, rank below Christ & the Godhead. The virgin Mary is deified as queen of heaven, passing through a heavenly coronation ceremony as she is being deified. Garments are part of heavenly coronation ceremonies & are illustrated in art in historic Christianity. Diverse versions of deification are seen in how different sects interpreted & argued over what perfection & deification meant, and what the saved

would become like in the eternities. Darell Thorpe, *Ye are gods. . . Children of the Most High, Deification & Perfection as the Ultimate Reward & Destiny for the Righteous in Eternity*, (Salt Lake City, Utah: Religious, Historical & Polemical Studies, January 2000, research file, un-published).

3324- Isa.1:16-20; Rev.3:4-5; 7:14; 19:8; Jude 23-24; Eph.5:26-27; 6:10-19; 2 Cor.5:1-10. Enoch fell down and worshiped. "...Thereupon the archangel Michael divested him of his earthly robes, and anointed him with oil from the tree of mercy, and clothed him in the raiment of God's glory, and he became like one of the glorious inhabitants of the celestial regions." (Charles and Morfill, *The Secrets of Enoch*. Angelo S. Rapoport, *Ancient Israel Myths & Legends*, (NY: Bonanza Books, 1987), 1:23, & note 1. Clement of Alexandria, early Christian Fathers, 153-193-217 AD. The Ante-Nicene Fathers, 2:199-200, 206, 215-17, 231, 263, 266, 374, 437, etc.

3325- ANF, vol. 2, p.231, Clement of Alexandria, A.D. 153-193-217, *The Instructor*, Book 1, chapter 9.

3326- Liturgical Vestments, <http://www.fisheaters.com/vestments.html> In the New Testament, Pilate washed his hands at Christ's trial, symbolic of showing the people that he was innocent of the blood of Christ which the mob sought to take. He knew that they would understand this act. Darell Thorpe, *The Armor of Gods, (Protective Skins or Garments In History & Color Symbolism*, (Salt Lake City, Utah: Religious, Historical & Polemical Studies, 2012, revised 2013, on line Kindle edition).

3327- Millia Davenport, *The Book of Costume*, (New York: Crown Publishing, Inc., 1948 & 1976), vol. 1, p. 149, fig. 428, homage type hand clasp. Page 236, fig. 662, hand clasping homage being done between Charles V receiving Louis II, Duke of Bourbon, for the county of Clermont, (1378-9, French. (Paris, Bib. Nat. Estampes.). H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and its Bearings on Scriptures*, (New York: Charles Scribner's Sons, 1885), <https://archive.org/details/bloodcovenantap04trumgoog> – Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), volume 1: *Old Testament and Related Subjects*, (1986), Nibley, volume 16: *The Message of the Joseph Smith Papyri, An Egyptian Endowment*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company, 2005, second edition), 461-532. Donald W. Parry, (Editor), Marion D. Hanks, Huge W. Nibley, Adrew F. Ehat, Truman G. Madsen, John M. Lundquist, Stephen D. Ricks, Donald W. Parry, Michael A. Carter, John J. Sroka, John W. Welch, M. Catherine Thomas, William J. Hamblin, Brian M. Hauglid, John A. Tvedtnes, and many others providing research papers, and unpublished works for authors to consider, *Temples Of The Ancient World, Ritual and Symbolism*, (Salt Lake City, Utah: Deseret Book Company, 1994, & Provo, Utah: Foundation For Ancient Research and Mormon Studies). Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010). Ed. by John M. Lundquist, & Stephen D. Ricks, *By Study & Also By Faith*, (Salt Lake City, & Provo Utah: Deseret Book Company & Foundation for Ancient Research & Mormon Studies, F.A.R.M.S., 1990), volumes 1 & 2. Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2009). Brigham Young University Studies, Vol.21, Winter 1981, #1, p. 17, notes 89-92, *The Catholic Liturgy and the Mormon Temple*, by Marcus von Wellnitz. See also, for illustrations of the two ways: *Illuminated Manuscripts From The Library Of Matthias Corvinus*, by Ilona Berkovits, 1964, Pub. by Corvina Press. Budapest, p.71-2, fig.19. Last Judgment (folio 14a, Fig. 19). The Ante-Nicene Fathers, vol. 1, p. 61; Epistle of Ignatius to The Magnesians, chapter 5. Here Ignatius mentions the two ways. Also on p. 148, The Epistle of Barnabas, chapter 18, Barnabas mentions the "two ways" too. Graig Harbison, *A Garland Series, Outstanding Dissertations In The Fine Arts, The Last Judgment in Sixteenth Century Northern Europe: A Study of the Relation Between Art and the Reformation*, (New York & London: Garland Pub., Inc., 1976), for examples of the two ways. Charles De Tolnay, *Hieronymus Bosch*, (Holle Verlag, 1965), pp. 109-115; Joseph Gantner & Marcel Pobe, 1956, *Romanesque Art In France*, (Thames and Hudson), pl. 135, & p. 64; Hughes, 1968, *Heaven and Hell In Western Art*, p. 188-190; Richard Marks and Nigel Morgan, 1981, *The Golden Age of English Manuscript Painting (1200-1500)*, (New York: George Braziller Inc.), fig. III, Portrait of William de Brailes, Cambridge, Fitzwilliam Museum, MS. 330. Detail from a single leaf of the Last Judgment, p.9.

3328- Frances & Joseph Gies, *Daily Life in Medieval Times, A Vivid, Detailed Account of Birth, Marriage and Death; Food, Clothing and Housing; Love and Labor in the Middle Ages*, (New York: Barnes & Noble Books, 1969, 1974, illustrated edition, 1990), 26-29. Gertrude Hartman's *The World We Live In and How It Came To Be, A Pictured Outline of Man's Progress from the Earliest Days to the Present*, (CR 1931 Hartman; New York: The Macmillan Co., 1961): Chapter IX, In Feudal Days; pages 127-142. Robert Fossier (Editor), *The Middle Ages*, (The Cambridge Illustrated History of The Middle Ages I, 350-950), translated by Janet Sondheimer, (Cambridge University Press 1989), p. 435, etc. Heinz Edgar Kiewe, 1967, *The Sacred History of Knitting*, (Oxford, England: Art and Needlework Industrial Limited), chapter 13 entitled: *The Sack Royal 970-1961 A.D. Anointed, King In Divine Right, In the Sack Royal*, p. 57-58, etc. *Paintings in the Louvre*, by Lawrence Gowing 1987, (New York: Stewart, Tabori and Chang), pp. 35 & 167; *Medieval Pageant*, by Bryan Holme, (Thames and Hudson, 1987), pp. 28-29; *Story of Nations*, by Walker Brown, (Holt, Rinehart & Wilson, Inc., 1943), etc., p. 176; *A History of the Middle Ages, 284-1500*, by Sidney Painter, 1953, p. 430. James Harvey Robinson, PH.D., CR 1902, 1903, 1916, 1918, 1919, *Medieval And Modern Times*, (Boston, New York, etc., The Athenaeum Press, Ginn and Co., Proprietors, Boston, U.S.A.) pp. 75-76, see also fig. 23.

3329- Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo & SLC, Utah: FARMS & Deseret Book, 1987), Vol. 3: *The World & The Prophets*, 197, 313, notes 9 & 11: Maximilian Bittner, *Der vom Himmel gefallene Brief Christi in seinen morgenländischen Versionen und Rezensionen*, in *Denkschriften der kaiserlichen Akademie der Wissenschaften: Philosophisch-Historische Klasse 51* (Vienna: Holder, 1906): 71, 107ff.

3330- R.W. Southern, *The Making of the Middle Ages*, Lon.: Folio Soc., 1998, ix, 129, & n.11, Eadmer, *Historia Novorum*, ed. M. Rule, Rolls Series, 114. Nicolas Cheetham, *Keepers of the Keys, A History of the Popes from St. Peter to John Paul II*, NY: Charles Scribner's Sons 1983, 100-113, ch.: *Crusades & Investitures, 1085-1154*.

3331- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 220, foot note 27, Isa. lxiii I, & xxxiv, 6, with that of the passages of Peter of Blois.

3332- Eric Maple, *Superstition & The Superstitious*, South Brunswick, NY: A. S. Barnes & Co., 1972, 105.

3333- Oxford English Dictionary, 1933, Clarendon Press, see White, Pure, p. 70 & 1614.

3334- Ecclesiastes 9:8; Daniel 7:9; 11:35; 12:10; Matthew 17:2; Mark 9:3; Luke 9:29; John 20:12; Act 1:10; Revelation 3:4-5; 18; 4:4; 6:11; 7:9; 13-14.

3335- At a Christian web site, "Riding the Best.com," in the article: "Color Symbolism and Color Meaning in the Bible," concerning black we read how "Black is primarily associated with the negative aspects of human experience..." White "is a color of purity and righteousness." Job 6:15-16; Jude 1:12-13.

3336- Paul Carcus, *The History of the Devil and the Idea of Evil*, (NY: Avenel: Gramercy Books, 1996, orig.pub. in Chicago: Open Court Publishing Co. 1900), 173–179, see p. 178.

3337- Edna Barth, *Lilies, Rabbits, & Painted Eggs, The Story of the Easter Symbols*, NY: Seabury 1970, 44.

3338- Exodus 12:5, 21; Leviticus 14:10; 23:12; "Lamb" are, in many cases, symbolical types of Christ who brought about the atonement, thus Christ was chosen to be the sacrificial lamb before the world began. Ex. 12:3-17; Isa. 53:1-12; John 1:29, 36, Acts 8:32-35; 1 Pet. 18-20; Rev. 5:12-13, 7:13-17, 13:8, 19:7-9, 21:9-27, 22:3.

3339- Byzantine and Russian Painting, Kostas Papaioannou, Translated by Janet Sondheimer, Pub. by Funk & Wagnalls, N.Y., p.82-3, & 90-1; Christ Lore, (Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church, by Fredk. WM. Hackwood, F.R.S.L., Pub. in Lon. 1902, Elliot Stock, repub. by Gale Research Co. Book Tower, Detroit, 1969, p.117, "Washing in the Blood of Christ. From an old Florentine tract in defense of Savonarola." And: The Encyclopedia Of Visual Art, Biographical Dictionary of Artists, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol.6, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. Nouveau Musee des Beaux-Arts, Le Havre". This art work shows a number of things of interest. The soul or spirit of one of the persons to Christ's right, who was also crucified along side of him, & who had acknowledged Christ & asked Him if He would remember him when he had entered His kingdom. (Luke 23:32-43). This person's spirit, upon this person's death, is depicted in the arms of an angel. While dark colored demons come to take away the soul or spirit of the other malefactor who had nailed on Christ, & who was crucified to the left hand side of Christ. (See also: The Encyc. Of Vis. Art, Vol.6, p.32). At the foot of the cross, is a skull, which may perhaps be a traditional symbol for the tradition of Adam's grave. See also: Ivory Carvings In Early Medieval England, by John Beckwith, 1972, Harvey Miller & Medcalf, p.84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria and Albert Museum [Cat. 88]". Another skull is depicted here at the foot of the cross. Washing clothing in blood types is mentioned in Genesis 49:11-12, in the King James Version, "washed his garments in wine; and his clothes in the blood of grapes". Which reminds us of Christ trampling in the wine press alone, where they would crush grapes, the fluid would flow down into containers. This was a type of Christ's working out the atonement alone. In some art works, Christ is in the wine press, while people wash their garments in the stream of blood color grape fluid flowing from Christ's work to crush and trample the juice from the grapes. Rev. 14:19-20; Isaiah 63:3, New International Version: "I have trodden the winepress alone; from the nations no one was with me. I trampled them in my anger and trod them down in my wrath; their blood spattered my garments, and I stained all my clothing." New Living Translation: "I have been treading the winepress alone; no one was there to help me. In my anger I have trampled my enemies as if they were grapes. In my fury I have trampled my foes. Their blood has stained my clothes." English Standard Version: "I have trodden the winepress alone, and from the peoples no one was with me; I trod them in my anger and trampled them in my wrath; their lifeblood spattered on my garments, and stained all my apparel." King James Bible - Cambridge Edition: "I have trodden the winepress alone; and of the people there was none with me: for I will tread them in mine anger, and trample them in my fury; and their blood shall be sprinkled upon my garments, and I will stain all my raiment." See also: Karen Boren and Teri Williams, *Messiah of the Winepress: Christ and the Red Heifer*, (Beit Parah Publishing, 2002). Like the garments that are to be washed clean of the spots of sins, in this Messiah prophetic type, the Red Heifer is to be spotless. In *The Forgotten Books of Eden, The First Book of Adam & Eve*, the narrative says how Adam & Eve had made fig-leaves and covered themselves & hid from God. "...Seest thou not these figs and their leaves, with which we covered ourselves when we were stripped of our bright nature?" Adam says to Eve, (p.25). Adam again mentions how they were "stripped of their bright nature". The Word (or the pre-existing Christ) again came to Adam and mentions the covenant he had made with them. And goes on to later speak of the road or way back into the Kingdom of Heaven. He was not going to be allowed to go in just yet, but was given the promise that he and his righteous descendants would be allowed to enter into the Kingdom. Christ is said here to have also promised to one day descend into hell. "...I shall descend into hell, and break the gates of brass, and bruise in pieces the kingdoms of iron. Then will I in mercy save thy soul and the souls of the righteous, to give them rest in My garden. And that shall be when the end of the world is come. And, again, as regards the Water of Life thou seekest, it will not be granted thee this day; but on the day that I shall shed My blood upon thy head in the land of Golgotha. For My blood shall be the Water of Life unto thee, at that time, and not to thee alone, but unto all those of thy seed who shall believe in Me; that it be unto them for rest for ever." (26-8). Again this narrative seems to give itself away as being a later Christian work, than one of very ancient antiquity. For a tradition is hinted to here in the words: "...I [Christ] 'shall shed My blood upon thy' [Adam's] 'head in the land of Golgotha. For My blood shall be the Water of Life unto thee, at that time, and not to thee alone,..." (28). In *The Forgotten Books of Eden, The First Book of Adam & Eve*, we see hints to a traditional place of burial for which Adam's body is said to have been laid to rest in the earth. That place, according to later Christian traditions, which is also reflected in early to later Christian art works, was Golgotha. Thus, Adam's skull is often depicted at the foot of the cross, and Christ's life giving blood flows down upon Adam's skull, and eventually, Adam is said to have been resurrected out of this traditional burial place. Some art works show Christ's blood flowing down into an open pit (symbolic in many cases of the underworld, the place of Adam's grave, perhaps even limbo, & hades). This bloody flowing stream of Christ's blood washes over those who stand under it as it flows down from Christ on the cross. Another faded and somewhat legendized fragment for a baptism for the dead? Those who have thus washed themselves in the blood of Jesus, come out of captivity. In some cases, different concepts of the descent of Christ into the spirit prison, shows up too, in some art works that depict this traditional place of Adam's grave. Some art works, (which may have been based on Rev. 7:13-15, see also: Isa. 1:15-20; Jacob 1:18-19; 3 Nephi 27:14-19), show people washing themselves, & or their robes or garments in a stream of blood which flows down from Christ on the cross. There is a lot of symbolic meaning behind all this of course. But its interesting to note how such symbolical passages were later literalized by many later Christian artists. When we also consider the use of garments & robes in early Christian mystery dramas, (or ordinances). And the symbolical connections of garments & robes with the descent, baptism, & baptism for the dead, washings & anointings, the resurrection, & deification, etc. We might wonder if such garments & robes in some of these later depictions of this kind could be considered as being possible faded & legendized hint to the garments & robes of the mysteries too? The narrative goes on to say that satan had really not wished to raise Adam on high as he claimed that he did, for he really had it in his mind "...to make thee come out of light into darkness; and from an exalted state to degradation; from glory to abasement; from joy to sorrow;..." etc. (30). Satan had really sought to pull down Adam & Eve further than where they were really at then in their fallen conditions. For rather than bringing them towards deification, as he had claimed that he would do. He really had intended to drag them down towards demonification, where they would become like unto him & his demons. The narrative says that God warned Adam saying: "...know that it [the fire in hell] 'will encompass about both thee and thy seed,' [descendants] 'when ye hearken to his behest; that he will plague you with fire; and that ye shall go down into hell after ye are dead.... There shall be no deliverance from it for you, but at My coming;... [for until then the fire will be too great to pass through] '...until My Word shall come that will make a way for thee on the day My covenant is fulfilled. There is no way for thee at present to come from hence to rest, not until My Word comes, who is My Word. Then will He make a way

for thee, and thou shalt have rest." (30). This narrative later goes on to say how that the Word came to Adam & Eve had them cloth themselves in a garments made out of the skins of sheep. (33). And then taught them a type & similitude. In that satan had caused them to lose their garment of light & glory. "...This is he who promised you majesty and divinity. Where, then is the beauty that was on him? Where is his divinity? Where is his light? Where is the glory that rested on him? Now his figure is hideous; he is become abominable among angels; and he has come to be called Satan..." (34). The narrative says that the Word said to Adam & Eve that satan had intended on taking away their earthly garment of sheep-skins, and destroy it. Could this garment have helped to protect Adam & Eve against the powers of the devil & his fallen angels? The Word again ask them, what is his (satan's) beauty that you should listen to him. Adam and Eve are also clothed in other garments. (34). Other angels are said to have come down to Adam and Eve. (36). Adam says to these angels: "O Spirits, who wait upon God, look upon me, and upon my being unable to see you! For when I was in my former bright nature, then I could see you..." (36). Adam again notes that he had lost his former bright nature because he had transgressed God's commandment. He asks the angels to restore him to his former state of glory. But the angels point out that he had fallen because he had listen to satan and had believed that satan would fulfil all he had promised him. Later, Adam again was seeking to be restored to his former state of glory, where he would once again be clothed in a garment of light. (37-42). There is further references to anointing, garments, & prayer gestures with up-lifted hands. (68-74). *Archaeological Discoveries, (Relative to the Judaeo-Christians), Historical Survey by Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, p.165-170, & fig.39, on p.166, Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278).*

3340- From the Catecheses by Saint John Chrysostom, bishop. <http://liturgyhours.wordpress.com/>.

3341- J.G. Davies, *The Architectural Setting of Baptism*, (Lon., Eng.: Barrie & Rockliff, 1962), 25, n.1: Joannem 25, 2; J.P. Migne, *Patrologia Cursus Completus, Series Graeca* (Paris: 1857-66, 161 vols), P.G., 59, 151.

3342- Liturgical Vestments, at "Fisheaters.com," <http://www.fisheaters.com/vestments.html> Rev.7:14; 19:8. "White symbolizes Purity, virginity, innocence & virtue." Internet article: *Meaning of Colors in Christian Art*, <http://www.medieval-life-and-times.info/medieval-art/meaning-of-colors-in-christian-art.htm>).

3343- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Ginee seo Books, 2007), 64-65.

3344- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Ginee seo Books, 2007), 64-69. Jonathan Riley-Smith, *The Crusades, A Short History*, (New Haven and London: Yale University Press, 1987). Regine Pernoud, (Editor), Enid McLeod, (Translator), *The Crusades, History in the Making*, (New York: G. P. Putnam's Sons, 1963, CR Martin Secker & Warburg Ltd., 1962, France title: *Les Croisades*, CR 1960, Rene Julliard). Steven Runciman, *A History of the Crusades*, (London: Cambridge University Press, first edition, 1951, 1952, reprinted 1954, 1957, 1962, 1968), vol. 1, *The First Crusade, and the Foundation of the Kingdom of Jerusalem*, (1951), Volume two, *The Kingdom of Jerusalem and the Frankish East, 1100-1187*, vol. 3, *The Kingdom of Acre and the Later Crusades*, (1954). Thomas Asbridge, *The Crusades, The Authoritative History of the War for the Holy Land*, (New York, New York: EEE and Imprint of Harper Collins Publishers, 2010).

3345- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Ginee seo Books, 2007), 66.

3346- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Ginee seo Books, 2007), 69.

3347- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 195.

3348- Millia Davenport, *The Book of Costume*, (NY: Crown Publishing, 1948 & 1976), vol. 1, 242-373. J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 194-97, 203-204.

3349- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 82-83.

3350- R. W. Southern, *The Making of the Middle Ages*, (Lon.: The Folio Society, 1998), 130, note 12. Eadmer, *Historia Novorum*, 150, ed., M. Rule, *Rolls Series*.

3351- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 215-217. Millia Davenport, *The Book of Costume*, (New York: Crown Publishing, Inc., 1948 & 1976), vol. 1, p. 190-373. Andrea Hopkins, *Knights, The Complete Story of the Age of Chivalry, From Historical Fact to Tales of Romance and Poetry*, (London: Chancellor Press, 1999). Charles T. Wood, *The Age of Chivalry, Manners and Morals 1000-1440*, (New York, U.S.A.; and London, England: University Books, CR 1970 by George Weidenfeld & Nicolson LTD). Grant Uden, *A Dictionary of Chivalry*, (New York: Thomas Y. Crowell Company, 1968, illustrations by Pauline Baynes, 1968). Jonathan Alexander and Paul Binski, (Editor), *Age of Chivalry, Art in Plantagenet England 1200-1400*, (Weidenfeld and Nicolson, London: Royal Academy of Arts, London, 1987). *National Geographic: The Age of Chivalry*, (USA: National Geographic Society, 1969).

3352- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 551-53. *The Catholic Encyclopedia*, vol. VII, article "Indulgences," p. 783. Philip Schaff, *History of the Christian Church*, (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1950), 8 vols., vol. VI, (older editions, Vol. V, part 2, p. 757-58).

3353- James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005), 72-73, see also 62-98. Marc Aronson, *Race, A History Beyond Black and White*, (New York, London, Toronto, Sydney: Ginee seo books, Atheneum Books for Young Readers, 2007), 83-89.

3354- Internet Archives: *Erasmus in Praise of Folly*, (London: Reeves & Turner, 1876), 154-157. <https://archive.org/details/erasmusinpraise00erasgoog>. Desiderius Erasmus, 1465-1536.

3355- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 761-62.

3356- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 107-10, 117-18, 156. William G. T. Shedd, D.D., *A History of Christian Doctrine*, (New York: Charles Scribner's Sons, third edition, 1883), Vol. II, p. 3-5. <https://en.wikipedia.org/wiki/Traducianism> Internet, Wikipedia, see Traducianism. <http://www.newadvent.org/cathen/15014a.htm> - <https://archive.org/details/completepoemsofd00morerich> - <https://archive.org/details/collectionofseve00more>

3357- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, NY: Oxford Un. Press, 2010, 255, 366, end note 46: Thomas Carlyle, *Sartor Resartus* (Chicago: Scribner's, 1921), 63.

3358- Timothy Ballard, *The American Covenant, One Nation Under God, Volume I, Discovery Through Revolution*, (NY: Digital Legend, 2011), 253, p.272, note 64: Thanksgiving Proclamation 11-1-1777, as quoted by Waldman, *Founding Faith*, 71, 87.

- 3359- James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press 1960, 617, n.3. Immaculate Conception, R. C. Ch.
- 3360- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 551–53. The Catholic Encyclopedia, vol. VII, article “Indulgences,” p. 783. Philip Schaff, *History of the Christian Church*, (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Company, 1950), 8 vols., vol. VI, older editions, Vol. V, part 2, p. 757–58.
- 3361- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 618–19, foot note 4: Auguste Boulenger, *Histoire Générale de l'Eglise*, (Paris: Librairie Catholique, Emmanuel Vitte, 1931–1947), 9 vols., vol. IX, p. 407.
- 3362- E. And M. A. Bradford, *The Encyclopedia of Superstitions*, (NY: Metro Books, 2002), 215.
- 3363- <http://www.thefreedictionary.com/Dark+Age> See the meaning of the era called “the Dark Ages.”
- 3364- The Age of Enlightenment was described by famous philosopher, Baron d'Holbach, as this: "Let us then endeavor to disperse those clouds of ignorance, those mists of darkness, which impede man in his journey, which block his progress, which prevent his marching through life with a firm and steady step. Let us try to inspire him...with respect for his own reason-with an inextinguishable love of truth...." Preserve Articles, Short Essay on the Meaning Age of Enlightenment, SAMIR Short Essays, preservearticles.com
- 3365- Marion P. Ireland, *Textile Art in the Church*, (NY; Nashville: Abingdon Press, 1966, 67, & 1971), 73.
- 3366- E. And M. A. Bradford, *The Encyclopedia of Superstitions*, (NY: Metro Books, 2002), 350.
- 3367- E. And M. A. Bradford, *The Encyclopedia of Superstitions*, (NY: Metro Books, 2002), 350-51.
- 3368- Liturgical Vestments, <http://www.fisheaters.com/vestments.html>
- 3369- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 150.
- 3370- James Reston *Dogs of God*, Columbus the Inquisition & the Defeat of the Moors NY: Doubleday 2005, 39
- 3371- Internet Archives, <https://archive.org/details/GiambattistaTiepolo16961770> - Keith Christiansen ed., essays by others. Giambattista Tiepolo, 1696-1700, (NY: The Metropolitan Museum of Art, Harry N. Abrams, 1996, 144–47, fig. 52. <https://www.nortonsimon.org/art/detail/F.1972.26.P> - https://commons.wikimedia.org/wiki/File:Giovanni_Battista_Tiepolo_091.jpg - Different interpretations for this picture have been given on different blogs, & on a card that has the picture. The consistent interpretation for white clothing being positive traits, virtue, purity.
- 3372- The term "darken the hearts," (Romans 1:16-21), is colored symbolism to indicate an unrepentant sinner retreating in their own apostasy from God. The opposite color of black represents progression towards deification. Jeffery Burton Russell's 3 books: *Satan, The Early Christian Tradition; Lucifer, The Devil In The Middle Ages; The Prince of Darkness. The Ante-Nicene Fathers*, 1:7, 17, 55, 61, 87, 139, Barnabas, iv; mentions Satan as "the Black One," & p.148—49; *The Ante-Nicene Fathers*, 4:509, 526-7, 538, 544-5, 547-51, 563, 589, 591-96, 602, 638, 640-1, 645-51, & 658, *Origen Against Celsus*; Italy, p.200—01; Batterberry, *Art of the Early Renaissance*, pl.130, p.120-21; McDannell & Lang, *Heaven: A History*, p.113, pl.10, p.129, pl.19.
- 3373- ANF, 1:549 & 550, *Against Heresies*, book 4, chap. 21:2 & 3; Russell, *The Prince of Darkness*, p.65.
- 3374- Russell, *The Prince of Darkness*, p.54; *The Ante-Nicene Fathers*, vol.1, p.133, 139, 148.
- 3375- *The Ante-Nicene Fathers*, 1: p.139.
- 3376- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 107, 345, n.31–32. Arnobius, *Against the Heathen*, I.29, II.47, 51, ANF, 6:420, 451–53.
- 3377- Fredk, WM. Hackwood, *Christ Lore (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church)*, (London: 1902, repub. Detroit: Gale Research Co., Book Tower, 1969), 2, <https://archive.org/stream/christlorebeing00hackgoog/page/n23/mode/2up> - tanners played the fall of Lucifer. <https://archive.org/details/christlorebeing00hackgoog> - 1902 edition: <https://archive.org/details/ChristLore> - Sylvan Barnet, Morton Berman & William Burto, (Editors, Introduction), *The Genius of the Early English Theater, The Complete Texts of Seven Great Plays Of Medieval and Renaissance English Drama*, (New York, New York & Scarborough, Ontario: A Mentor Book from New American Library, Times Mirror, The New English Library Limited, London, 1962), 103–166, *Doctor Faustus*. See also: Elizabeth R. Hayes, *The Evolution of Visual, Literary, and Performing Arts, From Tribal Cultures Through The Middle Ages*, (Herriman, Utah: Blue Ribbon Books, 2004, Freethinker Press), 200–203, *Mystery plays of the Middle Ages*, those who played devils were dressed as hairy, black devils with pitchforks. See also: Oscar G. Brockett, *History of the Theatre*, (Boston, London, Sydney & Toronto: Allyn and Bacon, Inc., 1968, 1974, 1977, 1982, fourth edition), 118–152, p. 133, figure 5.10, redrawing of a fresco in the Chapel of the Holy Cross, Stratfordon-Avon. From: Thmas Sharp, (1770–1841), *A Dissertation on the Pageants or Dramatic Mysteries*, (1825). Links often subjected to changes : <https://archive.org/details/dissertationonpa00sharuoft> - <https://archive.org/details/dissertationonpa00sharuoft> dark devils, with horns on head, & tails. Also: John Russell Brown, *The Oxford Illustrated History of Theatre*, (Oxford, New York: Oxford University Press, 1995), 63–92. Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 266, difficult times symbolically called “long dark times,” with Mystery plays, where different ones would play the part of demons with horns, forked tails, horrible masks.
- 3378- Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900). Marc Anronson, *Race, A History Beyond Black & White*, (New York, London, Toronto & Sydney: Ginee seo Books, 2007). Bernard J. Bamberger, *Fallen Angels, Soldiers of Satan's Realm*, (Philadelphia, Jewish Publication Society of America, 1952). Gustav Davidson, 1967, *A Dictionary Of Angels, Including the Fallen Angels*, (New York; London: The Free Press, and Collier-Macmillan Limited). Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell Un. Press, 1981). *Lucifer, The Devil In The Middle Age*, (Ithaca, London: Cornell University Press, 1984). *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell Un. Press, 1988). *A History of Heaven, The Singing Silence*, (Princeton, New Jersey: Princeton University Press, 1997). Merritt Y. Hughes, editor, *John Milton Complete Poems and Major Prose*, (Indianapolis: The Bobbs-Merrill Company, Inc., The Odyssey Press, 1957), 207– 530, first published in London, 1674, as *Paradise Lost A Poem in Twelve Books*. And: Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), vol. 2: *Enoch The Prophet*, (1986). Walter Kaufmann, *Goethe's Faust, The Original German and New Translation & Introduction*, by Walter, (New York: Anchor Books, A Division of Random House, Inc., 1961, Anchor 1963, & 1990). Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978). Carl A. Raschke, *Painted Black, From Drug Killings to Heavy Metal—The*

Alarming True Story of How Satanism is Terrorizing our Communities, (New York, New York: Harper Paperbacks, 1990). Maury Terry, *The Ultimate Evil*, (Garden City, New York: Dolphin Book, Doubleday and Company, 1987). Richard Cavendish, *The Black Arts*, (New York: G. P. Putnam's Sons, 1967). Richard Cavendish, editor, *Man, Myth & Magic*, (New York: Marshal Cavendish, 1983), 11 volumes.

3379- Internet links are always subject to possible changes, & may , or may not always work by this time. <https://www.amazon.fr/PROTECTIVE-GARMENTS-HISTORY-SYMBOLISM-English-ebook/dp/B00DP476FA> – Darel Thorpe, *The Armor of Gods (Protective Skins or Garments in History & Color Symbolism)*, (Kindle Edition, 2012). Examples of dark colors, black, & blackness associated with evil thoughts, evil deeds, negative traits. Rom. 1:16-21, 8:7, James Reston, Jr., *Dogs of God*, Columbus, the Inquisition, and the Defeat of the Moors, (New York, New York, Doubleday, 2005), 158-59. Edward Timperlake & William C. Triplett II, *Year of the Rat*, How Bill Clinton Compromised U.S. Security for Chinese Cash, (Washington D.C.: Regnery Pub., 1998), 87. Dan Bridody, *The Halliburton Agenda, The Politics of Oil and Money*, (New Jersey, U.S.A., and Canada: John Wiley & Sons, Inc., 2004), 169 & 204, etc. Ji Li Jiang, *Red Scarf Girl, A Memoir of The Cultural Revolution*, (New York, New York: Harper Trophy, A Division of Harper Collins Publishers, 1977), 47, 58, 74, 101, 102-103, 108-109, 214, 220, 224, 232-33, 250, 269, 273, 277. Marietta Davis, 1823-1848, *Caught Up Into Heaven*, (New Kensington, PA: Whitaker House, 1999), 11, 13, 16-17, 21-26, 28, 34-48, 57-63, 69-73, 78-96, 116, 122-24, 128-129, 132-135, 140, 144, 147, 151, 154, 162, 170, 177-180, Isa. 1:18; 61:10. Donald Thomas, *The Victorian Underworld*, (Washington Square, New York: New York University Press, 1998), 1–8, Prologue, *Darkest England*, darkness used as a type for criminal activities, negative criminal environments created by dark choices of individuals, gangs & power hungry corrupt cops & politicians. See other chapters in said book.

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3385- Morris Bishop, *The Middle Ages*, Boston: Houghton Mifflin 1968, 48–51, 78, about year 1200, candidates for knighthood would be cleansed of their former sins by a ceremonial bath, they would be donned in clean white clothes. Pages 92, & 94, 99–100, red cross-cloth symbol on clothing for vowing to go on a crusade, 1095 A.D., 1118, white cross symbol, & Benedictine monastic vows, to help & care for the sick pilgrims in Jerusalem. Pages 121, 128, 131, white clothing & other clothing as symbolic of class status. Page 141, a knight seeks to be buried in a monk's robe, with a post-death sort of legendized washing, or baptism(?), in that some people during the 13th century, before they died, they asked to be buried beneath the walls of the church so that the rainwater blessed them by having first had contact with the roof of the church. Page 150, 11th century-chronicler, as a type of goodness, the world was said to be "clothed in the white garments of the churches." Page 154, baptismal robes of infants. Page 161, Monks' gowns varied in cut and color, according to the different Monastic orders. Some clothed in garments of coarse material. Page 162, boredom described as "black boredom," thus black symbolic as a negative trait. Pages 163–64, clothed in sheepskins, symbolic of dedication to helping the poor. St. Francis, said to change his fine clothes for beggar's rags. Gray-brown tunics symbolic for the Italians as beast color. Thus, different types of clothing & colors, as symbolic of removing themselves of material wealth, renouncing all worldly goods, becoming humble beggars, to develop humility, & other monastic traits, according to their vows of poverty, or other vows & commitments. Pages 197, 199, 201, 205–6, expensive good clothing as status symbols, Lordy garments, yellow patch star of David to mark the Jews, also dress in a horned cap. Page 232, black costume, symbolic of negative, situations, lepers, white patches on black to be seen, and warn people that the person is a leper? Page 242, educational clothing symbol, master degree reached, person is crowned with a master's cap. Page 266, difficult, negative times called "long dark times." Page 272, the "white robe of churches" that covers Europe, is a wonder & delight, thus white robes as a positive type & symbol. Page 295, noblesse de robe, gowns symbolic of magistrates and government officials. Page 309, 15th century, a personified death, black in color, with white burial clothing on him & covering a coffin in left hand, symbolic of death & burial.

3386- Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994). Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Richard Cavendish, *The Black Arts*, (New York: G. P. Putnam's Sons, 1967). Richard Cavendish, editor, *Man, Myth & Magic*, (New York: Marshal Cavendish, 1983), 11 volumes. Daniel Lawrence O'Keefe, *Stolen Lightning*, (Continuum Publishing Company, 1982). Keith Thomas, *Religion & the Decline of Magic*, (New York: Charles Scribner's Sons, 1971). Sir James Frazer, *The Golden Bough, A Study in magic and religion*, (Ware, Hertfordshire: Wordsworth Editions, LTD., Cumberland House, 1993), *The Golden Bough* by Sir J.G. Frazer (3rd Ed. 1932). Dr. Theodor H. Gaster, *The New Golden Bough, A New Abridgment of the Classic Work by Sir James George Frazer*, Edited, and with Notes & Forward, by Gaster, (New York, New York: Criterion Books, Inc., 1959, paper back edition, A Mentor Book from New American Library, Times Mirror). Anthony S. Mercatante, *The Facts On File Encyclopedia Of World Mythology And Legend*, (Oxford, New York: Facts On File, 1988). Arthur Cotterell, *The Macmillan Illustrated Encyclopedia of Myths & Legends*, (New York: Macmillan Publishing Company, CR 1989, by Marshall Editions Limited). Carl A. Raschke, *Painted Black, From Drug Killings to Heavy Metal—The Alarming True Story of How Satanism is Terrorizing our Communities*, (New York, New York: Harper Paperbacks, 1990). Ean Begg, *The Cult of the Black Virgin*, (London, England: Penguin Books, 1985, first published in Arkana, revised 1996). Johannes Nohl, *The Black Death, A Chronicle of the Plague*, (Yardley, Pennsylvania: Westholme, first paper back edition, 2006, originally published in 1926, by George Allen & Unwin Ltd.). Marc Aronson, *Race, A History Beyond Black and White*, (New York, London, Toronto & Sydney: Ginee seo Books, 2007). Rev. Alexander Hislop, *The Two Babylons (or The Papal Worship Proved to be the Worship of Nimrod and His Wife)*, (England: A & C Black, LTD., 1916; American editions, Neptune, New Jersey: Loizeaux Brothers, 1943 and 1956). Maury Terry, *The Ultimate Evil*, (Garden City, New York: Dolphin Book, Doubleday and Company, 1987).

3387- David Pickering, Cassell, *Dictionary of Superstitions*, Strand, Lon.: Wellington House, 1995, A Cassell Book, 1995, 34.

3388- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Ginee seo Books, 2007), 99-103.

3389- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Ginee seo Books, 2007), 99-100.

3390- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Ginee seo Books, 2007), 102.

3391- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Ginee seo Books, 2007), 100.

3392- Art depicts Satan as a normal looking angel before his fall, he even has a halo around his head. The traditional wings of an angel are spread out behind him. And he has not been "darkened" yet by his fall, having not fallen yet. Dark colors were used in early to later Christendom to suggest the retrogression process of someone's apostasy. In the case with the angels who apostatized, they are seen as bright beings before their fall, or apostasy from heaven & against God. But in their fall from heaven, they underwent a change, in that there minds, spirits, & ways were "blackened". Meaning that they had become evil rebellious beings who sought after darkness rather than light. Who now still seek to pervert anything good by turning it into evil things. Thus, this symbolical term should not be confused with actual skin color of a race. But rather, its symbolic of the evils & sins that one does. It is possible, however, that this symbolism was connected in the minds of many later Christians to be literal, as though a persons skin color had something to do with racial superiority or inferiority. For in earlier centuries, though some art works show the devil and his angels as normal looking beings, or in other cases, as bright beings before their fall. There are others which show the changes they went through after their fall. In fact, they are depicted as dark colored beings in some cases. While in others, they are gross monstrous looking beings with dark skins, horns, claws, & sharp teeth, etc. Perhaps symbolic of their evil & fallen conditions. Consequently, in later ages of Christendom, this may have been considered to be literally how they looked. (Dr. Paul Carus, *The History of the Devil, And The Idea of Evil, From the Earliest Times to the Present Day*, (Open Court Pub. Co.), p.462-3, "LUCIFER BEFORE THE FALL. From the Horus Delicium." (Ibid., p.462). And: "THE FALLEN LUCIFER. (After Dore.)", (Ibid., p.463); Jeffery Burton Russell, *The Prince of Darkness. The Forgotten Books of Eden*.

- 3393- L.M.J. Delaisse, *Medieval Miniatures, from the Department of Manuscripts, formerly the Library of Burgundy, The Royal Library of Belgium*, NY: Harry Abrams, 96-98, creation & fall of the Angels, Historiated Bible of Guiard Des Moulins, 1st part Paris 1410. Ms. 9001, f.19. Jeffrey Burton Russell, *The Prince of Darkness*.
- 3394- Right Rev. Charles Joseph Hefele, D.D., Late Bishop of Rottenburg, Formerly Professor of Theology in the University of Tübingen, *A History of the Councils of the Church, From the Original Documents*, (T. & T. Clark, 38 George Street, U.S.A.: Edinburgh, 1895; translated from German and edited by William R. Clark, M.A., HON., LL.D., F.R.S.C., Professor of Philosophy in Trinity College, Toronto; HON. Professor in Hobart College, Geneva, NY. First AMS ed. published in 1972; (NY, NY: AMS Press, Inc., 1972), vol. 4, p. 226, (AD 451-680).
- 3395- David Pickering, Cassell, *Dictionary of Superstitions*, (Strand, London: Wellington House, 1995, A Cassell Book, 1995), p. 34, see black.
- 3396- James Reston *Dogs of God, Columbus the Inquisition & the Defeat of the Moors*, NY Doubleday 2005, 116.
- 3397- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Gineeo Books, 2007), 121.
- 3398- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Gineeo Books, 2007), 75.
- 3399- John H. Mundy, *The High Middle Ages 1150-1309*, (London: The Folio Society, 1998), 64.
- 3400- Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 274-321, etc. Jeffrey Burton Russell, *Lucifer, The Devil In the Middle Age*, (Ithaca, London: Cornell University Press, 1984). Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell University Press, 1988). Keith Thomas, *Religion & the Decline of Magic*, (New York: Charles Scribner's Sons, 1971). Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978). Marc Aronson, *Race, A History Beyond Black and White*, (New York, London, Toronto & Sydney: Gineeo Books, 2007). Johannes Nohl, *The Black Death, A Chronicle of the Plague*, (Yardley, Pennsylvania: Westholme, first paper back edition, 2006, originally published in 1926, by George Allen & Unwin Ltd.). Fredk, WM. Hackwood, F.R.S.L., *Christ Lore (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church)*, (London: 1902, republished, Detroit: Gale Research Company, Book Tower, 1969). J.C.J. Metford, *Dictionary of Christian Lore and Legend*, (London, England: Thames and Hudson, 1983). Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968).
- 3401- Paul Carcus 1900, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books 1996, 282-87.
- 3402- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Gineeo Books, 2007), 74.
- 3403- Editors of Time-Life Books, *The Enchanted World, Ghosts*, (Alexandria, Virginia: Time-Life Books, 1984, series entitled *The Enchanted World, Series Director, Ellen Phillips, & others, chief series consultant, Tristram Potter Coffin, Professor of English at University of Pennsylvania*), 14-27.
- 3404- Katharine Briggs, *An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, & Other Supernatural Creatures*, (NY: Pantheon Books, 1976), 24-25, 74-75, 98, 134-35, 207, 301.
- 3405- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Gineeo Books, 2007), 99.
- 3406- Editors of Time-Life Books, *The Enchanted World, Ghosts*, (Alexandria, Virginia: Time-Life Books, 1984, series entitled *The Enchanted World, Series Director, Ellen Phillips, & others, chief series consultant, Tristram Potter Coffin, Professor of English at University of Pennsylvania*), p. 32-37, for the story: *Song of the Sorrowing Harp*. No date given for story, assuming it was about the 15th century, or about that time frame setting. Bibliography mentions: Robert Graves, *English and Scottish Ballads*, (London: Heinemann, 1969), Elliott O'Donnell, *Scottish Ghost Stories*, (Norwich, England: Jarrold Colour Publications, 1981, (reprint).
- 3407- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 141.
- 3408- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th Centuries*, Lon.: Folio Society, 1998, 253-54, 317, Eustache Deschamps, *Oeuvres complètes*, ed. De Queux de Saint Hilaire et G. Raynaud, *Société des anciens textes français*, 11 vols., 1878-1903.
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- 3411- Geoffrey Abbott, Rack, Rope & Red-Hot Pincers, *A History of Torture & Its Instruments*, (London: Brockhampton Press, 1993), 47-48.
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- 3413- James Reston *Dogs of God, Columbus the Inquisition & the Defeat of the Moors* NY Doubleday 2005, 39.
- 3414- Marc Aronson, *Race, A History Beyond Black & White*, NY, etc.: Gineeo Books, 2007, 93-99.
- 3415- Russell, *The Prince of Darkness*, p.189.
- 3416- Paul Carcus 1900, *The History of the Devil & the Idea of Evil*, NY: Avenel: Gramercy Books, 1996, 377-8.
- 3417- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Gineeo Books, 2007), 123-24.
- 3418- Paul Carcus 1900, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books 1996, 254-60.
- 3419- Marc Aronson, *Race, A History Beyond Black and White*, (NY, etc.: Gineeo Books, 2007), 96.
- 3420- 14th century, *Last-Judgment, Triptych- Hans-Memling, dark skin demon*. Also: *Altarpiece of the Holy Sepulcher- Descent Into Limbo - Jaime Serra. Dark skin monstrous demons at top of jaws of hell. Ascension-Descent into Hell - Icon from the Cathedral of the former Uspensky-Gorny Convent in Vologda - 2nd quarter of 16th cent - angels bind black devil. Bible historiée et Vie des Saints 1390 fall of satan - rebel angels falling from heaven, dark black demons, falling down. Book of Hours, Use of Sarum -Netherlands, S Bruges c 1490- Soul wrapped up in protective blanket with Abraham in paradise - Black demon attempt to harm soul. Breviary d Amor- The fall of the rebel devils at top, depicting dark monstrous demons. Other illuminations all date between the 12th - 16th century and show themes of the Last Judgement and Fall of the Rebel Angels, different colors, some black demons. Also: Commentary on the Apocalypse by Saint Beatus of Liebana c 730 - 800. Black skin devil in irons. Also: Descent of Christ to Limbo 1365-68 Andrea da Firenze -Cappella Spagnuolo, Santa Maria Novella, Florence. Different color demons, some black, watch, but can't stop Christ from freeing spirits out of the spirit prison. Descent of the Lords Percy- England S E London 2nd quarter of the 16th cent - battle against demon like war in heaven. Some of the demons are dark skins, with spots on them. Entombment of Jesus Christ and The Harrowing of Hell by Giovanni Canavesio. Dark color demons crushed under the doors of hell. Jacques Legrand- *Le livre des bonnes moeurs- The book of good manners* ff. 1-86v - Council in heaven - war - fall of demons -France N or Netherlands S- 2nd quarter*

of 15th cent. Dark demons in this depiction too. Jean de Meun, *Le codicile de maistre Jehan de Meun* - France N Rouen - 2nd or 3rd quarter of 15th c. Dark color demons. Also: Ladder to heaven 11th c monks attempting to climb the ladder all failing except the abbot Climacus. Black color demons attempting to cause the fall of the people of the ladder to perfection. Another depiction of a ladder to heaven clasp - war Sts Xenophon and Maria, shows dark demons attempting to pull people off ladder that goes up to Christian moral perfection. In the MASTER OF THE REBEL ANGELS-XX-Fall of the rebel angels, the fallen angels are blackened the farther they fall. Matfré Ermengau of Béziers's *Breviari d'Amour* - Yates Thompson 31 - f-44- War in heaven - thrusting out fall - last quarter of 14th cent. Gray color demons. *Memling_Gdansk_Resurrection_Triptych* Triptych of The Last Judgment c 1473 Marienkirche - Gdansk. On the left hand side of Christ's judgment, dark color demons, some black. Also: Müden-Örtze, Niedersachsen, Laurentiuskirche, vaults - King paying homage to satan, dark color demons there too. Alice K. Turner, 1993, *The History of Hell*, NY, San Diego, U.S.A.; Lon., Eng.: Harcourt Brace). Ernst & Johanna Lehner, *Devils, Demons, Death and Damnation*, (NY: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). Gustav Davidson, 1967, *A Dictionary Of Angels*, Including the Fallen Angels, (New York; London: The Free Press, & Collier-Macmillan Limited). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca & London: Cornell Un. Press, 1985). J. Charles Wall, *Devils*, (London, England: Methuen & Company, 1904; Detroit: Singing Tree Press, Book Tower, 1968, reissued). Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell Un. Press, 1981). *Lucifer, The Devil In the Middle Age*, (Ithaca, London: Cornell Un. Press, 1984). *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell Un. Press, 1988). Paul Carus, Dr., *The History Of The Devil And The Idea Of Evil*, From the earliest times to the present, (La Salle, Illinois: Open Court Publishing Company). *Hallenfahrt Christis*, in Richard Paul Wulker, *Bibliothek der Angelsachsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer*, *Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.

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3443- Mark 15:16–20, John 19:2–5, Rev. 1:5, 19:6, 1 Pet. 2:9, Jer. 10:8–9, Ezek. 27:3–7, Rev. 17:4–6.

3444- Noel B. Reynolds, (Editor), *Early Christians In Disarray, Contemporary LDS Perspectives on the Christian Apostasy*, (Provo, Utah: Foundation for Ancient Research & Mormon Studies, and Brigham Young University Press, 2005), 189–190, *The Ante-Nicene Fathers*, 1.7; 9:231), 1 Clement 8:3.

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3448- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, NY: Gramercy Books, 2000 ed., earlier ed. by Crown Pub., 1978). Jeffrey Burton Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, NY: Cornell Un. Press, 1988). Dr. Paul Carcus, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Pub. Co. 1900.

3449- Movie: *Legend*, taps into British folklore, legends, & traditions about goblins, Lord of Darkness, fairies, strange evil creatures of the filthy swamps, unicorns, & other magical creatures of Celtic legends. It's a 1985 British-American fantasy adventure film directed by Ridley Scott, & starring Tom Cruise, Mia Sara, Tim Curry, David Bennent, Alice Playten, Billy Barty, Cork Hubbert & Anabelle Lanyon. It is a darker fairy tale http://en.wikipedia.org/wiki/Legend_%28film%29 examples of color symbolism, light & darkness symbolism. Watch DVD with commentaries on to her the inspirations & interpretations of the scenes.

3450- Rev. 12. *Allegories Et Symboles Dans L'Hortus Deliciarum*, par Gerard Cames, Pub. Leiden E. J. Brill, 1971, pls. LXVII-LXIX, figs. 124-128. In fig. 124. "Hortus fol. 3v Chute des mauvais anges". Pl. LXVIII, fig. 126. "Hortus fol. 261v La Femme de l'Apocalypse." Apocalypse, Visions from the Book of Revelation in Western Art, Frederick Van Der Meer, C/R 1978 Mercatorfonds Antwerp, Pub. Alpine Fine Arts Collection, NY, p.97-8, figs.60 & 61. C. R. Dodwell; Eds.: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md.; Ringwood, Victoria, Australia: Penguin Books, 1971), vol. 34, *Painting in Europe 800 to 1200*, p. xv, pls. 124 & 125. Magius: The 7-headed dragon attacks the Woman & the angels, from a Beatus. 922. NY, Pierpont Morgan Library. War in heaven drama. Paul Carcus, 1900, *The History of the Devil and the Idea of Evil*, NY: Avenel: Gramercy Books, 1996). Ernst & Johanna Lehner, *Devils, Demons, Death & Damnation*, NY: Dover Pictorial Archive Series, Dover Pub. Inc., 1971. James Charles Wall, *Devils*, Lon., Eng.: Methuen & Co., 1904. Jeffrey Burton Russell, *The Prince of Darkness*, Ithaca, NY: Cornell Un. Press, 1988.

3451- Walt Disney, *Fantasia*, (1941), featuring the classical song: *Night on Bald Mountain*, shows a traditional black skinned devil, horns on his head, large bat like wings on his back. He conjures up a number of ghostly demons, & spirits from a town below, & a few ghostly water-spirits from under a dark water, to which they return, after their night time devilish fiery dance with the devil. You Tube: <https://www.youtube.com/watch?v=SLCuL-K39eQ> See also: [https://en.wikipedia.org/wiki/Fantasia_\(1940_film\)](https://en.wikipedia.org/wiki/Fantasia_(1940_film))

3452- The protective symbolism of white baptismal robes, banner-sized white blankets, that souls ride up on, during their ascension into heaven. Or the protective white cloths, white clothing, white blanket-sized-shield, white protective-canopies, are sometimes seen in art depicting the battles over souls during their ascensions into heaven, or during the moments of death. Battles rage in the air, (Eph. 6:11-12), between dark demons & brightly white clothed angels, & so the soul has need to have put on the whole armor of God, through having repented, made themselves ready for a righteous passing at death by having been repentant, by clean living, having put on Christ like traits, & not being clothed in vanity, pride & other negative traits, symbolized ancient by clothing types, & imageries, (Psalm 90:7-8, 17; 91:1-4, 132:9, Ezk. 44:17, Isa. 1:16–20, 3:8-26, 14:12–19, note 19, raiment of those slain in battle, & trodden under foot. 61:1-3, 10, Further clothing types, 1 Peter 3:2–11, Eph. 4:22-32, 5:3-5, 26–27, 6:10–19, Rev. 19:7-9, Rom.13:12). Such clothing color symbolism, & their getting stained, dirty, bloodied, (Psa. 24:3-5, Isa.59:1-3), & defiled by sinful life styles, or the putting on the dark colors of pride, etc. Such types & symbolism could have been passed down to the symbolism in battle flag traditions, white flags, meaning that those who surrender should be protected from being fired upon, as they negotiate a truce, or give in to their victors. See: https://en.wikipedia.org/wiki/Christian_Flag A Theological Miscellany. Thomas Nelson. 24 March 2005. "The flag is white (for purity and peace), with a blue field (faithfulness, truth, and sincerity) and a red cross (the sacrifice of Christ)." The white field draws on symbolism throughout the Bible equating white clothes with purity and forgiveness. People who have been "washed white as snow" in the Bible have been cleansed from their sins (Isaiah 1:18; Psalm 51:2). Thus, the white in some Christian flags, represents peace, purity and innocence. Also: https://en.wikipedia.org/wiki/White_flag "The white flag is an internationally recognized protective sign of truce or ceasefire, and request for negotiation. It is also used to symbolize surrender, since it is often the weaker party which requests negotiation. A white flag signifies to all that an approaching negotiator is unarmed, with an intent to surrender or a desire to communicate. Persons carrying or waving a white flag are not to be fired upon, nor are they allowed to open fire. The use of the flag to surrender is included in the Hague Conventions of 1899 and 1907." Also: "The white flag was widely used in the Middle Ages in Western Europe to indicate an intent to surrender. The color white was used generally to indicate a person was exempt from combat; heralds bore white wands, prisoners or hostages captured in battle would attach a piece of white paper to their hat or helmet, and garrisons that had surrendered and been promised safe passage would carry white batons". Keen, Maurice Hugh (1965). *The Laws of War in the Middle Ages*. London: Routledge & K. Paul. Also: *Concerning white Christian flags*, Charles Overton,

who in 1897 was superintendent of the Congregational Sunday School at Brighton Chapel, Coney Island, New York, USA: "...white, the universal peace color, representing peace, purity, and innocence. In the upper corner is a blue square, the color of the unclouded sky, emblematic of heaven, the home of the Christian, also a symbol of faith and truth. In the center of the blue is the cross, the ensign and chosen symbol of Christianity. The cross is red, typical of Christ's blood. Every sect of Christ's followers can indorse the flag, and it is equally acceptable to all nations. It stands for no creed or denomination, but for Christianity." Deruyter Gleaner, 18 August 1898, p.8, American Sentinel, vol 14, no 17 of 27 April 1899, p. 262. Missionary Education in Home and School, R. E. Diffendorfer, NY: Abingdon Press, 1917, p. 183ff. The Epworth Era, 12 Jan. 1919, p. 150. Links subject to changes, & might not work. <http://christianity.stackexchange.com/questions/16353/what-is-the-purpose-and-meaning-of-the-christian-flag> - https://en.wikipedia.org/wiki/Christian_Flag#cite_note-McTavish-5 - Also: "The white flag is an internationally recognized protective sign of truce or ceasefire, and request for negotiation. It is also used to symbolize surrender, since it is often the weaker party which requests negotiation. A white flag signifies to all that an approaching negotiator is unarmed, with an intent to surrender or a desire to communicate. Persons carrying or waving a white flag are not to be fired upon, nor are they allowed to open fire. The use of the flag to surrender is included in the Hague Conventions of 1899 and 1907." https://en.wikipedia.org/wiki/White_flag

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3460- John Russell Brown, The Oxford Illustrated History of Theatre, NY: Oxford Un. Press, 1995, 69-172.

3461- [https://en.wikipedia.org/wiki/Branded_\(TV_series\)](https://en.wikipedia.org/wiki/Branded_(TV_series)) - Millia Davenport, The Book of Costume, (New York: Crown Publishing, Inc., 1948 & 1976), vol. 1. Michael and Ariane Batterberry, Fashion, The Mirror of History, (New York: Greenwich House, 1982, Distributed by Crown Publishers, Inc., 1977), 60–127, etc. Geoffrey Barraclough, The Crucible of the Middle Ages, The Ninth and Tenth Centuries in European History, (London: The Folio Society, 1998), color plate 7, in between p. 68 & 69. Rev. 19:8. A 17th century fictional allegorical story about adultery, presents the symbolism of Puritan New England morality issues. How a woman was made to display a scarlet letter to mark her as an adulterous woman. Nathaniel Hawthorne, introduction by Kathryn Harrison, notes by Gretchen Short, The Scarlet Letter, (New York: The Modern Library, 2000). Darell Thorpe, The Armor of Gods (Protective Skins or Garments in History & Color Symbolism, (Salt Lake City, Utah: Religious, Historical & Polemical Studies, rough draft on line at Amazon, Summer 2013). Arthur Goldhammer, A History of Private Life, From Pagan to Byzantium, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, From Pagan Rome to Byzantium, p. 114, Roman youth advancing to the age of adults, would be donned in a toga of adulthood. Page 165, Roman female, dressed as a bride, hand-clasp with groom, second century. Pages 272-273, new togas, new robes symbolic of political ranks, see also 279–281. The Ante-Nicene Fathers, (Albany, OR, USA: SAGE Software, version 1.0, 1996), edited by A. Roberts and J Donaldson, vol. 1, p. 296, Justin Martyr, "wore his philosopher's gown after his conversion, as a token that he had attained the only true philosophy. And seeing, that, after the conflicts and tests of ages, it is the only philosophy that lasts and lives and triumphs, its discoverer deserves the homage of mankind. Of the philosophic gown we shall hear again when we come to Tertullian." Different types of clothing throughout history have been used to represent advancements in education, political rank, ranks in classes, levels of righteousness or wickedness, & these types often were derived from the symbolical clothing in the mystery religions. Dr. Hugu W. Nibley, Sacred Vestments, (Provo, Utah: Maxwell Institute). Many of these symbols seen in early to later Christian robes & clothing, are also seen on curtains, veils in ritualistic settings too. They are called gammadia patterns or markings. Early to later Christian art works are filled with these symbols. See for example: Yigael Yadin, Bar-Kokhba: The Rediscovery of the Legendary Hero of the Second Jewish Revolt against Rome, (New York: Random House, 1971), 76-77, 79, and the accompanying plates. Arnold Toynbee, (Editor), The Crucible of Christianity, Judaism, Hellenism and The Historical Background to the Christian Faith, (New York, and Cleveland, World Publishing Company, CR Thames & Hudson, 1969), 82–83, 192, L type letter in robe of Christ as Pantocrator, p. 360, for illustration 40, Rome: apse-mosaic from Santa Pudenziana; A.D. 401-17, Max Hirmer. See also p. 248–249, top right art work, another symbol in the robes, p. 361, illustration note 37, Rome: Moses striking the rock, from the catacomb at Callistus; 4th century A.D., Courtesy Sadea. See also p. 263, cross or + symbol in the robes of female, p. 361, illustration note 1, Rome: mosaics with personification of Jewish and gentile churches, from Santa Sabina; c. AD 410, De Antonis. Page 265, angle symbol, p. 361, note 4, Rome: the Presentation in the Temple, from Santa Maria Maggiore; 12th century reconstruction of fourth century original. Mansell. Page 273, numerous letters in the robes of 12 apostles around the baptismal scene of Christ, see

- page 362, note 26, Ravenna: mosaic with the Apostles, from the Arian baptistery; 5th century, Mansell. See also p. 277, Coptic textile, 1, symbol said to represent an the up raised hands of early Christian prayer gestures. For other Coptic textile symbols, see p. 280, 5, 6, p. 289, 9, mosaic p. 306–307. Claims to masonic type symbols in early Christian clothing was noted by late 19th century anti-Christian writer, T. W. Doane, *Bible Myths, And Their Parallels In Other Religions*, (New York: The Truth Seeker Company, 1882 & 1910), 358. Don E. Norton, Editor, *Temples Of The Ancient World, Ritual and Symbolism*, (Salt Lake City and Provo, Utah: FARMS & Deseret Book, 1994), also edited by Donald W. Parry, chapter 23, *Priestly Clothing in Bible Times*, by John A. Tvedtnes, pp.649–704, and chapter 24, *The Garment of Adam in Jewish, Muslim, and Christian Tradition*, by Stephen D. Ricks, p. 705–39. Gregory of Nyssa, 'On The Baptism of Christ,' *The Nicene and Post-Nicene Fathers*, vol.5, p. 519–520, & 524, Gregory of Nyssa: *Dogmatic Treatises*, etc. (reprint June 1972, W.M. B. Eerdmans). <http://www.newadvent.org/fathers/2910.htm> - Blake Ostler's article in Brigham Young University Studies, (Provo, Utah: Brigham Young University Press, 1982), vol. 22, Winter 1982, #1, p. 31–45, *Clothed Upon: Unique Aspect of Christian Antiquity*. Cyril of Jerusalem, *Lectures on the Mysteries*, <https://archive.org/details/CyrilJCatLects01> - <http://www.ccel.org/ccel/schaff/npnf207.ii.xxiii.html> -
- 3462- Geoffrey Barraclough, *The Crucible of the Middle Ages, The Ninth and Tenth Centuries in European History*, (London: The Folio Society, 1998), color plate 7, in between p. 68 & 69.
- 3463- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 20–21. See also: Liudprandi episcopi Cremonensis Opera, ed. Joseph Becker (MGH, *Scriptores rerum Germanicarum in usum scholarum*, 1915). Also, translation by F. A. Wright in the Broadway Library, 1930. For the Byzantine silk regulations and the symbolism, see: R. S. Lopez, *The Silk Industry in the Byzantine Empire*, (*Speculum*, XX, 1945, 1–42). Mark 15:16–20, John 19:2–5, Rev. 1:5, 19:6, 1 Pet. 2:9, Jer. 10:8–9, Ezek. 27:3–7, Rev. 17:4–6.
- 3464- Geoffrey Barraclough, *The Crucible of the Middle Ages, The Ninth and Tenth Centuries in European History*, (London: The Folio Society, 1998), plate 15, in between p. 148–49.
- 3465- For examples of references & demons depicted with dark skins, etc., see: Marc Aronson, *Race, A History Beyond Black & White*, (NY, etc.: Gineeo Books, Atheneum Books for Young Readers, 2007), 64–89. Dr. Paul Carus, *The History of the Devil and the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Publishing Company, 1900), 213, 236–240, 248, 255–59, 378, 436, & 451. Malcolm Godwin, *Angels, An Endangered Species*, (New York, London, Toronto, Sydney, Tokyo, Singapore: Simon & Schuster, 1990), 36–39, 50–51, 79, 104–105, 108–109, 116–17, & 236–237. Georges Duby, *Medieval Art, Foundations of A New Humanism, 1280–1440*, (Geneva, Switzerland: Editions d' Art Albert Skira S.A, 1995, first published in 1966–67, this edition BookKing International, 1995), 84–85, 185. Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). Russell, *Lucifer, The Devil In The Middle Age*, (Ithaca, London: Cornell University Press, 1984), Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell Un. Press, 1988).
- 3466- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 65, 385, end note 18: *Liber extra*, 5, 6, 14, in *CICan II*, 776, or *Corpus iuris canonici*, ed. Emil Friedberg, 2 vols., (Leipzig, 1879–81). See links that may or may not still be working: https://archive.org/details/bub_gb_sfwfAQAAMAAJ - <https://archive.org/search.php?query=Corpus%20iuris%20canonici> -
- 3467- <https://en.wikipedia.org/wiki/Whitsun> - <http://www.newadvent.org/cathen/15614b.htm> - Elizabeth Hough Sechrest & Janette Woolsey, *Its Time For EASTER*, (Philadelphia: Macrae Smith Co., 1961), 21, & 24–5. *The Nicene & Post-Nicene Fathers*, 5:519–520, & 524, Gregory of Nyssa: *Dogmatic Treatises*, (reprint June 1972, by W.M. B. Eerdmans). Marion P. Ireland wrote that "White was the robe for newly baptized Christians in the primitive church," (*Textile Art in the Church*, by Marion P. Ireland, 1966, 67, & 1971, Pub. Abingdon Press., Nashville & N.Y., p. 73). *CELEBRATIONS, The Complete Book of American Holidays*, by Robert J. Myers, with The Editors of Hallmark Cards, (NY: Doubleday & Co., 1972), 108 & 156–7. Aileen Fisher, *A Crowell Holiday Book, Easter*, (New York: Thomas Y. Crowell Co., 1968), pages not numbered. Winchester England Priory of St Swithun or Hyde Abbey 1121–1161 *Winchester Psalter* of Henry of Blois *Psalter of St Swithun* - Baptism of Christ, angel holds the traditional white baptismal robes. Symbolic of putting on new clothing. Thus, later Easter traditions of Whitesunday, became the later Easter traditions of giving and getting new clothing.
- 3468- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th centuries*, (Lon.: Folio Society, 1998), 44.
- 3469- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th Centuries*, (Lon.: Folio Society, 1998), 14. Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (NY: Crown Publishers, Inc., 1982), 82–84, *Burgundians & Armagnacs*, (1415–22), for this era in French royal history.
- 3470- James Reston *Dogs of God, Columbus the Inquisition & the Defeat of the Moors*, NY Doubleday 2005, 52
- 3471- James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005), 62–71. William L. Shirer, 1959, *The Rise and Fall Of The Third Reich, A History of Nazi Germany*, (New York: Simon and Schuster, 1960). The documentary series: *The World At War*, (England: Thames Television, 1973), numerous episodes.
- 3472- Marc Aronson, *Race, A History Beyond Black & White*, NY, etc.: Gineeo Books, 2007, 121.
- 3473- For cockle-shell symbols for pilgrimages, some worn by Christ as a pilgrim, see: Donald Matthew, *Atlas, MEDIEVAL EUROPE*, (New York, Oxford: Facts On File, CR Equinox (Oxford), Ltd., 1983, An Equinox Book), 102–103. Mid 11th century. Benedictine monastery at Silos. *Les Ivories Gothiques, Français, Par Raymond Koechlin, Planches*, (Reimpression, F. DE NOBELE PARIS, 1968), Pl. CLIV, No 853, Paris, Musée de Cluny. Michel Pierre, Morgan -- Antoine Sabbagh, *The Human Story, Europe In The Middle Ages*, (Englewood Cliffs, New Jersey: Sliver Burdett Press, 1988), p.34, originally published in 1986 by Casterman, under the title: *L' Histoire des Hommes: L' Europe du Moyen Age*. Leonard W. Cowie, 1962, *The March of the Cross*, (New York, Toronto, & London: McGraw-Hill Book), p.80, fig.87. For sources on symbols on garments, garments of investing for ranks in clerical & state offices, etc., see: Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 48–51, 53, 78, 92, 94, 99–100, 108, 115, 128, 131, 141, 149–150, 161, 164, 171, 201, 205–206, 232, 242, 272, & 295. Roger J. Adam's, *The Iconography of Early Christian Initiation: Evidence for Baptism for the Dead*, (Salt Lake City, Utah: an unpublished thesis found in the LDS Church Library in Salt Lake City, 1977), pl.16, p.29, etc., note 23, from Cote, *Archaeology*, 53; Ad Fabiolam, Ep. cxvii. Michael & Ariane Batterberry, *Fashion, The Mirror of History*, (New York: Greenwich House, 1982, Distributed by Crown Publishers, Inc., 1977), this edition 1982, see pages 60–191, etc.
- 3474- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 92 & 94, & 99–100.

3475- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 128.

3476- Marc Aronson, *Race, A History Beyond Black & White*, NY: Gineeo Books, 2007, 83–85.

3477- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 82-83.

3478- William Andrews, F.R.H.S., *Old Church Lore*, Lon. Simpkin, Marshall, Hamilton, Kent, 1891, 12-13.

3479- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th centuries*, (Lon.: Folio Society, 1998), 194.

3480- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th centuries*, Lon.: Folio Society, 1998, 196-7. Michael and Ariane Batterberry, *Fashion, The Mirror of History*, NY: Greenwich House, 1982, Distributed by Crown Publishers, Inc., 1977, 74–102. Millia Davenport, *The Book of Costume*, NY: Crown Publishing, 1948 & 1976, vol. 1, p. 190–373.

3481- Millia Davenport, *The Book of Costume*, (New York: Crown Publishing, Inc., 1948 & 1976), vol. 1, p. 93–373. Donald W. Parry, (Editor), Marion D. Hanks, Hugu W. Nibley, Andrew F. Ehat, Truman G. Madsen, John M. Lundquist, Stephen D. Ricks, Donald W. Parry, Michael A. Carter, John J. Sroka, John W. Welch, M. Catherine Thomas, William J. Hamblin, Brian M. Hauglid, John A. Tvedtnes, and many others providing research papers, and unpublished works for authors to consider, *Temples Of The Ancient World, Ritual and Symbolism*, (Salt Lake City, Utah: Desert Book Company, 1994, & Provo, Utah: Foundation For Ancient Research and Mormon Studies). Noel B. Reynolds, (Editor), *Early Christians In Disarray, Contemporary LDS Perspectives on the Christian Apostasy*, (Provo, Utah: Foundation for Ancient Research & Mormon Studies, and Brigham Young University Press, 2005), 295–324, chapter: *The Decline of Covenant in Early Christian Thought*, by Noel B. Reynolds. See also: H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and its Bearings on Scriptures*, (New York: Charles Scribner's Sons, 1885). <https://archive.org/details/bloodcovenantap04trumgoog> Also: Barry Robert Bickmore, *Restoring The Ancient Church*, Joseph Smith & Early Christianity, (Ben Lomond, California: Foundation for Apologetic Information & Research, F.A.I.R., 1999), 283–351. Darell Thorpe, *The Armor of Gods (Protective Skins or Garments in History & Color Symbolism)*, (Kindle Edition, 2012). Brigham Young University Studies, Vol.22, Winter 1982, #1, p.31-45, article: *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler. <https://byustudies.byu.edu/content/clothed-upon-unique-aspect-christian-antiquity> – Darell Thorpe, by scrolling down to: *Passover, Easter & Garment Types of Deification in the Resurrection*, (Easter Sunday, 4-8-2012). <http://drivetimetolivearchivespromosources.blogspot.com/> – http://ldstempleendowment.blogspot.com/2010/03/garments-veil-and-gammadia-markings_03.html – <http://www.templestudy.com/2008/04/17/early-byzantine-veil-with-gammadia/> – Dr. Hugu W. Nibley, *Sacred Vestments*, (Provo, Utah: Maxwell Institute), the symbolical gammadia patterns or markings in Christian robes, & clothing, are often seen on early to later Christian art works. See for example: Yigael Yadin, Bar-Kokhba: The Rediscovery of the Legendary Hero of the Second Jewish Revolt against Rome, (New York: Random House, 1971), 76-77, 79, and the accompanying plates. Arnold Toynbee, (Editor), *The Crucible of Christianity, Judaism, Hellenism and The Historical Background to the Christian Faith*, (New York, and Cleveland, World Publishing Company, CR Thames & Hudson, 1969), 82–83, 192, L type letter in robe of Christ as Pantocrator, p. 360, for illustration 40, Rome: apse-mosaic from Santa Pudenziana; A.D. 401-17, Max Hirmer. See also p. 248–249, top right art work, another symbol in the robes, p. 361, illustration note 37, Rome: Moses striking the rock, from the catacomb at Callistus; 4th century A.D., Courtesy Sadea. See also p. 263, cross or + symbol in the robes of female, p. 361, illustration note 1, Rome: mosaics with personification of Jewish and gentile churches, from Santa Sabina; c. AD 410, De Antonis. Page 265, angle symbol, p. 361, note 4, Rome: the Presentation in the Temple, from Santa Maria Maggiore; 12th century reconstruction of fourth century original. Mansell. Page 273, numerous letters in the robes of 12 apostles around the baptismal scene of Christ, see page 362, note 26, Ravenna: mosaic with the Apostles, from the Arian baptistery; 5th century, Mansell. See also p. 277, Coptic textile, 1, symbol said to represent an the up raised hands of early Christian prayer gestures. For other Coptic textile symbols, see p. 280, 5, 6, p. 289, 9, mosaic p. 306–307. Claims to masonic type symbols in early Christian clothing was noted by late 19th century anti-Christian writer, Thomas William Doane, *Bible Myths, & Their Parallels In Other Religions*, (NY: The Truth Seeker Co., 1882 & 1910). Links might still work, but are subject to changes too. <https://archive.org/details/biblemythsandthe00doanuoft> – (1882), <https://archive.org/details/biblemythstheirp1910doan> (1910 edition), 358. Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, From Pagan Rome to Byzantium, p. 279, veiled female, praying with up-lifted hands, with symbols on her clothing, explained as: The deceased Communia, fourth or fifth century. Prayer with up raised hands is also said to be a pagan gesture, this art found in Naples, Catacombs of Saint Januarius. Ludmila Kybalova, *Coptic Textiles*, (Artia, Prague: Paul Hamlyn Ltd., 1967), p. 34, 68-69, fig.15-16. Possible marks or symbols in Tunic, 4 or 5th century, Pushkin Museum, Moscow; Inventory # 5823. Purchased in Egypt by V.S Golenishchev. See also: Reader's Digest, *The Story of Jesus*, (Pleasantville, New York and Montreal, Canada: The Reader's Digest Associations, Inc., 1993), 19, letter symbol in the robe, mosaic of Isaiah, portrait is from the sixth century church of San Vitale in Ravenna, Italy. See also p. 125, Ravenna: mosaic with the Apostles, from the Arian baptistery; dated 6th century. Page 141, sixth century basilica of San Apollinare Nuovo in Ravenna, Italy, angle or letter in robe of person with Christ in fishermen scene miracle. Page 170, angle symbol, or letter in the robe of a person with Christ, from a 15th century, devotional book. Marilyn Stokstad, *Art History*, (New York: Harry N. Abrams, Inc., 1995, revised edition, 1999), 303, figure 7-19, Mausoleum of Galla Placidia, eastern bays with sarcophagus in the arms and lunette mosaic of the Martyrdom of Saint Lawrence. The art in the background shows two men with raised right hands, perhaps oath gestures, they have a letter or symbol in each of their robes. Horst de la Croix and Richard G. Tansey, *GARDNER'S ART THROUGH THE AGES*, Eighth Edition, (Gardner, Helen, 1986), (San Diego; New York; Chicago; Atlanta; Washington, D.C.; London; Sydney; Toronto: Harcourt Brace Jovanovich, Publishers HBJ), vol. 1, Ancient, Medieval, and Non-Europe Art, p. 257, fig. 7-12, The Parting of Lot and Abraham, mosaic from Santa Maria Maggiore, Rome, c. 430, one angle or letter in each of the robes of two of the men with a group of people. Page 266, fig. 7-25, Interior of the mausoleum of Galla, Placidia, two men with raised right hands, perhaps oath gestures, they have a letter or symbol in each of their robes. Page 268, fig. 7-28, depicting the miracle of the loaves and the fishes, mosaic from the nave wall of Sant' Apollinare Nuovo, c. 504, angle or letter symbols in the robes of three of the men with Christ. Page 275, fig. 7-38, Christ enthroned, between two angels who have angle symbols on their robes. Art entitled the Second Coming, apse mosaic from San Vitale, c. 547. John Lowden, *Early Christian and Byzantine Art*, (NY: Phaidon Press Ltd., 1997, reprinted 1998, 2001, 2005, 2008), 109, 114–115, figs.65–66, p. 123, fig. 73, S. Apollinare Nuovo, c. 500 & c. 561, mosaic, showing curtains with angle mark symbols on them, on the pillars are hand symbols too. Pages 126, 131.

3482- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 215. Millia Davenport, *The Book of Costume*, (New York: Crown Publishing, Inc., 1948 & 1976), vol. 1, p. 190–373. Michael and Ariane Batterberry, *Fashion, The Mirror of History*, (New York: Greenwich House, 1982, Distributed by Crown Publishers, Inc., 1977), 74–89. Frances & Joseph Gies, *Daily Life in Medieval Times, A Vivid, Detailed Account of Birth, Marriage and Death; Food, Clothing and Housing; Love and Labor in the Middle Ages*, (New York: Barnes & Noble Books, 1969, 1974, illustrated edition, 1990), 86–95. Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (New York: Crown Publishers, Inc., 1982), 63–88, 386–93.

3483- James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005), 72-73, see also 62-98. Marc Aronson, *Race, A History Beyond Black and White*, (New York, London, Toronto, Sydney: Ginee seo books, Atheneum Books for Young Readers, 2007), 83-89.

3484- Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 315. James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005), in between p. 204 & 205, third page of art works in, showing “heretics” with different symbols on the clothing, \ X & other symbols included. See also p. 11, 68–69, 108–109, forced confessions, 200–208. Geoffrey Abbott, *Rack, Rope and Red-Hot Pincers, A History of Torture And Its Instruments*, (London: Brockhampton Press, 1993), 47–49.

3485- James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (NY, NY: Doubleday, 2005), 77, 138, between p. 204-5, 256, “garments of shame.” The penitent were to put on the drab yellow garment, the traditional penitential cloak known as the *sanbenito*. New styles were developed, which had black or gray sackcloths with large red cross symbols on the back and front. The saying how people wear what they are, might go back to these ancient clothing traditions. Jail clothing, for example, told the on looker that the person was part of the jail system, black & white lined jail clothing. “Additionally the black-and-white horizontal stripes symbolically represented prison bars that not only surrounded the inmate but were also imprinted on the convict’s body and thus became an embodiment of imprisonment.” Genesis 38:14-19, garments of widowhood. The expression, “starting out with a clean slate,” or the blotting out of sin from the records, seems to also have garment types too. (Exodus 32:30-33). Deuteronomy 22:15-17, cloth representing virginity. 2 Samuel 13:18-18, garments of divers colors, symbolic of virgins. 2 Chronicles 6:41-42, clothed with salvation. LeGrand L. Baker & Stephen D. Ricks, *Who Shall Ascend Into The Hill of the Lord? The Psalms In Israel’s Temple Worship in the Old Testament And the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2011), 81-99, 112, 116, 144, 183, 189-90. 201, 315-359. Links subjected to changes & might not, but could still work by the time of this reading. <http://www.usprisonculture.com/blog/2010/12/14/sagging-pants-criminality-and-prison-clothing/>

3486- John Laurence (Pritchard), *A History of Capital Punishment, with a Comment of Capital Punishment by Clarence Darrow*, (NY: The Citadel Press, 1960), the comment is from *Crimes, Its Cause and Treatment*, by Clarence Darrow, 1922, (Tomas Y. Crowell Co., 1950), 7.

3487- Marc Aronson, *Race, A History Beyond Black and White*, NY, etc.: Ginee Seo Books, 2007, 137.

3488- <http://www.bing.com/search?q=judiciary+robes&FORM=PERNSB&PC=PE01>

3489- Larry Abraham, *Call It Conspiracy*, (Seattle, Washington: Double A Publications, 1971, 1983, 1985), xiv.

3490- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 26-27.

3491- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 28-30, 82-83.

3492- Sackcloth and ashes were used in Old Testament times as a symbol debasement, to lower the quality, value, or character of someone, or some bad event that took place, such as a death, or someone missing, a tragic situation. Also for mourning, repentance, penitence, like during the Middle Ages. Genesis 37:29–30, 34–35, Joshua 7:1-9, Judges 11:29–35. 1 Samuel 16:7, 2 Samuel 11:1-11, 1 Kings 21:20–28, Ezra 9:1-4, Esther 3:8–15, 4:3, Jonah 3:5–10, Ezekiel 27:31, Lamentations 2:10, Isaiah 3:24, 15:3, 37:1, 50:3, 58:5, Jeremiah 6:26, 49:3, 2 Kings 19:2, Daniel 9:3, Psalm 30:11, Joel 1:8, 13, Amos 8:10, 1 Chronicles 21:16, Nehemiah 9:1, Matthew 11:21, Luke 10:13, Revelation 6:12, 11:3. <https://en.wikipedia.org/wiki/Sackcloth> Mark 14:62–64, tore his clothes, Matt. 26:65, Acts 14:13--14, Isa. 37:1, Jer. 36:23–24.

3493- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 545–546, foot note 7: Auguste Boulenger, *Histoire Générale de l’Eglise*, (Paris: Librairie Catholique, Emmanuel Vitte, 1931–1947), 9 vols., (vol. 1 ?), p. 118.

3494- James L. Barker, *Apostasy From the Divine Church*, (SLC, Utah: Deseret News Press, 1960), 546. Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 48–51, 78, 92, 94, 99–100, 108, 115, 121, 128, 131, 141, 149–50, 154–55, 161–65, etc. Millia Davenport, *The Book of Costume*, (New York: Crown Publishing, Inc., 1948 & 1976), vol. 1. John Laurence (Pritchard), *A History of Capital Punishment, with a Comment of Capital Punishment by Clarence Darrow*, (New York: The Citadel Press, 1960), the comment is from *Crimes, Its Cause and Treatment*, by Clarence Darrow, 1922, (Tomas Y. Crowell Company, 1950).

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<http://emp.byui.edu/SATTERFIELDDB/Rel327/ClothedUpon.pdf> BYU Studies, Vol.22, Winter 1982, #1, p.31-45, Clothed Upon: A Unique Aspect of Christian Antiquity, by Blake Ostler.

<http://drivetimelinearchivespromosources.blogspot.com/> article: Passover, Easter & Garment Types of Deification in the Resurrection (Easter Sunday, 4-8-2012), Darell Thorpe.

3496- The Lost Books of The Bible & The Forgotten Books of Eden, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), 120–140, The Odes of Solomon. Links can sometimes be subjected to change, taken down, or still work too. <http://emp.byui.edu/SATTERFIELDDB/Rel327/ClothedUpon.pdf> BYU Studies, Vol.22, Winter 1982, #1, p.31-45, Clothed Upon: A Unique Aspect of Christian Antiquity, Blake Ostler, p. 3.

3497- Terry L. Givens, When Souls Had Wings, Pre-mortal Existence in Western Thought, (NY: Oxford Un. Press, 2010, 56, Odes of Solomon, 8:13-14, 23:2-3.

3498- The Lost Books of The Bible & The Forgotten Books of Eden, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), 3– 81. Links sometimes are subject to change, thus fall out of use. <http://ahooz.com/isom/Resources%20English/Christian%20Ebooks/Extrabiblical%20The%20Forgotten%20Books%20of%20Eden.pdf> See also: https://archive.org/details/firstbook_adameve_1001_librivox And: <http://sacred-texts.com/bib/fbe/fbe005.htm>

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3500- Scott R. Petersen, Where Have All the Prophets Gone? (Springville, Utah: Cedar Fort, 2005), 102-3, 138, n. 76-77. Cyril of Jerusalem, Catechetical Lecture 20-21, in N&PNF, 2:7:146-51. Huge Nibley, Dr. (Series): The Collected Works of Huge Nibley, (Provo & SLC, Utah: FARMS, & Deseret Book Co.), vol. 16: The Message of the Joseph Smith Papyri, An Egyptian Endowment, 2005, 2nd ed.), 517-18. N&PNF, 2nd series, vol. 7.

3501- <http://www.newadvent.org/fathers/2910.htm> NPNF, Michigan: W.M.B. Eerdmans, reprints 1972, 86, 14 vols, 5:518-24 Gregory of Nyssa: Dog. Treatises, On the Baptism of Christ.

3502- R.W. Southern The Making of the Middle Ages, Lon.: Folio Soc., 1998, 171–72, St. Augustine, Bishop of Hippo, De Doctrina Christiana, ii, 6 (Patrologiae Cursus Completus, series latina, ed. J. P. Migne), vol. 34, 38–9.

3503- James L. Barker, Apostasy From the Divine Church, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 115, 142, 388–89. Brigham Henry Roberts, Outlines of Ecclesiastical History, A Text Book, (Salt Lake City, Utah: Deseret Book Company, 1979, Classics in Mormon Literature), 151–72. Irenaeus, Against Heresies, III. I. 1. Millia Davenport, The Book of Costume, (New York: Crown Publishing, Inc., 1948 & 1976), 73–75, 85, 93–102. A 17th century fictional allegorical story about adultery, presents the symbolism of Puritan New England morality issues. How a woman was made to display a scarlet letter to mark her as an adulterous woman. Nathaniel Hawthorne, introduction by Kathryn Harrison, notes by Gretchen Short, The Scarlet Letter, (New York: The Modern Library, 2000). Morris Bishop, The Middle Ages, (Boston: Houghton Mifflin Company, 1968), 48–51. The passing on of a clothing item, in some cases more ceremonial, with a symbol of the rank of the office, was the passing on of “the mantle of authority,” (the passing of Elijah's cloak (his mantle) to Elisha (2 Kings 2:13). Or the stripping of Aaron's garment to be passed on to Eleazar, (Numbers 20:26–28, Exod. 28:2, 29:29). Don E. Norton, Editor, Temples Of The Ancient World, Ritual and Symbolism, (Salt Lake City and Provo, Utah: FARMS & Deseret Book, 1994), also edited by Donald W. Parry, chapter 23, Priestly Clothing in Bible Times, by John A. Tvedtnes, pp.649-704, and chapter 24, The Garment of Adam in Jewish, Muslim, and Christian Tradition, by Stephen D. Ricks, p. 705-39. Gregory of Nyssa, ‘On The Baptism of Christ,’ The Nicene and Post-Nicene Fathers, vol.5, p. 519–520, & 524, Gregory of Nyssa: Dogmatic Treatises, etc. (reprint June 1972, W.M. B. Eerdmans). <http://www.newadvent.org/fathers/2910.htm>

3504- Nicolas Cheetham, Keepers of the Keys, A History of the Popes from St. Peter to John Paul II, (New York: Charles Scribner's Sons, 1983), 34–35.

3505- James L. Barker, Apostasy From the Divine Church, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 582–4. Morris Bishop, The Middle Ages, (Boston: Houghton Mifflin Company, 1968), 48–51. Gene Gurney, Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present, (New York: Crown Publishers, Inc., 1982), 33–34. Nicolas Cheetham, Keepers of the Keys, A History of the Popes from St. Peter to John Paul II, (New York: Charles Scribner's Sons, 1983), 86–98, art work before p. 121 of Henry IV abasing himself before a haughty Gregory VII at Canossa (1077), stripped of his crown & royal regalia, clothed in penitent's coarse garb, & bare-foot, to humble him.

3506- Morris Bishop, The Middle Ages, (Boston: Houghton Mifflin Company, 1968), 50–51.

3507- John H. Mundy, The High Middle Ages 1150–1309, (London: The Folio Society, 1998), 334, 404, end note 33: De novitibus huius temporis 12 in Monumenta Germaniae Historica, Libelli de lite, III, 297–7. <https://archive.org/search.php?query=Monumenta%20Germaniae%20Historica> - <https://archive.org/details/monumentagenecro03geseuoft> -

3508- John H. Mundy, The High Middle Ages 1150–1309, (London: The Folio Society, 1998), 190, & 393, end note 54: Rota veneris (ed. Friedrich Baethgen, Rome, 1927), 20. Song of Solomon 2:12. Phrase “putting off” honor of the world, for religious garb, such as those put on to enter a convent, is garment types & lore. https://en.wikipedia.org/wiki/Boncompagno_da_Signa

3509- R. W. Southern, The Making of the Middle Ages, (London: The Folio Society, 1998), 215–16, foot note 32: Eccl 30:1, Psa. Lxxvii.6, Gen. 39:13, Matt. 9:9, Mark 14:51, John 4:28, Psa. Lxviii, 28, Joshua 6:26.

3510- <http://drivetimelinearchivespromosources.blogspot.com/> scroll down to article by Darell Thorpe, Passover, Easter & Garment Types of Deification in the Resurrection (Easter Sunday), 4-8-2012). Winchester England Priory of St Swithun or Hyde Abbey 1121- 1161 Winchester Psalter Psalter of Henry of Blois Psalter of St Swithun - Baptism of Christ, angel holds the traditional white baptismal robes. Symbolic of putting on new clothing. Thus, later Easter traditions of Whitesunday, became the later Easter traditions of giving and getting new clothing. Baptism from Cemetery of St Callistus Rome, 4th c. Baptism, a ritualistic type of Christ's descent into the watery abyss. Christ having likened himself to Jonah: "For as Jonas was three days and three nights in the whale's belly; so shall the Son of man be three days and three nights in the heart of the earth." (Matt. 12:40). 18th cent. Russian Icon of the Baptism of Christ. Angels holds the traditional white baptismal garments). (9th cent. Cross Pascal Vat.

Reliquary cross of Pope Pascal- Lower section show the Baptism of Christ with the angel holding the white baptismal robe. In historic Christian traditions, the blood that flows down from the cross, is a type of baptism. Adam's grave, symbolic in many art works as a scull & cross bones, has Christ's blood flow, or drip down on his grave to baptize him. Thus, faded fragments & later legendized versions of Baptism for the Dead. Adam is sometimes depicted under the cross being lifted out of his grave by different types of hand & wrist grips, just as in many depictions of the harrowing of hell; Christ's descent into hell, hades, limbo, purgatory; or as in Eastern Christianity's iconography, the resurrection, called the anastasis). Christ in Limbo, 1440s Friedrich Pacher - Szépművészeti Múzeum - Budapest. In many cases, souls in limbo, hell, hades, purgatory, etc., are depicted naked, without protective garments, or robes. Thus, according to ritualistic cleansing types; the souls in these lower regions are being purified by the fires of hell; are punished for their sins by the demons there. After this, they are rescued by Christ, angels, prophets, apostles, saints & those who descend to preach the gospel to them, & lift them up out by different types of hand & wrist grips. They ascend up naked, in some cases, because they are eventually going to be clothed in ascension robes, or resurrection robes that are protective garments. These robes are types of how the newly resurrected spirits will be clothed in resurrected bodies). John the Baptist preaching the gospel in Hades, is later joined by Christ, who also preaches & resurrects the dead. Church of the Holy Apostles, 13th century Fresco, Pec, Serbia. During the 3rd century, Origen of Alexandria, a student scholar of Clement of Alexandria, wrote that John the Baptist had died before Christ, "so that he might descend to the lower regions and announce [preach] his coming. For everywhere the witness and forerunner of Jesus is John, being born before and dying shortly before the Son of God, so that not only to those of his generation but likewise to those who lived before Christ should liberation from the death be preached, & that he might everywhere prepare a people trained to receive the Lord." Hippolytus, also wrote that John the Baptist had died first that he might prepare those in hades for the gospel. Thus John became the forerunner there, also, "announcing even as he did on this earth, that the Savior was about to come to ransom the spirits of the saints from the hand of death." Later, a medieval Easter drama, the "Harrowing of Hell," John descends first, then is there to greet Christ when Christ descended. Many art works depict this sort of thing. The Old Testament Saints, the prophets, are there to greet the glorious King upon his descent. Sources: Origen, In Lucam Homiliae (Homily on Luke), 4, in PG = [J. P. Migne, Patrologiae Cursus Completus; Series Latina, 221 volumes; (Paris: 1844-1864)], 12:1811, & Origen, Commentaria in Evangelium Joannis (Commentary on John), 2, 30, in PG 14:181. Hippolytus, On Christ & the Antichrist, 5, 45, in PG = [J. P. Migne, Patrologiae Cursus Completus; Series Latina, 221 vols; (Paris: 1844-1864)], 10:764). John the Baptist, Forerunner for Christ, preaching the gospel in Hades. [A Reader's Guide to Orthodox Icons](#): Hymns, sung on August 29th proclaim: "The glorious beheading of the Forerunner, became an act of divine dispensation, for he preached to those in hell the coming of the Savior..." (Hjembaek 1475 Harrowing of Hell Sect 2 south arch. Naked souls, first Adam, are raised up out of the jaws of hell by different types of hand & wrist grasping. The traditional trade mark of the resurrection, or the anastasis are different types of hand & wrist grips as Christ resurrects the dead out of their graves. Descent into hell - Raffaello original - 1514, Raffaello Sanzio AD 1483-1520). Descent into hell - f.20r of MS K.26 one of sequence of 46 biblical illustrations cent. 1270-80, inserted at front of 14th c Psalter. Naked souls raised by hand grips out of the jaws of hell, thus being resurrected. Descent into Limbo, Évrard d'Espinques illumination manuscript, Middle Ages. Christ reaches out his hand to clasp the hand of Adam, the first naked soul to be resurrected out of the jaws of limbo). 14th century, Christ's descent into purgatory. Christ grips the hand of a naked Adam, the first in many to be resurrected out of purgatory. Art redrawn by Debra Wirth, for an original see: Claude Schaeffner, Artistic Consultant: Jean-Clarence Lambert & others, Gothic Painting, (England: Ed. S.A. Geneva 1968), vol. 1, p. 48), 14th century, the Master of Westphalia, Christ in Purgatory). Hans Memling 1440 1494 Last Judgement Triptych in Muzeum Narodowe Gdansk Poland 3. Matfré Ermengau of Béziers Breviari d'Amor Catalan prose version- f-40- soul ride up on protective blanket - last quarter of 14th century). Icon with the Koimesis, Falling Asleep of the Virgin Mary, late 10th cent Byzantine - Christ wraps the spirit of the Virgin Mary in protective swaddling clothing, an Angels descend with ascension robes to further protect her spirit during her assumption into heaven. These types of ascension robes, clothing, swaddling cloth, blankets, & martyrs' rewards as garments; are part of the baptismal types of ascending in high realms. 10th c., Constantinople, Soap stone Dormition Dormition, Mary's soul is wrapped in a swaddling cloth, to be passed on into the protective care of an angel also descending with ascension clothing. Angels carrying the soul of St Bertin to heaven - From an altarpiece by Simon Marmion 1480. The soul rides up on a protective blanket in the care of guardian angels. Book of Hours, Use of Rome- Netherlands, S- c. 1440- Naked souls ride up to paradise on blanket, Angels also for protection, God above blesses their ascension out of their graves. British Library. Book of Hours, Use of Sarum- Netherlands, S- 2nd or 3rd quarter of the 15th c.- soul rides up to heaven on white protective blanket, with guardian angels. British Library. Book of Hours, Use of Sarum- Netherlands, S Bruges c 1490- Soul wrapped up in protective blanket with Abraham in paradise - Demon attempt to harm soul. British Library. Virgins, dressed in white, are greeted by Christ at Gates of Paradise. Leaf from the Breviary of Charles the Bold & Margaret of York 1467-70. Christ clasps their hands to welcome them in. Harrowing of hell Caparrosso altarpiece of Caparrosso 1507 St Mary s Cathedral Pamplona Spain. Psalter including a calendar ff 13-18v England Central Oxford 1st quarter of the 13th c.- angel with baptismal robe, John the Baptist, baptism of Christ. Master of the Narbonne Parament - Entombment, descent into Hell, and Noli me tangere c 1375 Musee du Louvre - Paris. After the harrowing of hell, Christ, resurrected, holding the cross banner, appears to Mary, one of the first to witness Christ's resurrected body, as he begins his victory march throughout the whole world. Matfré Ermengau of Béziers's Breviari d'Amour of angels carrying the soul of a virtuous man to Heaven. Hans Memling - Memling 1430-94 German-born Early Netherlandish painter: Last Judgment, souls on right hand of Christ, greeted by St. Peter by hand shakes, clothed in garments before entering door to paradise! Un'altra Dormitio, anche questa molto frammentaria e danneggiata, è stata dipinta nel 1435 da Masolino a Castiglione Olona. E' ben visibile l'animula di Maria fasciata e con un "cappuccio" sulla testa, proprio come in quella di Tempio.

3511- John H. Mundy, The High Middle Ages 1150-1309, (London: The Folio Society, 1998), 281.

3512- John H. Mundy, The High Middle Ages 1150-1309, (London: The Folio Society, 1998), 133.

3513- Michael and Ariane Batterberry, Fashion, The Mirror of History, (New York: Greenwich House, 1982, Distributed by Crown Publishers, Inc., 1977), 14, 60-90. Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, A History of Private Life, From Pagan to Byzantium, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, From Pagan Rome to Byzantium, p. 257-59, 276-279, 281, 532, 617-18, 622, 632. Compiled by Mrs. Aria, Illustrated by Percy Anderson, Costume: Fanciful, Historical & Theatrical, (London, New York: MACMILLAN & Co., Limited, 1906), <https://archive.org/stream/costumefanciful00ariagoog/page/n11/mode/2up> - Carolyn G. Bradley, A History of World Costume, (London: Peter Owen Limited, 1960). Many links are subject to change, might no longer work. <https://archive.org/details/in.ernet.dli.2015.531086> - Millia Davenport, The Book of Costume, (New York: Crown Pub., Inc., 1948, 1976), vol. 1, p. 79-503, etc. S. W. Fairholt, Costume In England: A History of Dress from the Earliest Period till the close of the 18th century, (London: Chapman & Hall, 1846), p. 45-52. Links might still work by the time of this reading. <https://archive.org/details/in.ernet.dli.2015.208951> -

https://archive.org/stream/in.ernet.dli.2015.208951/2015_208951_Costume-In#page/n57/mode/2up - Mary Margaret Egerton (Countess of Wilton), *The Book of Costume; Or, Annals of Fashion from the earliest period to the Present Time*, (London: Henry Colburn, Publishers, 1846). J. R. Planche, *History of British Costume, From the Earliest Period to the Close of the 18th century*, (London: C. Cox, 1847). Link still might, but might not work. <https://archive.org/details/bookcostumeoran00wiltgoog> - Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 48–50, 60, 78, 92, 94, 99–100, 108, 115, 121, 128, 131, 141, 149–50, 154–55, 161–64, 171, 197, 199, 201, 205–06, 232, 242, 272, 294–95, 306. This link might be amongst the many that get taken down, but could still work too. https://speeches.byu.edu/talks/hugh-nibley_leaders-managers/ - <https://www.youtube.com/watch?v=NSJE2Ks38uE> - <https://archive.org/details/bookcostumefrom00rankgoog> - <https://archive.org/details/historybritishc02plangoog> - Darell Thorpe, *THE ARMOR OF GODS (PROTECTIVE SKINS OR GARMENTS IN HISTORY & COLOR SYMBOLISM)* (Salt Lake City, Utah: Religious, Historical & Polemical Studies, 2014), Kindle Edition, uncorrected rough draft, 6-24-2014, the use of different types of garments throughout history, etc. All links can be subjected to changes & some may not work, but still do too. https://www.amazon.com/PROTECTIVE-GARMENTS-HISTORY-SYMBOLISM-ebook/dp/B00DP476FA/ref=sr_1?fs=1&digital-text&ie=UTF8&qid=1372505435&sr=1-1

3514- Sara Robbins, (Editor), *Law, A Treasury of Art and Literature*, Beaux Arts Editions, (New York: A & S Graphics, Inc., Wantagh, Editorial production, Harkavy Publishing Service, New York, Huge Lauter Levin Associates, Inc., 1990), 38, colorplate 5, Giotto (Giotto DI Bondone), Last Judgment, 1304, Fresco. Capella Scrovegni (Arena Chapel), Padua. Those on the right side of Christ's judgment are clothed in different clothing, while those on the left are naked, being dragged down to hell & punished. Pages 68–69, color plate 18, Padro Berruguete, Saint Dominic Presiding over an Auto-da-fé. c. 1475, Prado Museum, Madrid. Born in Castile in 1170, Dominic founded the order of Preaching Friars, the Dominican Order, confirmed 1216. Inquisition's heresy trials followed, with them as taking judgmental positions, like in later depictions. This work shows 2 members of the Albigensian sect condemned as a heretical sect of south France, marked by wearing caps & tunics that identify them as the accused. Two others being burned at the stake, have been stripped of their clothing, except a loin covering. See also: Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, *From Pagan Rome to Byzantium*, p. 257–59, 276–279, 281, 532, 617–18, 622, 632. Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York, U.S.A., and London, England: Garland Pub. Inc., 1976). Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (New York, U.S.A., and London, England: Garland Publishing, Inc., 1988). Thesis submitted to the University of Nottingham for the degree of Doctor of Philosophy, October 1972). Robert Hughes, *Heaven and Hell in Western Art*, (New York: Stein and Day/Pub., 1968). James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005). Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music, Monograph Series*, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994). Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). Jeffrey Burton Russell, *A History of Heaven, The Singing Silence*, (Princeton, New Jersey: Princeton University Press, 1997).

3515- https://en.wikipedia.org/wiki/Jan_Hus - <http://www.imdb.com/title/tt0124766/> - On You Tube, movie entitled: John Huss - The Story of a Martyr, is of a 1977 movie produced in USA: Faith for Today, written by Richard Morean, Director: Michael Economou, starring Rod Corbin as Hus, Regis Cordic as Cardinal Anthony, plus many others: <https://www.youtube.com/watch?v=0Vr04TNrbt4> -

3516- 1867–1939, Walter Leslie Wilmshurst, *The Meaning of Masonry*, (New York: Gramercy Books, Crown Publishers, Inc., 1980), 35–37, see also p.12, 31, 75–76, 99–100, 131–137, etc.

3517- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Co., 1968), 48. Ann Kramer, Jean Cook, Theodore Rowland-Entwistle, Editor, Fay Franklin, *History's Time Line, A 40,000 Year Chronicle of Civilization*, (NY: Barnes & Noble Books, 1981, revised & updated, 2005), 66, 69, see year 1075, dispute between pope and emperor over who should appoint bishops.

3518- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 48–50.

3519- Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Ostler, *Clothed Upon: A Unique Aspect of Christian Antiquity*, 1982, BYU Studies, vol. 22, Winter 1982, #1, p. 31—45. Acts 18:1-6, 20:26, Romans 6:3–9, 13:8-14, Colossians 2:12, 1 Corinthians 15:53–58, 2 Cor. 5:1–4, Ephesians 4:7-25, 5:2–11, 26–27, 6:11–19, Rev. 3: 18, 6:11, 7:14, 19:8, 14, 22:11–12, Psalms 90:7–8, 17, 91:1–4. 1 Peter 3:17–21, 4:5-6. James 5:2, Jude 6, 12, 23.

3520- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 48–51.

3521- James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press 1960, 681–89.

3522- James Reston *Dogs of God Columbus the Inquisition & the Defeat of the Moors* NY: Doubleday 2005, 23–4

3523- Geoffrey Abbott, *Rack, Rope & Red-Hot Pincers, A History of Torture & Its Instruments*, (Lon.: Brockhampton Press, 1993), 48, citing Limborch, 1731, *The History of the Inquisition*.

3524- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th Centuries*, (Lon.: Folio Society, 1998), 3–4.

3525- John Russell Brown, *The Oxford Illustrated History of Theatre*, (NY: Oxford Un. Press, 1995), 89-90.

3526- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 115, 128 & 131.

3527- https://en.wikipedia.org/wiki/Ever_After

3528- Walter Leslie Wilmshurst, 1867-1939, *The Meaning of Masonry*, NY: Gramercy Books, 1980, Crown Pub., p. 12–18, 29–215.

3529- [https://en.wikipedia.org/wiki/Branded_\(TV_series\)](https://en.wikipedia.org/wiki/Branded_(TV_series))

3530- Superman, Clark Kent, is played by Tom Welling, in the 10 seasons series, *Smallville*, based on DC comic book series, see on line dccomics.com & Warner Brothers, television, & wbtvondvd.com. The series, came out about 2000, & ran through to the tenth & final season about 2011. In season 9, superman adds the cloak & S insignia to his dark costume. Could it be that his costume is dark so that it's harder for the bad guys to see in the dark? Or does it have other meanings?

- 3531- Elizabeth Hough Sechrist & Janette Woolsey, *Its Time For EASTER*, (Philadelphia: Macrae Smith Co., 1961), 21, & 24-5. In: *The Gospel Of Philip*, by R. McL. Wilson, B.D., Ph.D., 87-91, garments were used as part of the baptismal ordinances, & were symbolic types of what happens to the spiritual & mortal bodies. Thus, in some cases the garment in many Gnostic & even anti-Gnostic sources, are symbolic of the body. (*The Gospel Of Philip*, p.87-91. ANF, 2:165-169, 215-219, 230-1, 253-254, 263, 265-6, 453-4, & 582-3.
- 3532- Aileen Fisher, *A Crowell Holiday Book, Easter*, (NY: Thomas Y. Crowell, 1968), pages not numbered.
- 3533- Eric Maple, *Superstition & The Superstitious*, (South Brunswick, NY: A. S. Barnes & Co., 1972), 119.
- 3534- James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press 1960, 190-91, foot note 10: F. J. Foakes-Jackson, *History of the Christian Church*, ... to A.D. 461, p. 576, 577.
- 3535- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 191-92, end note 13: Duchesne, *Origines du Culte Chretien*, p. 326-333.
- 3536- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 156-157, foot note 30: *Gesta Karoli*, by the Monk of St Gall, (*Monumenta Germaniae Historica, Scriptores*, II, 734, VIII, 269. (*Chronicon Sancti Laurentii Leodiensis*).
- 3537- John Russell Brown, *The Oxford Illustrated History of Theatre*, (NY: Oxford Un. Press, 1995), 76.
- 3538- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th Centuries*, Lon.: Folio Society, 1998, 5-6.
- 3539- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 162, 266, 272, & 309.
- 3540- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th Centuries*, Lon.: Folio Society, 98, 23-25.
- 3541- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th Centuries*, (Lon.: Folio Society, 1998), 41.
- 3542- James Reston *Dogs of God Columbus the Inquisition & the Defeat of the Moors* NY Doubleday 2005, 283-8
- 3543- Eric Maple, *Superstition & The Superstitious*, (South Brunswick, NY: A. S. Barnes & Co., 1972), 89.
- 3544- Eric Maple, *Superstition & The Superstitious*, (South Brunswick, NY: A. S. Barnes & Co., 1972), 90. Recently in London, death for some reason is associated symbolically with black.
- 3545- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France & the Netherlands in the 14th & 15th Centuries*, Lon.: Folio Society, 1998, 218.
- 3546- Eric Maple, *Superstition & The Superstitious*, (South Brunswick, NY: A. S. Barnes & Co., 1972), 90.
- 3547- Eric Maple, *Superstition & The Superstitious*, (South Brunswick, NY: A. S. Barnes & Co., 1972), 101.
- 3548- Eric Maple, *Superstition & The Superstitious*, (South Brunswick, NY: A. S. Barnes & Co., 1972), 102.
- 3549- Eric Maple, *Superstition & The Superstitious*, (South Brunswick, NY: A. S. Barnes & Co., 1972), 103.
- 3550- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 92-93.
- 3551- *CELEBRATIONS, The Complete Book of American Holidays*, by Robert J. Myers, with The Editors of Hallmark Cards, (Garden City, New York: Doubleday & Co., 1972), 108 & 156-7.
- 3552- Eric Maple, *Superstition & The Superstitious*, (South Brunswick, NY: A. S. Barnes & Co., 1972), 88.
- 3553- Eric Maple, *Superstition & The Superstitious*, (South Brunswick, NY: A. S. Barnes & Co., 1972), 140.
- 3554- *A Holiday Book, Easter*, by Lillie Patterson, 1966, 21-22.
- 3555- Sir Paul Harvey, *The Oxford Companion to English Literature*, (London, Edinburgh Glasgow, etc., Oxford University Press, 1932, March 1933, At the Clarendon Press), p. 841. Link might still work, but also might not by the time of this reading. <http://www.archive.org/details/oxfordcompanion011492mbp>
- 3556- *The Facts On File Encyclopedia Of World Mythology & Legend*, Anthony S. Mercatante, 1988, Facts On File, NY, Oxford, 673.
- 3557- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, & Other Little People*, (NY: Gramercy Books, 2000 edition, earlier ed. by Crown Pub., 1978), 156-158, also p. 60-71, 76-79, 109-111, 147-150, etc.
- 3558- *Concise Dictionary of Holidays*, Raymond Jahn, Pub. by Philosophical Library, N.Y., 1958, p.100.
- 3559- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 135.
- 3560- *A Dictionary of Days*, by Leslie Dunkling, Pub. Facts On File Pub., N.Y., N.Y., Oxford, England, p.131.
- 3561- *Easter & Other Spring Holidays*, by Gilda Berger, Pub. by Franklin Watts, NY, Lon., Toronto, Sydney 1983, *A First Book*, p.38; *Biblical Myths & Mysteries*, Gilbert Thurlow, Pub. Octopus Books, 1974, Lon., p.64.
- 3562- Peter Watkins & Erica Hughes, 1981, *Here's the Year*, (Great Britain: Camelot Press, Southampton; New York; Julia MacRae Books, 1981), 90.
- 3563- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 72, foot note 3: V. Gay, *Glossaire archéologique*, I, 1887, p. 730. For examples of infant sized souls being swathed in protective linen, while ascending in the arms of angels into paradise or heaven, see on the internet, article by Darell Thorpe, *Passover, Easter & Garment Types of Deification in the Resurrection* (Easter Sunday, 4-8-2012), scroll down to art works of: 9th cent. Cross Pascal Vat. Reliquary cross of Pope Pascal- Lower section show the Baptism of a nude younger looking Christ with the angel holding the white baptismal robe. Also: *Matfré Ermengau of Béziers Breviari d'Amor* Catalan prose version- f-40- a nude smaller looking soul ride up on protective blanket - last quarter of 14th century. And: *Icon with the Koimesis, Falling Asleep of the Virgin Mary*, late 10th cent Byzantine - Christ wraps the spirit of the Virgin Mary in protective swaddling clothing, an Angels descend with ascension robes to further protect her spirit during her assumption into heaven. These types of ascension robes, clothing, swaddling cloth, blankets, & martyrs' rewards as garments; are part of the baptismal types of ascending in high realms. 10th century, Constantinople, Soap stone *Dormition Dormition*, Mary's soul is wrapped in a swaddling cloth, to be passed on into the protective care of an angel also descending with ascension clothing. Another shows angels carrying the soul of St Bertin to heaven - From an altarpiece by Simon Marmion 1480. The soul rides up on a protective blanket in the care of guardian angels. In the *Book of Hours, Use of Rome- Netherlands*, S- c. 1440- Naked souls ride up to paradise on blanket, Angels also for protection, God above blesses their ascension out of their graves. British Library. *Book of Hours, Use of Sarum- Netherlands*, S- 2nd or 3rd quarter of the 15th century- an older looking naked soul rides up to heaven on white protective blanket, with guardian angels. British Library. In the *Book of Hours, Use of Sarum- Netherlands*, S Bruges c 1490- a naked younger looking soul wrapped up in protective blanket with Abraham in paradise - Demon attempt to harm soul. British Library. And: *Matfré Ermengau of Béziers's*

Breviari d'Amour of angels carrying the naked soul of a virtuous man to Heaven. Plus: Un'altra Dormitio, anche questa molto frammentaria e danneggiata, è stata dipinta nel 1435 da Masolino a Castiglione Olona. E' ben visibile l'animula di Maria fasciata e con un "cappuccio" sulla testa, proprio come in quella di Tempio.

3564- Louis Herbert, (Editor), *The Mythology of All Races*, (Boston: Marshall Jones Co., MDCCCXVIII), in 13 vols, vol. 3, Slavic, Jan Máchal, Ph.D., p. 253–255, the Navky and Rusalky, water nymphs in Russian folklore that are believed to be the spirits of babies that died un-baptized, upon hearing their pleas for baptism, a simple baptismal formula prayer will baptize them. Strips of clothing or linen also appeases them too. Being half naked, or only clothed in a white shirt, they are faded reminders of the earlier catechumens that were naked during baptism, & later clothed in white robes, whitsuntide or whitesunday being the traditional time for such reminders of the old ways. See also: Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (NY: Gramercy Books, 2000 ed., earlier eds. Crown Pub., 1978), 3, 8, 63–65, 71, 78–80, 122–23, 148–50, 157–61, 214–15, 219, 246–47, 258–61, 403, especially for Slaves, p. 490–91. Charles Phillips, Michael Kerrigan, Consultant: Dr. Elizabeth Warner, *Myths & Mankind*, series, vol. entitled: *Slavic Myths and Mankind, Forests of Vampire*, (Amsterdam: Time-Life Books, BV, 1999, Text Duncan Baird Publishers, 1999), section entitled: *Spirit Masters & Little Demons*, by Michael Kerrigan, see *Siren of the Stream* on p. 66–68, about the rusalkas.

3565- George Beahm, *Fact, Fiction, & Folklore in Harry Potter's World*, Charlottesville, VA: Hampton Roads, 2005, 29.

3566- Robert J. Myers, *CELEBRATIONS, The Complete Book of American Holidays*, (Garden City, NY: The Editors of Hallmark Cards, Doubleday & Co., 1972), 108 & 156-7; Lillie Patterson, 1966, *A Holiday Book*, Easter, 21-22; Aileen Fisher, *A Crowell Holiday Book*, Easter, (New York: Thomas Y. Crowell Co., 1968), pages not numbered; Anthony S. Mercatante, *The Facts On File Encyclopedia Of World Mythology And Legend*, (NY: Facts On File, Oxford, 1988), 673; Raymond Jahn, *Concise Dictionary of Holidays*, (NY: Philosophical Library, 1958), 100; Leslie Dunkling, *A Dictionary of Days*, (NY: Facts On File Pub., Oxford, England), 131; Gilda Berger, *Easter And Other Spring Holidays*, (NY: Lon. Etc.: Franklin Watts, 1983, A First Book), p.38; Gilbert Thurlow, *Biblical Myths & Mysteries*, (London: Octopus Books, 1974), p.64). The descent into hell, showing the hand clasping rite of passage, is depicted, among other events, on a robe. Marion P. Ireland, *Textile Art in the Church, Vestments, Paraments, & Hangings in Contemporary Worship, Art, & Architecture*, (Nashville & NY: Abingdon Press, 1966, 1967 & 1971), 114, figure 52a, the Saccos., 6th or 7th c. Rev. 1:6; 2:17; 3:4-5, 12, 21, 10:7; Rom. 16:25; 1 Cor. 2:7; 4:1; Col. 2:1-3; 1 Tim. 3:8-9. Dr. Johann L. Mosheim, 1854, *Historical Commentaries on the State of Christianity*, Vol.1. p.77, 127, 373, 391, Vol.2 p.472. Gen.3:21; Ex.28:2; 29:4-30; 40:7-16; Lev.14:14-29; Num.18:8; Isa.1:16-18; 22:21-3; 52:15; Ezk.36:24-27; 41:1-23; 42:14; 44:17-21, etc. The Ante-Nicene Fathers = (ANF) 2:49-50, 54, 91-3, 104-5, 174, 198-200, 203-6, 209-11, 213, 215-219, 231, here Clement of Alex., mentions being anointed & clothed in a garment, symbolic of Christ. He also made reference to "the robe of immortality". See also p.234, 253-56, 265-6, 271, 302-3, 312-13, 461-2, etc. Hanns Swarzenski, *Monuments of Romanesque Art*, (Un. of Chicago Press, 1954 & 1967), pl. 20, fig.45, pl.173, fig. 380, & 381, pl.173; Kartsonis, Anastasis, p.72, etc.; F. E. Halliday, *An Illustrated History of England*, (New York: The Viking Press, 1967--68), p.47, an art work depicting souls riding up on a garment in the hands of the angel ("St. Michael") towards God. (12th century A.D. Shaftesbury Psalter.); Text by Ernst Murbach, *The Painted Romanesque Ceiling Of St. Martin In Zillis*, (New York and Washington: Frederick A. Praeger, 1967, English trans., see: J-II; The Toledo Museum of Art European Paintings, Pub. by the Tol. Mu. of A., Toledo Ohio, Dist. by Penn. State Un., Press, 1976), p.389, Spiridion Chrysoloras 17th c. A.D.; Sartell Prentice, 1938, *The Voices of the Cathedral*, p.174; Marcell Restle 1967, *Byzantine Wall Painting In Asia Minor*, Plates II, pl.28, & pl.203; Italy, by Mercury Art Books, Florence: Edizioni Mercurio 1954-7, p.231; Otto A. Jager, *Ethiopia Illuminated Manuscripts*, (NY: New York Graphic Soc. & Unesco), pl.13; Ludmila Kybalova, *Coptic Textiles*, 1967, p.68-69 fig.15-16, & p.34; Brigham Young University Studies, vol.22, Winter 1982 #1 p.31-45, St. Ambrose, (Hamman, *Traite des Mysteries in L' Initiation Chretienne*, p.74; Heb. 10:16-22; Brigham Young Un. Studies, vol.22, Winter 1982 #1, p.31-45, *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler; R. McL. Wilson, B.D., Ph.D., *The Gospel Of Philip*, pp.87-91, etc. We read of garments which were used as part of the baptismal ordinances, & which was symbolic types of what happens to the spiritual & mortal bodies. Thus, in some cases the garment in many Gnostic, & even anti-Gnostic sources, is symbolic of the body. (Ibid., p.87-91).

3567- Katharine Briggs, *An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, & Other Supernatural Creatures*, (NY: Pantheon Books, 1976), 30-31, 33, 54, 93, 137, 231, 232, 237 279, 299, 318-20, 335-36, 341, 344-6, 380-2, 390. Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 3, 8, 62–63, 70–71, 79, 94, 148–150, 173, 214, 217, 258–261, 316–318, 363, 385, 457, 464, 490–91, 536. Linda J. Ivanits, *Russian Folk Belief*, (New York: London, England: M. E. Sharpe, Inc., 1989), 39–42, 81–82, 130–34.

3568- Katharine Briggs, *An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, & Other Supernatural Creatures*, (NY: Pantheon Books, 1976), 30-33, 93, 110-111, 137, 170-71, 232, 237, 279, 299, 318-20, 335-37,

3569- *Myth and Man, Heroes of the Dawn: Celtic Myth*, section by C. Scott Littleton & Linda A. Malcor, (Legends of Arthur), (Lon.: Duncan Baird Pub., 1996, Time & Life Books), 111.

3570- *The Reign of Antichrist, Or The Great "Falling Away"* by J.M. Sjodahl, 1913, p.36-45.

3571- Darell Thorpe, *The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims In Early to Later Christian Mysteries*, (SLC, Utah: R.H. & P.S., unpublished research paper for a college class. HIS 190-01 Spec. Studies. Instructor: Marianne McKnight. Student: Darell Thorpe, Winter 1997, SLCC, Winter Quarter, 1997.

3572- E. And M. A. Bradford, *The Encyclopedia of Superstitions*, NY: Metro Books, 2002, 55.

3573- E. And M. A. Bradford, *The Encyclopedia of Superstitions*, NY: Metro Books, 2002, 304.

3574- Eric Maple, *Superstition & The Superstitious*, South Brunswick, NY: A. S. Barnes & Co, 1972, 170.

3575- Right Rev. Charles Joseph Hefele, D.D., Late Bishop of Rottenburg, Formerly Professor of Theology in the University of Tübingen, *A History of the Councils of the Church, From the Original Documents*, (T. & T. Clark, 38 George Street, U.S.A.: Edinburgh, 1895; translated from German and edited by William R. Clark, M.A., HON, LL.D., F.R.S.C., Professor of Philosophy in Trinity College, Toronto; HON, Professor in Hobart College, Geneva, NY. First AMS edition pub. 1972; (NY, NY: AMS Press, Inc., 1972), vol. 4, p. 234, (A.D. 451 to 680).

3576- Links might not work at the time of this reading, but still might work. <http://www.thefullwiki.org/Saint> See also: http://en.wikipedia.org/wiki/Halo_%28religious_iconography%29 Halo (religious iconography) in Wikipedia The Free Encyclopedia on line.

3577- 2 Timothy 4:5-8; Frederick Hartt, *Art*, vol. 2, pl.21; Sheldon Cheney, 1968, *Sculpture of the World: A History*, p.305; John P. Lundy, 1876, *Monumental Christianity*, p.99, fig.36, depicting the "Divine hand holding a crown". An angel descends out of heaven with a crown, in a depiction of the martyrdom of Saint Sebastian - Andrea Del Castagno AD 1390?-1457. Florence, intro. by Masaccio, Masolino and Pollaiuolo after 1430; Francis Henry Taylor, *Fifty Centuries of Art*, NY: The Metropolitan Museum of Art & Harper & Brothers, 1954, 46.

3578- R. Mcl. Wilson, *The Gospel Of Philip*, (London: A.R. Mowbray), p.179.

3579- A number of early Christians, such as Irenaeus, Clement of Alexandria, & Gregory of Nyssa saw in the sacrament different types & symbols for the deification process. Thus, in some cases, it seems that the sacrament was considered a type & symbol of Christ's immortality which was taken into the bodies of the believers by the partaking of the sacramental meals. And even though this symbolical type had its roots, & was based on the doctrine of deification to a certain extent, these symbolical types & symbolism, in later centuries, may have become literalized to an extreme in the doctrine of transubstantiation in which many later Christians believed that the sacramental meal had somehow been transformed into Christ's blood and body. (*Orat. Catech. Par. 37*; ANF 1: p.521; 2: p.598; John 6:33, 38-40, & 51-69; Luke 22:7-20; Acts 2:42; 1 Cor. 10:1-21; Heb. 9:7-28, 10:1-34; 1 Cor. 10:14-21; J. M. Sjødahl, *The Reign of Antichrist*, (Salt Lake City, Utah: The Deseret News, 1913), pp.18, & 46-7; Stephen Benko, *Pagan Rome & The Early Christians*, p.1-78. N&PNF 5:502-506, Gregory of Nyssa, *The Great Catechism*, Chaps. xxxv--xxxvii.

3580- Mary Portrayed, by Vincent Cronin, Pub. by Darton, Longman & Todd, 1968, London, p.3, 16-17, fig.6, p.20-1, fig.8, p.24-5, fig. 10, p.28, fig. 13, p.31-2, 34-5, 38, figs. 20-1, p.44, 53-5, fig.28, p.88-9, fig. 47, p.92-4, 99, 116-7, fig. 65, p.128-9, fig.83, & p.156; *History of Art*, H.W. Janson, Pub. by Harry N. Abrams, Inc., N.Y., first printing Oct., 1962, 19th printing Dec. 1973, p.178, fig. 289, p.252, fig. 402, p. 262, figs. 414-15, p.268, figs. 426-7, p. 270-1, fig.431, fig.463, p.324-5, fig. 495-6, & p.380, fig.562; Fra Angelico, by John Pope-Hennessy, Pub., by Phaidon Press, 1952, p. 173, fig. X, p.200, figs. XXXIX & XL., p.203, fig. XLVII; Fra Filippo Lippi, by Jeffery Ruda, Pub. by Harry N. Abrams, 1993, Phaidon Press, pp.56-7, pl.22, p.66, pl.28, pp.84, 87, pl.44, p.90-1, pl.47, p.136-153, pls.76-83, pp.297-9, pls.169 & 171, p.368, pl.200, etc.; *Western Civilizations*, Burns, Vol.1, page in between pp. 224-5, Sienese Madonna and Child, Byzantine School, 13th century A.D. (National Gallery; Mary crowned, 14th c., ivory from Louvre, Paris. Mary as the "Queen of Heaven"; *Civilisation (A Personal View)*, by Kenneth Clark, 1969, Harper & Row, Pub., N.Y., & Evanston, vii, #9 in color & 47 in black and white, p.68-71; Mary being crowned queen of heaven during heavenly coronation ceremony. See: *Textiles in Daily Life in the Middle Ages*, by Rebecca Martin, Pub. The Cleveland Muse. of Art, Cleveland Ohio, 1985, pp.20-1, fig. 7, The Coronation of the Virgin. Embroidery, Italy, Florence, 1st half of the 15th c. CMA 53. 129 (cat. no. 5), And fig.8, Lorenzo Monaco, Italian, 1370/71-1425. Panel, 1414. Galleria degli Uffizi, Florence; *Medieval Europe (A Short History)*, Hollister, 1968, pp. 334-336; Another Altarpiece, from the Dominican convent of San Vincenzo di Annalena, The Virgin and Child enthroned. The coronation. "CA. 1430-1440"; Fra Angelico, (*Biographical and Critical Study*) by Giulio Carlo Argan, Pub. The World Pub., Co., p.61-2, The Coronation, Louvre, Paris. ENTHRONED, 1437, CONVENT OF SAN MARCO, FLORENCE; Argan, *ibid.*, pp.90-1. A number of art works during 13-17th centuries show Mary crowned, the dates to some of these are 1249, 1320-30, 1430s, & 1616 A.D., while others shows her as if she is one of the members of the Godhead, as she is under going the coronation ceremony in heaven. One dates back to 1453-4, another to 1516 A.D. (*Art*, by Frederick Hartt, Vol. II, Pub. by Harry N. Abrams, N.Y., 1976, pl.21, Renaissance. Enguerrand Quarton. Coronation of the Virgin. Panel Painting, Musée de l'Hospice, Villeneuve-les-Avignon, France; *Art Treasures in Germany, Monuments, Masterpieces, Commissions of Collections*, Gen. Eds. Bernard S. Myers, N.Y., Terwin Copplestone, Lon., Pub. by Hamlyn Pub. Group Lim., 1970, p. 55, fig.73, p.56-7, fig.76, p.69, fig.96, p.70, fig.99, p.89, fig.126, & p.94, fig.135; *Civilisation*, Clark, pp.156-7, #22, Holbein, Madonna of Bugomaster Meyer. Mary crowned. Another depiction, 1st half of the 16th c. shows Mary & Christ enthroned; *Treasures From The Kremlin*, (An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art), N.Y., May 19-Sept.1979, and Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980, Pub. by Metro. Mus., of Art, N.Y., Distrib. by Harry N. Abrams, Inc., p.32, pl.5, & p.140. In 1560s, from the chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Russia. The "Virgin and Child in the "circles" of glory", the lower portion shows groups of people, some of which depict "monks praising the Virgin." *Treasures From The Kremlin*, p.33-36, & 140, #7. The Synaxis, or Assembly, of the Virgin. Inv. no. 5062, Provenance: Side chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Kremlin, Moscow School, 1560s. Crowned and enthroned along side Christ. Heaven: A History, p.136, 161, pl.30, dated 1575 A.D., Antonino Polti, O.P., *Della felicità suprema del cielo* (Perugia: Rastelli, 1575). Another depicts "the Virgin Enthroned with the Child" A.D. 1589; *Treasures From The Kremlin*, op. cit., pp.58 & 157, pl.22, Gold reliquary diptych, front, inside, reverse. A gift from Czar Fedor Ivanovich to Czaritsa Irina. Accessioned from the Monastery of the Ascension, Moscow Kremlin, in 1918 (Inv. no. 15400). Moscow, Kremlin workshop, 1589 A.D. During the 19th century in England and Rome, the Virgin Mary was still believed to have been deified, and raised up to divine rank even to the point where she was still being worshipped as a partaker of the Godhead. See: *The 2 Babylons*, by Rev. Alexander Hislop, 1916, & 1959 ed., Pub. in Amer. by Loizeaux Brothers, Inc., Neptune, N.J., p.83 & 265-7. See also: *A History by Colleen McDannell & Bernhard Lang*, Yale Un. 1988 p. 83-4, etc., & *Art*, by Frederick Hartt, Vol.2, Pub. Harry N. Abrams, NY 1976 see pl.21, the Virgin Mary Crowned, dated 1453-54. A.D.; *Roman & Palaeo-Christian Painting*, by Gerald Gassiot-Talabot, Trans. by Anthony Rhodes, Pub. Funk & Wagnalls, N.Y., p.92-3, depicting Saints with crowns; *The Rothschild Canticles*, by Jeffrey F. Hamburger, fig. 106, 126-7; *Byzantine Painting*, by Andre Grabar, 1st Ed. 1953, this Ed. 1979, p.54-5, depicting Martyrs with crowns, 6th cent. A.D. Russian Illuminated Manuscripts, by Olga Popova, Trans., by Kathleen Cook, & others, 1984, Aurora Art Pub., Len. p.20, dated about the 15th cent. AD.

3581- Dr. Host Vey, Editor, and Dr. Xavier de Salas, *Great Art and Artists of the World, German And Spanish Art to 1900*, (New York: Franklin Watts, Inc., A Division of Grolier Incorporated, 1965), p. 57. The Coronation of the Virgin, about A.D. 1475. Munich, Alte Pin. Mary crowned by the Father.

3582- Hamburger Kunsthalle, Meisterwerke der Gemälde-Galerie, (Verlag M.DuMont Schauberg; Herausgegeben von Alfred Hentzen unter Mitarbeit von Gerhard Gerkens, Hans Werner Grohn, Hanna Hohl, Michael Schwarz, Wolf Stubbe und George Symken. Alle Rechte vorbehalten. Nachdruck verboten. CR 1969 by Verlag M.DuMont Schauberg, #16: Meister Bertram, Werkstatt. Der Buxtehuder Altar, um 1410. Rechter Flügel, Außenseite Die Krönung Mariä. Dauernde Leihgabe des Kirchenvorstandes der Gemeinde St. Petri, Buxtehude. Christ & Mary enthroned on the same wide throne. Christ is about to place a crown on the head of Mary. #38: Hans Fries um 1470 bis nach 1518. Krönung Mariä, 1512. Vermächtnis des Herrn Siegfried Wedells 1919 an die Freie und Hansestadt Hamburg. Christ & Father, who both look like each other, plus the dove in between them, representing the Holy Spirit, are crowning Mary who is bowed down before them. *Jahrbuch Der Berliner Museen, Jahrbuch der Preußischen Kunstsammlungen Neue Folge, Fünfter Band-1963*, (Verlagsort, Berlin, Germany: Im Gemeinschaftsverlag, G. Grotes'Sche Verlag Buchhandlung KG - Gebr. Mann, 1963), fig.1. Giotto (?). In coronazione della Vergine Firenze. Museo Nazionale del Bargello. Christ placing a crown on Mary's head. Pages 16-17, figs 2-3. Maso di Banco,

Incoronazione della Vergine. Firenze, Museo di Santa Croce. p.23, fig.8.

3583- John Pope-Hennessy, *Fra Angelico*, Lon.: Phaidon Press, 1952, p. 173, pl. 38, 44, 45. X. Zanobi Strozzi: The Coronation of the Virgin. Uffizi, Florence. Page 200, XXXIX. Zanobi Strozzi: The coronation of the Virgin. Museo di San Marco, Florence; Marion P. Ireland, *Textile Art in the Church, Vestments, Paraments, & Hangings in Contemporary Worship, Art, and Architecture*, Nashville & NY: Abingdon Press, 1966, 1967, 1971, p. 74.

3584- E. Baldwin Smith, *The Dome A Study in the History of Ideas*, N. Jersey: Princeton Un. Press 50, 1978, 69.

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3608- https://en.wikipedia.org/wiki/Bosom_of_Abraham

3609- The Story of Lazarus and Dives. Lazarus and the rich man are shown during life in the top register, in the middle is Lazarus in the Bosom of Abraham, and at the bottom Dives is suffering in Hades. Illuminated manuscript, Codex Aureus of Echternach, c. 1035-1040. (Germanisches Nationalmuseum, Nürnberg.) This link, as with others, might not work, but still might, by the time you read this. https://en.wikipedia.org/wiki/Bosom_of_Abraham#/media/File:Meister_des_Codex_Aureus_Epternacensis_001.jpg

https://en.wikipedia.org/wiki/Bosom_of_Abraham#/media/File:Reims_Cathedrale_Notre_Dame_014_last_judgment.JPG

3610- This link, as with many others, may or may not still be working, by the time of this reading. https://en.wikipedia.org/wiki/Bosom_of_Abraham#/media/File:Reims_Cathedrale_Notre_Dame_014_last_judgment.JPG

3611- British Library Series No. 3: The Benedictines in Britain, (Great Russell Street, London: The British Library, 1980), 32-33, plate 16.

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3614- Morris Bishop, The Middle Ages, (Boston: Houghton Mifflin Company, 1968), 60, & p. 329, see for picture credits, 60. Collection Kofler Truniger, Luzern. Ivory carving of the martyrdom of Thomas Becket, & his soul riding up on a protective blanket, assisted by 2 angels.

3615- F. E. Halliday, An Illustrated Cultural History Of England, (New York: A Studio Book, The Viking Press, 1967-68), p.47 & p.68: "Opus anglicanum. English ecclesiastical embroidery was recognized as the finest in medieval Europe. Detail from the Syon Cope, c. 1280." The Shaftesbury Psalter is also shown here too.

3616- Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan Un., 1994, p. 9. For example, the sculpture on the Percy tomb at Beverley Minster. Or on tympana at Bourges Cathedral and Reims Cathedral.

3617- Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, & Music*, Monograph Series, 21 (Michigan: Medieval Institute Publications, Western Michigan Un., 1994), 9.

3618- Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Publishing Co., 1900), 160–161.

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3620- G. J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst*, Door ('S-Gravenhage: Martinus Nijhoff, 1936), 109, Afb. 40. De Doop in den Jordaen. Miniatuur van Michiel van der Borch, 1332. Christ baptism with an angelic personage extending out of heaven with the baptismal robe.

3621- G. J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst*, Door ('S-Gravenhage: Martinus Nijhoff, 1936), 291, Afb. 133. Schets van Victor de Stuers naar de muurschildering te Bathmen (Nederl. Spectator). Souls riding up into heaven on a blanket.

3622- G. J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst*, Door ('S-Gravenhage: Martinus Nijhoff, 1936), 399, Afb. 196. Meester „Amoz”. De Doop in den Jordan. Bijbel-miniatuur, Kon. Bibl. te 's-Gravenhage. One angel holds the baptismal robes.

- 3623- G.J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst*, Door ('S-Gravenhage: Martinus Nijhoff, 1936), 501, Afb. 274. Meester der H. Elisabeth. *De Legende van de Heilige*. Rijksmuseum te Amsterdam. Portion showing soul riding up into heaven on a cloth.
- 3624- Clifford Davidson, Ed., *The Iconography of Heaven, Early Drama, Art, & Music*, Monograph Series, 21, (Michigan: Medieval Institute Publications, Western Michigan Un., 1994), 9.
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- 3627- Clifford Davidson, Ed., *The Iconography of Heaven, Early Drama, Art, & Music*, Monograph Series, 21, (Michigan: Medieval Institute Publications, Western Michigan Un. 1994), 9.
- 3628- Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988), 141, pl. 26, Jean Bellegambe, *Paradise*, C. 1526-30, Part of *The Last Judgment* panel. Saatliche Museen, East Berlin, hand & wrist clasping angelic guides, Jude 20-25.
- 3629- George Beahm, *Fact, Fiction, and Folklore, in Harry Potter's World, An Unofficial Guide*, (Charlottesville, VA.: Hampton Roads Pub., 2005, illustrations by Tim Kirk & Birtton McDaniel), 16-17. John Demos, *The Enemy Within, 2,000 Years of Witch-hunting in the Western World*, (NY: Viking, Penguin Group, 2008), 88-228. Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 160, art of two angels, 1 on each end of a white blanket, as they wrapped it around a soul in paradise, sitting on Abraham's lap. Pages 170-71, white robes for martyrs. Page 180, 213, 256-60, 275, 278-406.
- 3630- John Demos, *The Enemy Within, 2,000 Years of Witch-hunting in the Western World*, NY: Viking, Penguin Group 2008, 131-135.
- 3631- John Demos, *The Enemy Within, 2,000 Years of Witch-hunting in the Western World*, NY: Viking, Penguin Group 2008, 131.
- 3632- George Beahm, *Fact, Fiction, and Folklore, in Harry Potter's World, An Unofficial Guide*, (Charlottesville, VA.: Hampton Roads Pub., 2005, illustrations by Tim Kirk & Birtton McDaniel), 12-13.
- 3633- Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, SLC, Utah: Eborn Publishing, 2010, p. 42-43, fig.3-20, Ascent of Abraham & angel Yahoel, in the Sylvester Codex, 14th c., above, that hand of God extends, while under that hand, and angel grasps, with right hand, the right wrist of Abraham, during ascension, as they stand on the wings of birds, see also, the Apocalypse of Abraham, 15:2-3. <http://christianimagesource.com/blog/> Guardian Angel by Bartolome Esteban Murillo - Tobias and the three Archangels by Sandro Botticelli. Paul Carcus, *The History of the Devil and the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Pub. Co., 1900, 248. A common mode for angelic guides & travel from one realm of existence to the next is often by hand clasping guides. David M. Robb, *The Art of the Illuminated Manuscript*, (Cranbury, Jew Jersey: A.S. Barnes and Company, Inc., 1973), 200—201, fig. 135, London, British Museum, Add. Ms. 17737-8, f. 199. Bible from Floreffe, *The Ascension of Our Lord*, A.D. 1160. *Das Jenseits im Mittelalter*, Himmel Hölle Fegefeuer, page 79, Abb. 47. Jüngstes Gericht, Huth-Psalter, nach 1280. London, British Library, Add. 38116, fol. 13. - Eine der frühesten bildlichen Umsetzungen der Heilstreppe. Showing an angelic guide grasping the wrist of the first, in many, to be guided into paradise on the right-hand side of Christ, who sits enthroned, with both hands raised. Psalms 18:35, 20:6, 37:24, 60:5, 63:7-9, 73:23-24, 108:6, Isa.13:2, 41:10, 13, 42:6-7.
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- 3635- Dr. Paul Carcus, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books 1996, Chicago: Open Court Pub. Co. 1900, 285.
- 3636- Mabel Williams, Marcia Dalphin, Editors, etc., *The Junior Classics*, (USA: P. F. Collier & Son Corp., 1938, 1948, 1949, 56th printing 1961, popular Edition, Illustrated), numerous volumes. Vol. 5, p. 312-391, see especially p. 324-30, 334, 350, *A Christmas Carol*, by Charles Dickens. James Charlton & Barbara Gilson, *A Christmas Treasury of Yuletide Stories & Poems*, USA: Guild America Books, 1976, this ed., Barnes & Noble, 2002, 304-90.
- 3637- Ludmila Kybalova, *Coptic Textiles*, (Artia, Prague: Paul Hamlyn Ltd., 1967), 34, 68-69, figs 15 & 16, Coptic Tunic shirt 4th or 5th c. Pushkin Museum, Moscow inventory No. 4832.
- 3638- *Harvest of Holidays*, Series Editor, Margaret E. Martignoni, Editor-in-Chief Dr. Louis Shores, Volume Ed. Ruth Weeden Stewart, *A Collier's Junior Classics Series*, Pub. by The Crowell-Collier Pub., Co., N.Y., 1962, pp. 380-389; *This Way to Christmas*, by Ruth Sawyer, with Illustrations in color by Maginel Wright Barney, CR 1916, & 1924, by Harper and Brothers; CR 1944 by Ruth Sawyer Durand; CR 1952 by Maginel Wright Barney. Pub. by Harper and Brothers, see p.29-44, chap. III, Barney's Tale of the Wee Red Cap. See also Chapter IV, David Goes Seeking The Way To Christmas And Finds The Flagman, p. 52 mentions the "Krist Kindlein" and p.58-9, says that some had already "lighted the candle at the window and are waiting for Kriss Kringle to come." See also: *Told Under The Christmas Tree*, (Stories and Poems From Around The World), Selected by the literature Committee of the Association for Childhood Education International, Pub. by McMillan Co., N.Y., 1962, 10th printing, CR 1948, p. 163-171, *The Voyage of the Wee Red Cap*.
- 3639- Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 278-87. Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908). <https://archive.org/details/fontsfontcovers00bond> Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985).
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- 3641- *Harry Potter and the Goblet of Fire*, by J. K. Rowlings, book 4, movie 4, Warner Brothers, 2005. *Harry Potter and the Half-Blood Prince*, (movie 6, 2009, Warner Brothers).
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3644- Memmi Lippo-Madonna of the Recommended 1350s souls in protective robes of St Mary. St James the Greater attributed to Hans Rupprecht Hoffman the Younger 1631 - cloak as protective clothing. Vincent Cronin, *Mary Portrayed*, Lon., Eng.: Darton, Longman & Todd, 1968. Mary with souls under her protective robes.

3645- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 538–39, foot note 26: Pocket Prayer Book, "Ordinary of the Mass," Part II, p. 100.

3646- Open wing symbols have been used as a symbol for gathering, healing, protection & as a type of Christ. Even a winged serpent has been likened unto Christ's healing powers, & Moses lifted up a serpent on a pole to heal the people who would look upon it, thus this became a type of Christ's healing & protective power. See: Hackwood, Christ Lore, p.185-6; Carl G. Jung, (London: Aldus Books, 1964), *Man & His Symbols*, p. 239; Charles Rufus Morey, *Medieval Art*, p.209. The Egyptians have a feathered serpent which seems to represent healing open wings. This type was used by Moses as a type of Christ. F.R. Webber, *Church Symbolism*, (Cleveland: J. H. Jansen, 1938, 1st edition. Revised 2nd edition, Detroit: Gale Research, Book Tower, 1971), 57—58, pl. vi, fig. 7; Isaiah 53:5. Matthew 23:37; Luke 13:34. Kitzinger, *Byzantine Art in the Making*, p.62, fig. 106, & p. 64, fig. 109; Christe, Velmans, Losowska and Recht, *Art of the Christian World, A.D. 200-1500*, p.72-4, figs. 119 & fig. 121, fig. 122, fig. 123. See also: Lowrie, *Art In The Early Church*, p.144—45, pl. 64a & b, 69b, 104a. Krautheimer, *Early Christian And Byzantine Architecture*, p. 82, fig. B. See also: New International Illustrated Encyclopedia Of Art, vol.17, p.3511; Muratoff, *La Peinture Byzantine*, pl. XLV; pl. LXIV; Ainaud de Lasarte, *Art Treasures In Spain, Monuments, Masterpieces, Commissions and Collections*, p. 31, fig. 42; Osborne, Editor, *The Oxford Companion To Art*, p. 239. See also: Stylianou, *The Painted Churches Of Cyprus, Treasures of Byzantine Art*, the page before the title page, & pp.451 & 495, fig. 300; Grabar, *Christian Iconography, A Study of Its Origins*, p.132. Metford, *Dictionary Of Christian Lore and Legend*, p. 88—89, see Eagle. *An Outline of Christianity The Story of Civilization*, (New York: Bethlehem Publishing, Inc., Dodd, Mead & Company Distribution, 1926), vol. 1, p. 342; The Ante-Nicene Fathers, vol. 8, p. 760, IX, Melito, The Philosopher, A.D., 160-170-177. Modern doctors & dentists also use the open winged serpent wrapped around a pole, as their symbol in their medical professions. See also: Carl Van Treeck and Aloysius Croft, M.A., *Symbols in the Church*, 1936. Clara Erskine Clement, edited by Katherine E. Conway, *A Handbook Of Christian Symbols And Stories Of The Saints As Illustrated In Art*, (Boston; New York: Houghton Mifflin Company, The Riverside Press Cambridge, 1871, 1881, and 1886). Douglas Hill, (Carl G. Jung, and John Freeman as Co-editors), *Man and His Symbols*, (London, England: Aldus Books Limited, CR 1964). Fredk, WM. Hackwood, F.R.S.L., *Christ Lore (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church)*, (London: 1902, republished, Detroit: Gale Research Company, Book Tower, 1969). George Ferguson, *Signs & Symbols In Christian Art*, (NY: Oxford Un. Press, 1959). Goblet D'Alviella, (The Count), *The Migration of Symbols*, (Westminster, 1894, reproduced by University Books, 1956). Heather Child and Dorothy Colles, 1971, *Christian Symbols Ancient & Modern*, (Charles Scribner's Sons, Great Britain). Margaret E. Tabor, *The Saints in Art, With Their Attributes And Symbols Alphabetically Arranged*, (NY: Frederick A. Stokes Company).

3647- Roland Bainton, *Here I Stand, A Life of Martin Luther*, (Paper ed., 1950 Pierce & Smith, & 1978, New American Library Abingdon Press, Nash), 47,49, 69— 71, 76, 104, 203, 249, 296.

3648- Sano di Pietro, 15th century; the Virgin shelters a group of nuns, including two novices with uncovered heads, under her cloak, which is said to be a symbol of protection. Links may or may not still work. https://en.wikipedia.org/wiki/Virgin_of_Mercy The "Ravensburger Schutzmantelmadonna", painted limewood. Circa 1480, Bode Museum, Berlin. Attributed to Michel Erhart. Lippo Memmi (c. 1291 – 1356), at Orvieto Cathedral, for which he finished the Virgin of Mercy ("Madonna dei Raccomandati"), which shows a number of different souls under her protective cloak. https://en.wikipedia.org/wiki/Lippo_Memmi, Enguerrand Charonton, 1452, sheltering a distinguished group under Mary's cloak. Zurbarán, 17th century Spanish, with a group of monks. Austrian version, c. 1510, with angels and child. Eastern Orthodox icon, showing a broad protective cloak. Mid 17th century, Ukraine. See also: Memmi Lippo-Madonna of the Recommended 1350s, souls in protective robes of St Mary. St James the Greater attributed to Hans Rupprecht Hoffman the Younger 1631 - cloak as protective clothing. Vincent Cronin, *Mary Portrayed*, (London, England: Darton, Longman & Todd, 1968). Mary is often depicted with souls under her protective robes. James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005), 97.

3649- R. W. Southern, *The Making of the Middle Ages*, Lon.: The Folio Society, 1998, 252–60, & notes: Miracles of the Virgin, a 12th century collection. E. F. Dexter, *Miracula Sanctae Virginis Mariae* (University of Wisconsin Studies in the Social Sciences and History, 1927), vol. 12. T. F. Crane, *Liber de Miraculis Sanctae Dei genetricis Mariae* (Ithaca, 1925), H. Kjellman, *La deuxième Collection Anglo-Normande des Miracles de la Sainte Vierge* (Paris and Uppsala, 1922), and E. F. Wilson, *The Stella Maris of John of Garland* (Mediaeval Academy of America, 1946). *Chronicon monasterii de Abingdon*, ed. J. Stevenson, *Rolls Series*, ii, 155–9. See also: Vincent Cronin, *Mary Portrayed*, (London, England: Darton, Longman & Todd, 1968). Jaroslav Pelikan, *Mary Through the Centuries, Her Place in the History of Culture*, (New Haven & London: Yale Un. Press, 1996). J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 245. *Textiles in Daily Life in the Middle Ages*, Rebecca Martin, *Pub.Cleveland Muse. of Art, Cleveland Ohio*, 1985, 20-1, fig. 7. *Coronation of Virgin. Embroidery. Italy, Florence, 1st half 15th c.. CMA 53. 129 (cat. no. 5), & fig.8, Lorenzo Monaco, Italian, 1370/71-1425. Panel, 1414. Galleria degli Uffizi, Florence. Medieval Europe A Short History*, Hollister, 1968, 334-336. *The Gospel In Art*, by Albert E. Bailey, 1916, Pilgrim Press, Boston & Chicago, p.382-385, 415–421. Fra Angelico also depicted the Last Judgment which he painted about 1429 during his stay at Fiesole, for the Camaldolese monks of Santa Maria degli Angeli; now in the Academy, Florence. It may be that some fragments of the doctrine of deification had been preserved to a certain extent in the way Angelico depicted the "saved" as having faces which shined. Fra Angelico, *Biographical and Critical Study*, by Giulio Carlo Argan, *Pub. The World Pub., Co., p.61-2, The Coronation of the Virgin, Louvre, Paris. Art, Frederick Hartt, Vol.II, Pub. by Harry N. Abrams, NY, 1976, pl.21, Renaissance. Enguerrand Quarton. Coronation of the Virgin. Panel Painting, Musee de l'Hospice, Villeneuve-les-Avignon, France; Art Treasures in Germany, (Monuments, Masterpieces, Commissions of Collections, Gen. Eds. Bernard S. Myers, NY, Terwin Coplestone, Lon., Pub. by Hamlyn Pub. Group Lim., 1970, p.55, fig.73, p.56-7, fig.76, p.69, fig.96, p.70, fig.99, p.89, fig.126, & p.94, fig.135. Kenneth Clark, *Civilisation, A Personal View*, (New York and Evanston: Harper & Row, 1969), p.156-7, #22, Holbein, *Madonna of Bugomaster Meyer*. Mary wears a crown, her protective cape. See also: *Artes De Mexico, (Mexico: 1970), No. 132 AÑO XVII 1970, RESEÑA DEL RETRATO MEXICANO*, p. 26, color plate 7, p. 73, 80, 83, 86–89, examples in the art works in the background of Mary enthroned, crowned & deified. Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930—1958). (NY: Kraus reprint Co., 1970's), numerous vols., with numerous examples of coronation, enthroned Mary, etc.*

3650- James Reston, *Dogs of God Columbus the Inquisition & the Defeat of the Moors*, NY Doubleday 2005, 97

3651- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Co., 1968), 78, 81– 83. Henry Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Lon.: Cornell Un. Press, 1985).

3652- E. And M. A. Radford, edited & revised by Christina Hole, *The Encyclopedia of Superstitions*, (NY, NY: Metro Books, 2002, revised & enlarged edition, 1961; first published in 1948, this edition by Metro Books, arranged by Helicon Publishing Limited), see Baptism, 28-30.

3653- In numerous depictions of the soul ascending into heaven, or paradise, after death, the soul is depicted as an infant child, wrapped in swaddling cloth, which acts as a protection against the demons. Often times, the child like size soul, thus wrapped up, is passed on into the hands of an angel, or in the case with the Virgin Mary's child size soul, she is passed on into the hands of Christ. In other cases, the soul is passed on into the hands of Christ, who sometimes either passes the soul into the protective hands, or arms of angels, or ascends up with the child sized soul himself into the protective realms of light and love. To mention just a few examples: Angels carrying the soul of St Bertin to heaven - From an altarpiece by Simon Marmion 1480 rides up on blanket. Book of Hours, Use of Rome-Netherlands, S c. 1440- souls ride up to paradise on blanket. Book of Hours, Use of Sarum- Netherlands, S- 2nd or 3rd quarter of the 15th century- soul rides up to heaven on blanket. Book of Hours, Use of Sarum -Netherlands, S Bruges c 1490- Soul wrapped up in protective blanket with Abraham in paradise - Demon attempt to harm soul. Icon with the Koimesis Falling Asleep of the Virgin Mary late 10th cent Byzantine - Angels descend with robes. Mary's infant size soul is wrapped in a protective swaddling cloth, & in the hands of Christ, it is like how Mary had wrapped Christ in a protective swaddling cloth. IMG 3475 Dionysiou Portico - Martyr clothed in white clothing. Martyrs are often depicted being clothed in blankets, swaddling cloths, white robes, & other protective garments as they ascend into paradise, or heaven. Last Judgment- Jan Provost 1525- Web Gallery of Art- Angel cloths soul in white robes for paradise. On the other side of Christ's judgment, the left hand side of the two ways, naked souls are being tormented by dark color demons, as they are thrust down to hell. Naked, unprotected, not clothed in protective garments, in contrast to those on the right hand side of Christ's judgment. This is why souls in hell, hades, limbo, purgatory, the abyss, pit, underworld, the caves in numerous art works depicting Christ's descent, the Anastasis; often show these souls naked. They're naked because they are exposed to the purification of their souls through being made to suffer the pains of damned souls in hell. They are naked, unprotected from the tortures of diverse types that the demons inflict on them. However, when Christ, angels, prophets, apostles & saints come to preach the gospel to them, and they accept it, they are liberated & come forth out naked to then be clothed upon, symbolic of their resurrection. They ascend up & are wrapped in blankets, robes, or ride up on cloths into paradise or heaven. See: Alan Richardson and John Bowden, (Editors), *Westminster Dictionary of Christian Theology*, (Philadelphia, Pennsylvania: The Westminster Press, CR SCM Press Ltd 1983, first Published in Great Britain, 1983, entitled: *A New Dictionary of Christian Theology*). See the article entitled: *The Descent into Hell*. by A. T. Hanson. See also: Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Carol Zaleski, *Otherworld Journeys, Accounts of Near-Death Experiences In Medieval and Modern Times*, (New York and Oxford: Oxford University Press, 1987). Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music, Monograph Series, 21*, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994). Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York, U.S.A., and London, England: Garland Pub. Inc., 1976). Geoffrey R. King, *The Forty Days*, (Grand Rapids, Michigan: W. M. B. Eerdmans, 1949). Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The University of Chicago Press, 1954 and 2nd, Edition, 1967). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), 4: *Mormonism and Early Christianity*, (1987). Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). Robert Hughes, *Heaven and Hell in Western Art*, (New York: Stein and Day/Pub., 1968). Vincent Cronin, *Mary Portrayed*, (London, England: Darton, Longman & Todd, 1968). Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947). William Barclay, *The Apostles' Creed For Everyman*, (New York and Evanston: Harper and Row, 1967). *Hallenfahrt Christus*, in *Richard Paul Wulker, Bibliothek der Angelsachsichen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. See also: Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (New York, U.S.A., and London, England: Garland Publishing, Inc., 1988). Thesis submitted to the University of Nottingham for the degree of Doctor of Philosophy, October 1972). Roger J. Adams, *The Iconography of Early Christian Initiation: Evidence for Baptisms for the Dead*, (unpublished manuscript 1977). Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Ariel L. Crowley, *BAPTISM FOR THE DEAD*, (Boise Idaho: Prepared for Electronic Media by Stanley D. Barker. Chandler Rathfon Post, *A History of Spanish Painting*, (Cambridge, Massachusetts: Harvard University Press, 1930—1958). (New York: Kraus reprint Company, 1970's). Also: *Last-Judgment-Triptych-(open)-1467-71-Hans Memling*, on the right hand side of Christ's judgment, souls are being lifted up out of their graves, a tug a war between demons and angels over souls is underway. St. Peter clasps the hands of those ascending towards paradise, to greet them. They are naked, but are soon clothed in robes, as angels help them get into white robes of paradise. On the left side, naked souls are being tormented by demons as they are thrust down into the fires of hell. *Memling_Gdansk_Resurrection_Triptych Triptych of The Last Judgment c 1473 Marienkirche - Gdansk*. See also: *Master of the Narbonne Parament - Entombment descent into Hell and Noli me tangere c 1375 Musee du Louvre - Paris*. Naked souls ascend, Christ clasp the wrist of Adam, the first naked soul to be raised up in the descent. *Matfré Ermengau of Béziers Breviari d'Amor Catalan prose version- f-40-soul ride up on protective blanket - last quarter of 14th c. Soul on a blanket, held up by angels on both sides, rides up towards heaven. Müden-Örtze, Niedersachsen, Laurentiuskirche, vaults - King paying homage to satan by hand clasp, just like homage hand clasp of Christian Knights before Christian Kinds, Nobles, Earls, Lords & Barons. The souls in this case are without protective garments, they are naked, as they watch this unholy homage rite taking place. In the *Passion of Margaret- Italy, N. (Padua)*; 3rd quarter of the 14th century soul rides up on blanket, with angel on each side holding the blanket. In another art work, naked souls are greeted by St. Peter clasp on right hand side of Christ's judgment, while on the left, naked souls are being thrust down the jaws of hell. *Het laatste oordeel- Bovenin is Christus afgebeeld- Links van hem staat Maria- rechts van hem Johannes.de Doper*. Upon entering paradise, they naked will be clothed upon, often traditionally with white robes. Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music, Monograph Series, 21*, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994). Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). *South Leigh church medieval painting of Peter clasping hand of naked souls entering heaven*. On one of the pages of *The Hours of Catherine of Cleves 1440s Christ harrowing hell p 31*, naked souls are lifted up by their wrists out of the fires and jaws of hell, the first one lifted is Adam. *The Last Judgment- Willem Vrelant- 1460s Getty Museum - Naked souls ascend on blanket, with angels on**

both sides holding the ends of the blanket.¹² Conques Last judgment detail Portal, tympanum Abbey Church of St Foy Conques, Aveyrou, France Begun 1100. Naked souls on the left hand side of Christ's judgment are being thrust down the jaws of hell. On the right, souls, clothed in robes, are greeted by St. Peter, who clasps their hands, to greet them at the door of paradise. In an image of baptism from Cemetery of St Callistus Rome 4th century, a naked soul is being lifted up by a hand clasp, a type of baptism & resurrection & ascension out of hell. Baptism a type of the whole ritualistic journey of the soul through different realms, they are anointed a type of Christ, and like Christ who did battle with the demons in the underworld; they are a type of Christ, ready to battle too, the soul ascends, in anointed & clothed in a garment, a type of resurrection. The garment protects the soul during the ascension, where more hand & wrist clasping is done upon entering the heavenly realms.

3654- E. And M. A. Radford, edited & revised by Christina Hole, *The Encyclopedia of Superstitions*, (New York, New York: Metro Books, 2002, revised & enlarged edition, 1961; first published in 1948, this edition by Metro Books, arranged by Helicon Publishing Limited), see Baptism, 27-30, 345-46. Ariel L. Crowley, *BAPTISM FOR THE DEAD*, (Boise Idaho: Prepared for Electronic Media by Stanley D. Barker. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca & London: Cornell Un. Press, 1985). Linda J. Ivanits, *Russian Folk Belief*, (Armonk, NY: & London, England: M.E. Sharpe, Inc. 1989). Jeffrey Burton Russell, *Lucifer, The Devil In the Middle Age*, (Ithaca, London: Cornell Un. Press, 1984); Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, NY: Cornell Un. Press, 1988).

3655- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 153-54.

3656- E. And M. A. Bradford, *The Encyclopedia of Superstitions*, NY: Metro Books, 2002, 304.

3657- https://en.wikipedia.org/wiki/Mithril#The_mithril-coat

3658- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 70-71.

3659- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 407.

3660- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 441-442.

3661- Memmi Lippo-Madonna of the Recommended 1350s souls in protective robes of St Mary. St James the Greater attributed to Hans Rupprecht Hoffman the Younger 1631 - cloak as protective clothing. Vincent Cronin, *Mary Portrayed*, Lon., Eng.: Darton, Longman & Todd, 1968. Mary, with souls under her protective robes.

3662- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, & Other Little People*, NY: Gramercy Books, 2000 ed., earlier ed., Crown Pub., 1978, 386-87.

3663- http://en.wikipedia.org/wiki/White_flag

3664- Frances & Joseph Gies, *Daily Life in Medieval Times, A Vivid, Detailed Account of Birth, Marriage and Death; Food, Clothing and Housing; Love & Labor in the Middle Ages*, (New York: Barnes & Noble Books, 1969, 1974, illustrated edition, 1990), 26.

3665- http://en.wikipedia.org/wiki/White_flag

3666- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 82-83.

3667- http://en.wikipedia.org/wiki/White_flag Gaspar Correia, *Lendas da Índia* (written c.1550, pub. 1858), p.300 "mandou hum seu Bramane em huma almadia com hum pano branco atado e um pau per sinal de paz"

3668- Winchester England Priory of St Swithun or Hyde Abbey 1121- 1161 Winchester Psalter Psalter of Henry of Blois Psalter of St Swithun -Baptism of Christ, angel holds the traditional white baptismal robes. Symbolic of putting on new clothing. Thus, later Easter traditions of Whitesunday, became the later Easter traditions of giving and getting new clothing. A person on the bank, helps the one in the waters out, with a helping hand clasp, right hand to right, in the Baptism from Cemetery of St Callistus Rome, 4th century. Baptism, a ritualistic type of Christ's descent into the watery abyss. Christ having likened himself to Jonah: "For as Jonas was three days and three nights in the whale's belly; so shall the Son of man be three days and three nights in the heart of the earth." (Matt.12:40). 18th cent. Russian Icon of the Baptism of Christ. Angels holds the traditional white baptismal garments. 9th cent. Cross Pascal Vat. Reliquary cross of Pope Pascal- Lower section show the Baptism of Christ with the angel holding the white baptismal robe. In historic Christian traditions, the blood that flows down from the cross, is a type of baptism. Adam's grave, symbolic in many art works as a scull & cross bones, has Christ's blood flow, or drip down on his grave to baptize him. Christ in Limbo, 1440s Friedrich Pacher - Szépművészeti Múzeum - Budapest. In many cases, souls in limbo, hell, hades, purgatory, etc., are depicted naked, without protective garments, or robes. Thus, according to ritualistic cleansing types; the souls in these lower regions are being purified by the fires of hell; are punished for their sins by the demons there. After this, they are rescued by Christ, angels, prophets, apostles, saints & those who descend to preach the gospel to them, & lift them up out by different types of hand & wrist grips. They ascend up naked, in some cases, because they are eventually going to be clothed in ascension robes, or resurrection robes that are protective garments. These robes are types of how the newly resurrected spirits will be clothed in resurrected bodies. The garment, with their guardian angels, protects them as they ascend into paradise, or heaven. Baptism was a ritualistic type of all this. They ascend up out of the waters, with a ritualistic helping hand, are anointed again, & clothed in garments. Easter being a popular time of baptism because of how baptism was a ritualistic type of the resurrection, when the soul is clothed in a perfected, deified body. Ascending naked, as in this art works below, St. Peter is often depicted greeting naked souls at the gates or door way to paradise. Note how further on, angels are helping the souls get into clothing. Hans Memling 1440 1494 Last Judgement Triptych in Muzeum Narodowe Gdansk Poland 3. See also: Matfré Ermengau of Béziers Breviari d'Amor Catalan prose version-f-40- soul ride up on protective blanket - last quarter of 14th century. See also: Icon with the Koimesis, Falling Asleep of the Virgin Mary, late 10th cent Byzantine - Christ wraps the spirit of the Virgin Mary in protective swaddling clothing, an Angels descend with ascension robes to further protect her spirit during her assumption into heaven. These types of ascension robes, clothing, swaddling cloth, blankets, & martyrs' rewards as garments; are part of the baptismal types of ascending in high realms. 10th century, Constantinople, Soap stone Dormition Dormition, Mary's soul is wrapped in a swaddling cloth, to be passed on into the protective care of an angel also descending with ascension clothing. Angels carrying the soul of St Bertin to heaven - From an altarpiece by Simon Marmion 1480. The soul rides up on a protective blanket in the care of guardian angels. Book of Hours, Use of Rome- Netherlands, S- c. 1440- Naked souls ride up to paradise on blanket, Angels also for protection, God above blesses their ascension out of their graves. British Library. Book of Hours, Use of Sarum- Netherlands, S- 2nd or 3rd quarter of the 15th century- soul rides up to heaven on white protective blanket, with guardian angels. British Library. Book of Hours, Use of Sarum -Netherlands, S Bruges c 1490- Soul wrapped up in protective blanket with

Abraham in paradise - Demon attempt to harm soul. British Library. Virgins, dressed in white, are greeted by Christ at Gates of Paradise. Leaf from the Breviary of Charles the Bold and Margaret of York 1467-70. Christ clasps their hands to welcome them in. There's also a scene where Christ is surrounded by people holding hands in a circle. See also: Harrowing of hell Caparrosio altarpiece of Caparrosio 1507 St Mary's Cathedral Pamplona Spain. Psalter including a calendar ff 13-18v England Central Oxford 1st quarter of the 13th century- angel with baptismal robe, John the Baptist, baptism of Christ. The robe is a different color, not white, in this case. The Lord of the Rings stories, by J. R. Tolkien, a Catholic, was influenced by Christian symbolism, and used light & dark symbolism for good (light) and bad (darkness); the Lord of Darkness, etc. Gandolf "the grey" becoming Gandolf the white, after a battle with an ancient demon from the deep underworld. Plus, after a near death experience type return to life to continued the fight against the Dark Lord. The protective under garment, the Mithril shirt, white in color, which protected Frodo when he was almost thrust through by an evil cave troll, as dramatized in The Lord of the Rings saga. Darell Thorpe, *Holy & Protective Garments in Historic Christianity: Symbols of Deification, Resurrection, Clothed in Righteousness* [Kindle Edition, 2011]. Blake Ostler's article in *Brigham Young University Studies*, (Provo, Utah: Brigham Young University Press, 1982), vol. 22, Winter 1982, #1, pp. 31-45, *Clothed Upon: Unique Aspect of Christian Antiquity*. Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The University of Chicago Press, 1954 and 2nd, Edition, 1967). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). Russell, Lucifer, *The Devil In the Middle Age*, (Ithaca, London: Cornell University Press, 1984). Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell University Press, 1988). Matfré Ermengau of Béziers's *Breviary d'Amour* of angels carrying the soul of a virtuous man to Heaven. Riding on a white blanket. Hans Memling - Memling 1430 - 94 German-born Early Netherlandish painter: *Last Judgment*, souls on right hand of Christ, greeted by St. Peter by hand shakes, clothed in garments before entering door to paradise! See also: Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley, California: University of Berkeley California Press, 1982, paper back edition 1984). Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York, U.S.A., and London, England: Garland Pub. Inc., 1976). Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908). John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). *New Testament*, Ephesians, 6:10-19.

3669- <http://www.newadvent.org/fathers/2910.htm> The Nicene & Post Nicene Fathers, (Michigan: W.M.B. Eerdmans, reprints 1972, 86), 14 vols, 5:518-24 Gregory of Nyssa: *Dog. Treatises, On the Baptism of Christ*.

3670- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 18, 26-31, 38-39, 41, 51-52, 103, 125, 141, & 182.

3671- 12th-13th c. Spain - Galego Detalle da creación de Eva - Ventosa - Agolada Pontevedra - Creation of Eve, stone work. 14th c. Doge Palace Palazzo Ducale in Venice Italy in the porch - God creates Adam - Photo Giovanni Dall'Orto 8-12-2007. 1336-43 Andrea Pisano active 1290-1349 in Pisa Creation of Eve Marble Museo dell'Opera del Duomo Florence. 1923 Taormina Cortile di Palazzo Corvaja Foto Giovanni Dall'Orto, stone work of creation of Eve. Another stone work of the Creation of Eve, Milano Duomo Lunetta portone principale Foto Giovanni Dall'Orto. Early 13th century Amiens Cathedral Cathédrale Notre-Dame d'Amiens - France Creation of Eve stone work - Image by Mattana-Amiens - France. Another carved in stone, creation of Eve - Eve emerges from Adam side, like in many others, by hand & wrist grasping, Roskilde Cathedral Denmark. Rolf Toman, (Editor), Achim Bednorz, (Photos), *Romanesque, Architecture, Sculpture, & Painting*, (Germany: Könemann, 2004), 301, Modena (Emilia-Romagna), cathedral of San Geminiano, west façade: Creation of Adam & Eve, work by Wiligelmus, beginning of the 12 c. To name a few examples in many. Page 327, fig. 16, Conques, Sainte Foy, detail of the tympanum, Peter at the door of Paradise, stone work, he clasps the hands of those on Christ's right hand side of judgement. Conques Last judgment detail Portal tympanum Abbey Church of St Foy Conques, Aveyrou France Begun 1100. See also p. 331, 12th c. See also: GUGLIELMO NAISSANCE D EVE the garden of Eden 2nd récit de la création le jardin d Eden. And: ND AMIENS CREATION OF ADAM AND EVE Cathedral of Notre-Dame, Amiens, France - God Creates Adam and Eve. And: Frederighi Creation of Eve Relief Font Cappella di San Giovanni Battista - Siena Cathedral Siena Tuscany Italy Federighi Antonio 15th century. And: Capitello dell'XI sec dall'Abbazia di St Germain des Prés creazione di Eva - Romanesque capital of St Germain des Prés abbey 11th cent creation of Eve - Musée du Moyen-Âge - Paris France, France - Amiens - Medieval 500-1500 Genesis 2-2-24 Creation of eve hand clasp, stone work. Main Portal, San Petronio creation of eve. To name a few examples in many.

3672- Harrowing of hell 12th century cathedral museum Santiago de Compostela Spain stone work. And: Foulis Easter church - Sacrament House - Font - Descent and Baptism - 16th century, stone work. Harrowing of Hell Descent Romanesque west portal late 12th cent Bitonto Cathedral Puglia Italy. Romanesque frieze circa 1150 CE church of Saint-Trophime in Arles France -Michael grips souls wrist, weighing of souls on scales, stone work.

3673- Canfield Elisabeth Moore Cemetery Chelsea Michigan banner hand grip in stone. Cemetery Red Oak - Martha Ann hand clasping grave stone 1831. Christ Church, 1874 grave hand clasp in stone. Christ Church, Jas. WILSON died May 25, 1891 native of Co. Cavin Ireland hand grip grave in stone. Stone work, clasping Hands, Oak Grove Manchester. Female & male right hand clasps tomb stone of Mrs Jame W Eastin born in Tenn 8-19-1810 to 3-15-1883. Gravestone of Adam Sepp, 1889 Hammonont - Atlantic County, hand clasp in stone. Gravestones of Michael - Hannah Inman 1861-1873 Manahawkin, hand clasping in stone. In stone, hands clasp, 1860 Kensal Green Cemetery. Hands Clasp in stone, Bellflowers Oak Grove Manchester Washtenaw County MI. Hands Clasp in Up Mooreville Cemetery Milan Michigan thumb in middle of hand. Hands Clasp in Worden Cemetery MI grip finger point down. Hands Drapery Lodi Saline Michigan, clasp at curtain in stone. Handshake-symbol-tombstone Hugh L Mitchell died 12-14-1882 - age 34-4-17 Ute Cemetery Aspen Colorado. Headstone-handclasp, Garrison Cemetery. Ivy around hand clasp in stone - fidelity and eternity - reunion in eternity Arnos Vale Cemetery. Perkinsville cemetery Madison County Victorian symbol husband and wife partnership 1845, hand clasp in stone. Perkinsville cemetery Pioneer Cemeteries Madison County Samuel Wise 1814-77 Victorian symbol husband and wife partnership in life fellowship in afterlife. Thomas FERRIS died May 4, 1883, grave stone hand clasp. Shaking Hands on tomb stone 1924 Family cemetery west of C-ville 23 year man died 1924.

3674- Dominican Monks Exchanging Handclasps - Capital of Santa Maria de Nieva Church - 13th cent. Spain, stone work. Door way greetings, hand clasping in stone, door way art Church of San Leonardo al Frigido 1170-1180 greeting clasp. Mary recognizes the risen Christ- Noli Me Tangere- Doubting Thomas- Gothic portal of Altamura Cathedral 14th-15th cent Altamura Puglia Italy, stone work.

3675- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 32-34.

3676- Mireille Mentre, *Création et Apocalypse, L' imaginaire médiéval, Histoire d'un regard humain sur le divin*, (Paris: O.E.I.L.), 115. Première image du cycle de la Creation: le Verbe Créateur, la colombe de l'Esprit Saint sur les eaux originelles. Le Createur est dans un médaillon perle (mandorle de gloire). Both of Eve's hands, clasped together, rest in the left hand palm of Christ or God, who pulls her out of the sleeping Adam's right side. George Robinson, *Commentary, Photos, David Finn, The Florence Baptistery Doors*, NY: A Studio Book, The Viking Press, 1980, p.197, & 222, 226-27, Panel 1. Genesis: Ghiberti's representation of the beginnings of the human family on the earth. Portion showing the creation of Adam, in which God, or pre-incarnate Christ, with his right hand raised up, grips, with his left hand, the left hand of Adam. John Pope-Hennessy, *Italian Renaissance Sculpture*, Lon.: Phaidon Press, 1958, fig.110, fig.116. Grotte Vaticane, Rome. Marble carving, Giovanni Dalmata. Eve lifted out of Adam's side by God, who grips, with his left hand, the right wrist of Eve.

3677- E. S. Drower, *The Secret Adam, A Study of Nasoraean Gnostic*, Lon., Eng.: Oxford Un. Press, 1960, 24.

3678- F. De Noble, *Les Ivories Gothiques Francais*, (Paris: 1968), plate 10, # 26, (2). Adam and Eve, covered up by some of the plants in the Garden of Eden, make gestures, perhaps as they are shown them by the pre-incarnate Christ. Adam, standing with up-lifted hands, the traditional historic Christian prayer-gesture. Christ, perhaps instructing Adam in the next series of ritualistic gestures, stand near by with his right hand raised, while by his side in front of his mid section, his left hand is held with the palm up.

3679- *Creation et Apocalypse*, p. 94, Olim Strasbourg, Bibl. de la Ville, Hortus, fol. 17, Herrade de Landsberg, *Hortus Deliciarum*. Hohenbourg, Xlles. (dessin du XIXe s.) Creation de l'homme et de la femme. Dieu doona la vie au corps d' Adam: puis lui insuffle l' esprit: Il cree ensuite Eve, et place Adam et Eve dans l'Eden, aupres de l' arbe de la connaissance du bien et du mal. Christ enthroned, grips, with his left, the right hand of Adam, and with his right, he grips Adam's left wrist. Another portion shows, Eve, with up lifted hands, perhaps in a prayer gesture, being created from Adam's rib. In another portion, Adam and Eve are being spoken to by God, or perhaps the pre-incarnate Christ, who is grasping, with his left hand, the right wrist of Adam. Eve, standing next to Adam, has her right hand raised up, perhaps performing an oath or vow gesture.

3680- Jay Jacobs, Editor in Charge, *The Horizon Book of Great Cathedrals*, (USA: American Heritage Pub., English edition, 1968), p. 284-85. 13th century depiction of the creation drama. Mosaics in the atrium of St. Mark's, showing different events: An Angel, with up-lifted hands, besides the pre-incarnate Christ, helps in the creation, separating the light from the darkness. Three angels, or perhaps two angels with the pre-incarnate Christ, make other gestures during the creation drama, for the two angels lift up their right hands and extend their left hands out at mid level with their palms up. Centuries earlier, the third century early Christian apologist, Origen, in response to the early anti-Christian, Celsus, wrote how that they teach that "wisdom will not enter into the soul of a base man nor dwell in a body that is involved in sin," [Wisdom of Solomon 1:4], we say, Who ever has clean hands, and therefore lifts up holy hands to God, and by reason of being occupied with elevated and heavenly things, can say, "The lifting up of my hands is as the evening sacrifice," [citing Psalm 141:2]. He goes on to invite those who have repented of their sins to be "initiated in the mysteries of Jesus," (The Ante-Nicene Fathers, vol. 4, p. 487--88, Origen Against Celsus, book 3, chapters LIX & LX, citing also Psalm 141:2. Prayer gestures, with up-lifted hands, and oath gestures, with one hand raised up, were common in early Christian iconography and art works. See: André Grabar, *Christian Iconography*, (New York, New York: Bollingen Series XXV. 10, & Princeton University Press, 1968, by the Trustees of the National Gallery of Art, Washington D.C.), p. 9-10, 32-34, 211, figures 13, 15-16, 57, 59, 60 & 232; André Grabar, *Byzantine Painting, Historical & Critical Study*, (New York: Skira Rizzoli, 1979, first published in 1953); Grabar, translation by Stuart Gilbert and James Emmons, *The golden age of JUSTINIAN, From the Death of Theodosius to the Rise of Islam*, (New York: Odyssey Press, 1967, arrangement with Editions Gallimard); Grabar, *The Great Centuries of Painting, Byzantine Painting, Historical and Critical Study of Andre Grabar, Albert Skira (Editor)*, (Geneva, Switzerland: 1953); Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, translated by Stuart Gilbert and James Emmons, (New York: Odyssey Press, 1968); Wolfgang Fritz Volbach, *Early Christian Art*, figures 8 & 10. Kurt Weitzmann, *The Place of Book Illumination in Byzantine Art*, pp. 100--01, fig. 2. Third day of creation, showing three angels with the pre-incarnate Christ, or God. Copy made for N. Peirese after Cotton Genesis miniature. Paris, Bibliotheque National. cod. fr.9530, fol. 32. After Omont. J. J. Tillanen notes the close relationship between the 13th century creation cycle of scenes of Genesis in San Marco and in the miniatures of the 5th and 6th century Bible in the British Museum once owned by Sir Robert Cotton. He announced his findings in a 1888 article. See also: Darell Thorpe, *The Pilgrimage and Struggles of the Human Family In and Through the Different Realms of Existences*, (Salt Lake City, Utah: Religious, Historical & Polemical Studies = R.H. & P. S., 1991, 1992), vol. 1, Part I, Issues 1-4, April-Aug, 1992; Thorpe, *The Pre-existence: Our Pre-earth Life As Spirits In A "Family In Heaven"* (SLC., Utah, R.H & P.S., 1992; Thorpe, *The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom]*, (SLC., Utah, October 1993); Rutherford H. Platt, Jr., Editor, *The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, 1926), p. 3-81; Dr. Hugu W. Nibley, *Old Testament and Related Studies*, (Salt Lake City and Provo, Utah: Foundation for Ancient Research and Mormon Studies & Deseret Book Co., 1986), 77-79, 136-169, 173-214.

3681- H. Th. Musper, *Gotische Malerei nördlich der Alpen*, (Germany: Verlag M. DuMont Schauberg, Köln, 1961), fig. 168. Meister Bertram, Grabower Altar, rechter Flügel, Hamburg, Kunsthalle. As God, or perhaps the pre-incarnate Christ, creates Eve from a rib pulled out of the side of sleeping Adam. She greets him with up-lifted hands as if in praise or prayer. Another portion shows Adam and Eve before the pre-incarnate Christ, who make finger gestures to bless and instruct them. Adam's right hand is raised, while Eve's is too, with the palm of her right-hand facing outward. Her left hand is down across her mid section.

3682- Edith Rothe, *Mediaeval Book Illumination in Europe, The Collection of the German Democratic Republic*, (Berlin, Germany: Union Verlag (VOB), 1966; this edition (London: Thames & Hudson; New York: W. W. Norton & Company), see top half portion of a 2 part scene. Fig. 23. Otto von Freising: *Universal chronicle*. Adam and Eve. Schafflarn, 1157-77, p. 191. The hand of God extends out of heaven during the creation of Eve, while she exits out of Adam's side with up lifted palms, one of which may be reaching up to clasp the hand of God, for in other depictions, her hand or wrist is grasped by Deity. Another portion, show an angel, armed with a sword, banishing them from the Garden. As they leave they make gestures by holding the fig leave covering in front of them, with their left hands, while their right hands are raised.

3683- *The Nicene & Post-Nicene Fathers*, 1972 reprint, vol. 5, p. 518-524, see especially p. 524, Gregory of Nyssa, *On The Baptism of Christ*.

3684- Jay Jacobs, Editor in Charge, *The Horizon Book of Great Cathedrals*, (USA: American Heritage Pub., English edition, 1968), p. 284-85. 13th century depiction of the creation drama. Mosaics in the atrium of St. Mark's, showing different events. ANF, 4:487-88, Origen Against Celsus, book 3, chapters LIX & LX, citing also Psalm 141:2. André Grabar, *Christian Iconography*, (New York, New York: Bollingen Series XXV. 10, & Princeton University Press, 1968, by the Trustees of the National Gallery of Art, Washington D.C.), p. 9-10, 32-34, 211, figures 13, 15--16, 57,

59, 60 & 232; Kurt Weitzmann, *The Place of Book Illumination in Byzantine Art*, p. 100-1, fig. 2. Third day of creation, showing three angels with the pre-incarnate Christ, or God. Copy made for N. Peirese after Cotton Genesis miniature. Paris, Bibliothèque Nationale. cod. fr.9530, fol. 32. After Omont. J. J. Tillanen notes the close relationship between the 13th century creation cycle of scenes of Genesis in San Marco and in the miniatures of the 5th & 6th century Bible in the British Museum once owned by Sir Robert Cotton. He announced his findings in a 1888 article. See also: Darell Thorpe, *The Pilgrimage and Struggles of the Human Family In and Through the Different Realms of Existences*, (Salt Lake City, Utah: R.H. & P. S., 1991); Thorpe, *The Grand Pilgrimage: (Footnoting In & "Out of the Best Books")*, (SLC. Utah, R. H. & P. S., 1992), vol.1, Part 1, Issues 1-4, April-Aug, 1992; Thorpe, *The Pre-existence: Our Pre-earth Life As Spirits In A "Family In Heaven"* (SLC., Utah, R.H & P.S., 1992; Thorpe, *The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom]*, (SLC., Utah, October 1993); Rutherford H. Platt, Jr., Editor, *The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, 1926), 3--81; Dr. Huge W. Nibley, *Old Testament and Related Studies*, (Salt Lake City and Provo, Utah: Foundation for Ancient Research and Mormon Studies & Deseret Book Co., 1986), p.77--79, 136--169, 173--214; *The Nicene & Post-Nicene Fathers*, 1972 reprint, vol. 5, p. 518-24, see especially p. 524, Gregory of Nyssa, *On The Baptism of Christ*.

3685- Kurt Weitzmann, *Age of Spirituality, Late Antique & Early Christian Art*, 3rd to 7th century, (NY Metropolitan Museum of Art, exhibited 11-19-1977-- 2-12-1978, p. 413, # 371, marble, A. D. 300-10, showing a person praying with up-lifted hands, and the marriage of Adam and Eve, clasping each others' right hands.

3686- Hanns Swarzenski, *Monuments of Romanesque Art, The Art of Church Treasures in North-Western Europe*, Lon.: Faber & Faber, 1954, 2nd ed., 1967, fig.222. Initial I. Adam & Eve before God, them being banished, clothed in garments making gestures with their arms. Stavelot, end of the 11th century. Their right hands are up by their chest area, while their left hands are raised up, a little above their mid section, palms facing out. Edith Rothe, *Mediaeval Book Illumination in Europe, The Collection of the German Democratic Republic*, Berlin, Germany: Union Verlag (VOB), 1966; this ed. Lon.: Thames & Hudson; NY: W.W. Norton & Co., see top half portion of 2 part scene. Fig. 23. Otto von Freising: *Universal chronicle*. Adam & Eve. Schaflarn, 1157--77, p. 191. The hand of God extends out of heaven during the creation of Eve, while she exits out of Adam's side with up lifted palms, one of which may be reaching up to clasp the hand of God, for in other depictions, her hand or wrist is grasped by Deity. Another portion, show an angel, armed with a sword, banishing them from the Garden. As they leave, they make gestures by holding the fig leave covering in front of them, with their left hands, while their right hands are raised.

3687- Jay Jacobs, Editor in Charge, *The Horizon Book of Great Cathedrals*, (USA: American Heritage Pub., English edition, 1968), 284--85; Darell Thorpe, *The Pilgrimage and Struggles of the Human Family In and Through the Different Realms of Existences*, (SLC, Utah: R.H.&P.S, 1991); Thorpe, *The Grand Pilgrimage: (Footnoting In & "Out of the Best Books")*, (SLC. Utah, R.H. & P.S., 1992), vol.1, Part 1, Issues 1-4, April-Aug, 1992. Thorpe, *The Pre-existence: Our Pre-earth Life As Spirits In A "Family In Heaven"* (SLC., Utah, R.H & P.S., 1992; Thorpe, *The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom]*, (SLC., Utah, October 1993); Rutherford H. Platt, Jr., Editor, *The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, 1926), pp. 3--81; Dr. Huge W. Nibley, *Old Testament and Related Studies*, (Salt Lake City and Provo, Utah: Foundation for Ancient Research and Mormon Studies & Deseret Book Co., 1986), pp. 77--79, 136--169, 173--214; Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton Un. Press, 1986), p. 72, etc Thorpe, *Upon Them Hath The Light Shined*, (S L C. Utah, R. H. & P. S. 1995; Thorpe, "Ye Are Gods... Children of the Most High," (S L C., Utah: R. H. & P. S., 1993, revised 1994--1996).

3688- Roger Adam, 1977 Thesis, *Baptism for the Dead*, 38-147, 51; n.5 on p. 61; Danielou, *Liturgy*, 13, citing Theodore's commentary on the sacrament of baptism. Darell Thorpe, *Upon Them Hath The Light Shined*, (Salt Lake City, Utah: R. H. & P.S., 1995); Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & London: Cornell University Press, 1985).

3689- Darell Thorpe, *The Pilgrimage and Struggles of the Human Family In and Through the Different Realms of Existences*, (Salt Lake City, Utah: Religious, Historical & Polemical Studies = R.H. & P. S., 1991); Thorpe, *The Grand Pilgrimage: (Footnoting In & "Out of the Best Books")*, (SLC. Utah, R. H. & P. S., 1992), vol.1, Part 1, Issues 1-4, April-Aug, 1992; Thorpe, *The Pre-existence: Our Pre-earth Life As Spirits In A "Family In Heaven"* (SLC., Utah, R.H & P.S., 1992; Thorpe, *The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom]*, (SLC., Utah, October 1993); Rutherford H. Platt, Jr., Editor, *The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, 1926), pp. 3--81; Dr. Huge W. Nibley, *Old Testament and Related Studies*, (Salt Lake City and Provo, Utah: Foundation for Ancient Research and Mormon Studies & Deseret Book Co., 1986), 77--79, 136--169, 173-214.

3690- Jaroslav Pelikan, *The Illustrated Jesus Through the Centuries*, New Haven & Lon.: Yale Un. Press, 1997, John 1:3, 14.

3691- (See also link that may or may not still be working). Pokal mit Schöpfungsgeschichte, Venedig 2. Hälfte 15. Jahrhundert; kobaltblaues Glas mit Emailmalerei Kunstgewerbemuseum Berlin, Inv. Nr. 1935,51. https://commons.wikimedia.org/wiki/File:Pokal_mit_Sch%C3%B6pfungsgeschichte_KGM_1935-51_img03.jpg

3692- Arndorfer Street, market town Maria Saal, district Klagenfurt Land, Carinthia / Austria / EU, Johann Jaritz. https://commons.wikimedia.org/wiki/File:Maria_Saal_Arndorfer_Strasse_Pestkreuz_1523_Gewoelbemalerei_05102010_34.jpg

3693- The Creation of Adam & Eve, French Romanques Fresco, Abbey Church, Saint-Savin-sur-Gartempe (Vienne), 1100 c. http://www.wga.hu/html_m/zgothic/mural/11c1/04gartem.html

3694- Robert Huges, 1969, *Heaven and Hell in Western Art*, p.77; Art and Mankind, p. 27, fig. 31. Italian. Guglielmo of Modena. Creation of Eve hand-clasp.

3695- Gilbert Thurlow, *All color book of Biblical Myths & Mysteries*, Lon., NY: Octopus Books Limited; Distributed in USA by Crescent Books a division of Crown Pub. NY, 1974, 8. 12th c., in the illuminated Winchester Bible, p. illustrates creation of Eve, pre-existing Christ, grasping, with left hand, Eve's right wrist.

3696- Robert Hughes, *Heaven & Hell in Western Art*, (New York, New York: Stein & Day, 1968), p. 76. A. D., 1125, in a Romanesque fresco, from the Church of the Holy Cross, Maderuelo, Spain. Prado, Madrid. Adam's left wrist is grasped by the pre-incarnate Christ's left hand as he raises him from his knees.

3697- The Encyclopedia of Visual Art, Volume Eight, Biographical Dictionary of Artists, Limburg Brothers - Francisco Ribalta, (London, England: Encyclopaedia Britannica International, LTD.), vol. 8, p. 490, 1138, Niccolò, fl. c 1120--50, a Romanesque sculptor, shows, in one of six scenes of Genesis, the creation of Eve. Here, she is being pulled out of the sleeping Adam's right side by her right wrist that is grasped by what could be the pre-existing Christ's right hand. South side of the main portal of S. Zeno, Verona, A.D. 1138.

3698- Mit Beiträgen von, Gabriele Atanassiu, Mariano d' Alatri, Stanislao da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt, Franz von Assisi, Italy; Stuttgart, Zürich: Belser Verlag, 1990, 176-177, Meister der Stichkappen: Allegorie der Armut, um 1320. Assisi, Unterkirche, Gewölbe über dem Hauptaltar. The arms of God extend out of heaven over a wrist grasping marriage ceremony, above which an angel holds a vest or garment. See also figures 233-35, crowning of saint in a heavenly coronation ceremony, encircled by angels, some of which are making the prayer gesture, with hands placed together in front of them, their fingers pointing upward. Miklós Boskovits & Serena Padovani, The Thyssen-Bornemisza Collection, Early Italian painting 1290--1470, (London: Sotheby's Publication, Philip Wilson Publishers Ltd, 1990; General Editor, Irene Martin), pp. 34--37, #4: The Madonna and Child enthroned with a female martyr, St John the Baptist and four angels. Bartolomeo di Messer Bulgarino (or Bulgarini) A.D. 1300/10-1378. Pages 56--57, Cenni and Giovanni da Biondo worked together on the panel that depicts St. John the Evangelist enthroned (Florence. Accademia, no. 444). Pages 96--97, #15, The Coronation of the Virgin and four angels. Giovanni da Bologna, 1377-89. Pages 114-117, #18: The Madonna and Child enthroned, with six angels. Lorenzo Monaco, late 1380's, died 1426. Pages 140-141, 158-159, #25: The Coronation of the Virgin with five angels. Master of 1355, active 1325-75. Etc.

3699- Jennifer O'Reilly, Oct. 1972, Studies in the Iconography of the Virtues and Vices in the Middle Ages, A Garland Series Outstanding Thesis in The Fine Arts from British Universities, (New York & London: Garland Publishing, Inc., 1988), graphics after page 240, see fig. 18a.

3700- 12--13th c., Chapelle de la Vierge of Cathédrale Saint-Julien du Mans. Creation of Eve. See link that may still work: https://commons.wikimedia.org/wiki/File:Le_Mans_Cath%C3%A9drale_Saint-Julien_444.JPG

3701- See link which may not, but may still work: Spain, Galego; Detalle da creación de Eva (á esquerda) e o Pecado Orixinal (á dereita), nun dos paneis do baldaquino de San Xulián de Ventosa (Agolada, Pontevedra). https://commons.wikimedia.org/wiki/Category:Creation_of_Eve#/media/File:Agolada,_Ventosa_01-04c.JPG

3702- Early 13th c. (Cathédrale Notre-Dame d'Amiens), France. Creation of Eve, image by Mattana-Amiens. https://commons.wikimedia.org/wiki/File:Amiens_cathedral_015.JPG

3703- The Creation of Eve. Early 13th C. Illumination. Psalter of Saint Louis and Blanche of Castille. Paris, Bibliothèque de l'Arsenal, MS 1186, f. 10. P. D'Ancona & E. Aeschlimann. The Art of Illumination. London: Phaidon, 1969, plate 73. <http://www.uvm.edu/~lbrought/eve~stlouis.gif>

3704- <http://www.moleiro.com/en/books-of-hours/book-of-hours-of-louis-of-orleans/miniatura/189>

3705- Virginia Chieffo Raguin, Stained Glass In 13th Century Burgundy, fig.8, Auxerre 51:7-12. 13th c. on stained glass, in Burgundy, Creation of Eve, God's left hand, grips left wrist of Eve.

3706- Virginia Chieffo Raguin, Stained Glass In 13th century Burgundy, (Princeton Un. Press, 1982), fig.8, Auxerre 51:7-12, Creation: Pre-incarnate Christ clasps each hand of Adam.

3707- Virginia Chieffo Raguin, Stained Glass In 13th century Burgundy, (Princeton: Princeton Un. Press, 1982), fig. 8, Auxerre 51:7-12, Creation window, creation of man & woman. The pre-incarnate Christ clasping, with each hand, the hands of Adam. Another part, Eve, with her right hand raised up, & Adam, extends right hand, before clasp. Pre-incarnate Christ bless-gestures.

3708- Propylaen Kunstgeschichte, fig. 272, Das erste Elternpaar Fruchte, Wandmalerei, Gurk, Karnten, Domum 1260-70. Pre-incarnate Christ, making gestures with Adam & Eve. Adam's right hand raised up, left down over by his right side, the palm is down. Eve's right hand is raised by her right ear, while her left hand is in the middle of her mid section.

3709- Schwerin Cathedral (Mecklenburg). Chapel of the Assumption of Mary: Fresco, 14th c. showing biblical scenes - Creation of Eve. Picture 19 July 2014, by Wolfgang Sauber.

3710- Gabriel Bise, text, G. Ivins & D. MacRae, translator, The Illuminated Naples Bible, (Old Testament) 14th Century Manuscript, (Crescent Books, etc.), 18.

3711- Taormina - Bas-relief depicting the creation of Eve on the stairs in the courtyard of the gothic Corvaja Palace ("Palazzo Corvaja") (14th century). Picture by Giovanni Dall'Orto, May 20 2008. https://commons.wikimedia.org/wiki/File:1923_-_Taormina_-_Cortile_di_Palazzo_Corvaja_-_Foto_Giovanni_Dall'Orto,_20-May-2008.jpg

3712- Walter Bosing, Hieronymus Bosch, c. 1450-1516, Between Heaven & Hell, (Germany: Benedikt Taschen Verlag GmbH Hohenzollernring, 1991; Lon.: Thames & Hudson, 1973), 36.

3713- All links might be subjected to changes: <https://www.artrenewal.org/pages/artwork.php?artworkid=16770>
http://bobandnellasworld.com/Italy%202009/Florence/DuomoMuseum/r10_0541.jpg

3714- Speculum Humanae Salvationis, Westfalen oder Köln, um 1360. ULB Darmstadt, Hs 2505, fol. 2v. https://commons.wikimedia.org/wiki/File:Speculum_Darmstadt_2505_02v.jpg

3715- 1340, 14th c., for art works at the Doge's Palace, Palazzo Ducale, in Venice, Italy, capital number 18 in the porch, (counting as # 0 the one at the corner near the Bridge of Sighs), includes God creates Eve from Adam. Photo by Giovanni Dall'Orto, August 12, 2007, copy right indicated here that it can be reproduced. https://commons.wikimedia.org/wiki/File:9489_-_Venezia_-_Palazzo_ducale_-_Terra_-_Dio_forma_Eva_da_co_stola_di_Adamo_-_Foto_Giovanni_Dall'Orto,_12-Aug-2007.jpg

3716- Petrus Comestor, Bible historiale (vertaling uit het Latijn door Guyars des Moulins). Parijs, Raoulet d'Orléans (kopiist), Jean Bondol, Eerste Meester van de Bijbel van Jean de Sy, en anderen (verluchters); 1372. http://bible.bestlatin.net/gallery/genesis1/bondol_eve.htm

3717- http://bobandnellasworld.com/Italy%202009/Florence/DuomoMuseum/r10_0521.jpg

3718- Creation: Adam & Eve, Gate of Paradise, Battistero di San Giovanni, Florence, Lorenzo Ghiberti, 1378--1, 12-1455. See the link that may, or may not be still working by the time of this reading. https://upload.wikimedia.org/wikipedia/commons/6/6d/Wga_ghiberti_creation_of_adam_and_eve.jpg

3719- Miniature Fiorentina Del Rinascimento 1440--1525, Un Primo Censimento Acura di Annarosa Garzelli II Illustrazioni Giunto Regionale Toscana La Nuova Italia, CR 1985, Firenze, Museo dell'Opera del Duomo, Corale D.f. 2v., Monte di Giovanni. 1440--1525, in the middle portion of a work by Monte di Giovanni, different scenes of the creation drama are depicted, some of which show the Father, pulling Eve out of Adam's side, while another shows Adam and Eve clasping each others' right hands, perhaps in marriage.

3720- Walter Bosing, Hieronymus Bosch, c. 1450--1516, Between Heaven & Hell, (Germany: Benedikt Taschen Verlag GmbH Hohenzollernring, 1991; Lon.: Thames & Hudson 1973), 36.

3721- Walter Bosing, Hieronymus Bosch, c. 1450-1516, Between Heaven & Hell, (Germany: Benedikt Taschen Verlag GmbH Hohenzollernring, 1991; Lon.: Thames & Hudson Ltd., 1973), 36 & 54, Garden of Earthly Delights (Triptych), Madrid, Museo del Prado. Christ clasps Eve's wrist.

3722- Postilla in Bibliam, Nicolaus de Lyra Troyes, it may be that this link still works, but it also could be changed or taken down. <https://commons.wikimedia.org/wiki/File:Adam-eve-priest-animals-river.jpg>
http://www.enluminures.culture.fr/public/mistral/enlumine_fr?ACTION=CHERCHER&FIELD_98=REF&VAL_UE_98=D-038255

3723- Anonymous, Royal Institute for Cultural Heritage Photolibrary, object number 40002057, as Triptyque du Jugement Dernier, from circa 1504 until circa 1508. Anonymous, Bildindex der Kunst und Architektur, object 00076878, as Weltgerichts-Triptychon, circa 1500. Friedländer, Max J. (1969) Early Netherlandisch Painting. Volume V. Geertgen tot Sint Jans and Jerome Bosch, Leyden: A. W. Slijthof, Brussels: La Connaissance, p. 84, as The Garden of Eden. Koldewij, Jos, Paul Vandenbroeck, Bernard Vermet (2001) Hieronymus Bosch. The Complete Paintings and Drawings, Ghent/Amsterdam: Ludion, p. 88, as Last Judgment. Koldewij, A.M., P. Vandenbroeck en B. Vermet (2001) Jheronimus Bosch. Alle schilderijen en tekeningen, Rotterdam: NAI Uitgevers, Gent/Amsterdam: Ludion, p. 176, as Paradijs, circa 1482 or later, oil on panel, with color image. Marijnissen, Roger H. ([1987]) Hieronymus Bosch. Het volledige oeuvre, Haarlem: Gottmer/Brecht, p. 214, as Het Laatste Oordeel. See link, that may or may not still be working, in that links sometimes are taken down, or changed.
<https://commons.wikimedia.org/wiki/File:BoschTheLastJudgementTriptychLeftInnerWing.jpg>

3724- Anton Koberger, (c. 1440/1445 – 3 October 1513) was the German goldsmith, printer and publisher who printed and published the Nuremberg. Chronicle, Genesis I, aus: Biblia deutsch, Nürnberg, A. Koberger 1483 (Prädkantenbibliothek Isny, Theol 14); mit unkolorierten Holzschnitten. Helmut Schmid: "ain liebreu zu den büchern." Die mittelalterliche Predigerbücherei der Nikolaikirche zu Isny (Kleinode; Bd. 7). Ravensburg 2000.
[https://commons.wikimedia.org/wiki/File:Biblia_deutsch_N%C3%BCrnb%20erg_1483_\(Isny\).jpg](https://commons.wikimedia.org/wiki/File:Biblia_deutsch_N%C3%BCrnb%20erg_1483_(Isny).jpg)

3725- https://commons.wikimedia.org/wiki/File:Nuremberg_chronicles_-_f_6v.png

3726- 1493, A. Koberger, Nuremberg. Art of Genesis II:21. Birth of Eve. See link that may or may not still work.
https://commons.wikimedia.org/wiki/File:Genesis_II:21_garden_of_Eden_birth_of_Eve_Wellcome_M0009904.jpg

3727- Français: Vitrail de la Création, début du 16ème siècle, église de la Madeleine de Troyes. Les scènes illustrent le livre de la Genèse. Ici: la création d'Eve. Noter que Dieu porte le costume papal, notamment la tiare pontificale. Photo by Vassil, 5-12-2008. Public Domain. See link that may or may not still work.
https://commons.wikimedia.org/wiki/File:Vitrail_de_la_Cr%C3%A9ation_Eglise_de_la_Madeleine_Troyes_51_208_07.jpg

3728- 1510–20, after Hieronymus Bosch, attrib. to Bosch, Hay Wagon. Escorial Hay Wain Triptych.
https://commons.wikimedia.org/wiki/File:Haywain_left_wing_of_the_triptych_WGA.jpg

3729- Linda J. Ivanits, Russian Folk Belief, (New York; London, England: M. E. Sharpe, Inc., 1989), 131.

3730- Deutsch: Fresko Stufenleiter der Tugenden an der Kirche im Kloster Sucevita. Photo, Dirk D. 6-21-2012
https://commons.wikimedia.org/wiki/File:Fresko_Stufenleiter_der_Tugenden.jpg

3731- Polski: Suczawica (Sucevita), monastyr, fresku, stworzenie Ewy. See link that may, or may not still work.
[https://commons.wikimedia.org/wiki/File:Suczawica_\(Sucevita\),_monastyr,_fragment_fresku,_stworzenie_Ewy.jpg](https://commons.wikimedia.org/wiki/File:Suczawica_(Sucevita),_monastyr,_fragment_fresku,_stworzenie_Ewy.jpg)

3732- 16th century, Scottish or British, Creation of Eve. Metropolitan Museum of Art.
https://archive.org/details/mma_the_creation_of_eve_and_the_temptation_one_of_a_set_of_three_228818

3733- God creates Eve. Lunette of the main baroque entrance to the Duomo, in Milan, Italy, sculpted upon a drawing by Giovan Battista Crespi called "Il Cerano". Picture by Giovanni Dall'Orto, February 22 2008.
https://commons.wikimedia.org/wiki/File:2492_-_Milano_-_Duomo_-_Lunetta_portone_principale_-_Foto_Giovanni_Dall'Orto,_22-Feb-2008.jpg

3734- 17th c Wallfahrtskirche Gartlberg Pfarrkirchen Germany Creation of Eve Mattana 6-16-12
https://commons.wikimedia.org/wiki/File:Pfarrkirchen_Wallfahrtskirche_Gartlberg_014.JPG

3735- https://commons.wikimedia.org/wiki/File:Adam_and_Eve_Lubok.jpg

3736- 1803–05, William Blake, (1757–1827), art, Creation of Eve. See link that may or may not still work.
<https://upload.wikimedia.org/wikipedia/commons/6/6d/But435.1.lr.wc.300.jpg>

3737- H. Clay Trumbull, The Blood Covenant, A Primitive Rite and its Bearings on Scriptures, (NY: Charles Scribner's Sons, 1885). <https://archive.org/details/bloodcovenantap04trumgoog>

3738- Alfred Firmin Loisy, The Birth of the Christian Religion and The Origins of the New Testament, French: La Naissance du Christianisme Les Origines du Nouveau Testament, trans. by L. P. Jacks, (University books, 1962), 191–93. W. H. C. Frend, Martyrdom & Persecution In The Early Church, (NY: Anchor Books Doubleday & Co., 1967), 9, 124-25. Henry Bettenson, The Early Christian Fathers, Eng.: Oxford Un. Press, 1956, 3–4.

3739- James Barker, Apostasy From the Divine Church, (SLC, Utah: Deseret News Press, 1960, 521–22. Alfred Wesley Wishart, A Short History of Monks & Monasteries, (Trenton, N. J.: Albert Brandt. 1900), 131–148.

3740- Charles T. Wood, The Age of Chivalry, Manners & Morals 1000-1440, (NY: Un. Books, 1970, Eng. George Weidenfeld & Nicolson LTD). Ayerst, Fisher, Blackwell, 1977, Records of Christianity, vol. II, p.130-1; Ottfried Neubecker, etc., Heraldry, Sources, symbols & Meaning, (NY: McGraw-Hill Book Co., 1976; St. L. San. Fran. Montreal), 69; Wormald, The Winchester Psalter, fig.27; Kartsonis, The Anastasis, fig.19; Batterberry, Art of the Middle Ages, 76, fig.VII-14; Diringer, The Illuminated Book, 3, 14b; Russell, Lucifer, The Devil in the Middle Ages, 150.

3741- [https://en.wikipedia.org/wiki/Homage_\(feudal\)](https://en.wikipedia.org/wiki/Homage_(feudal)) - http://law.pitt.edu/archive/hibbitts/ctos_iil.htm#fig2t - https://en.wikipedia.org/wiki/Commendation_ceremony - Charles T. Wood, The Age of Chivalry, Manners and Morals 1000--1440, (NY: Un. Books, CR 1970 in London, England by George Weidenfeld & Nicolson LTD). David Ayerst & A.S.T., Fisher, Records of Christianity, Vol. II, (Christendom), (NY: Harper & Row, Inc., & Barnes & Noble Books, CR Basil Blackwell, 1977), vol. II, p. 130-1; Ottfried Neubecker, etc., Heraldry, Sources, symbols & Meaning, (NY: McGraw-Hill Book Co., 1976; St. L. San. Fran. Montreal, etc.), p.69. Francis Wormald, The Winchester Psalter, NY: Graphic Society, Harvey Miller and Medcalf, 1973, fig. 27. Michael Batterberry, Art of the Middle Ages, NY: McGraw-Hill Book Co., 1961-64, & 1977, p.76, fig. VII-14.

3742- John H. Mundy, The High Middle Ages 1150–1309, (Lon.: Folio Society, 1998), 163, 382, 390, n.5: Patrologia latina, ed. J.P. Migne (Paris, 1844–64), CLXXI, 865, Speculum ecclesiae, Sermo generalis ad milities.

- 3743- H. St. L. B. Moss, *The Birth of the Middle Ages 395–814*, Lon.: Folio Soc., 1998, 214–15. Nicolas Cheetham, *Keepers of the Keys, A History of the Popes from St. Peter to John Paul II*, NY: Charles Scribner's Sons, 1983, 56, 57.
- 3744- Geoffrey Barraclough, *The Crucible of the Middle Ages, The Ninth and Tenth Centuries in European History*, (London: The Folio Society, 1998), 97–98. Frances & Joseph Gies, *Daily Life in Medieval Times, A Vivid, Detailed Account of Birth, Marriage and Death; Food, Clothing & Housing; Love & Labor in the Middle Ages*, (New York: Barnes & Noble Books, 1969, 1974, illustrated edition, 1990), 26–29. Gertrude Hartman's *The World We Live In and How It Came To Be, (A Pictured Outline of Man's Progress from the Earliest Days to the Present)*, (CR 1931 Hartman; NY: The Macmillan Co., 1961), Chapter IX, In *Feudal Days*; p. 127-142.
- 3745- Geoffrey Barraclough, *The Crucible of the Middle Ages, The Ninth and Tenth Centuries in European History*, (London: The Folio Society, 1998), 159.
- 3746- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 348–49.
- 3747- *El Cid* 1961, historical epic film, a romanticized story of the life of the Christian Castilian knight Don Rodrigo Díaz de Vivar, called "El Cid" (from the Arabic as-sidi, meaning "The Lord"), who, in the 11th century, fought as a knight for Spain. Starring Charlton Heston in the title role and Sophia Loren as Doña Ximena. Made by Samuel Bronston Productions in association with Dear Film Produzione and released in the United States by Allied Artists, directed by Anthony Mann and produced by Samuel Bronston with Jaime Prades and Michal Waszynski as associate producers. The screenplay was by Philip Yordan, Ben Barzman and Fredric M. Frank from a story by Frank. In the movie, El Cid makes a king Alonso swear an oath on a holy books, perhaps including the bible, & some sources say holy relics, in front of St. Gadea's Church in Burgos. In the movie, El Cid says he wants the king to swear on "the holy books." After the king swears, by placing his hands on the holy books, El Cid bows & clasps the hand of the king & kissing his hand in homage to him. [https://en.wikipedia.org/wiki/El_Cid_\(film\)](https://en.wikipedia.org/wiki/El_Cid_(film)) <https://www.vernonjohns.org/snuffyl186/elcid.html> http://www.newworldencyclopedia.org/entry/El_Cid
- 3748- *The lay of the Cid*, by Rose, R. Selden (Robert Selden), 1888-1964; Bacon, Leonard, 1887-1954, (Berkeley, California: University of California Press, 1919). <https://archive.org/details/cu31924027693278> http://www.newworldencyclopedia.org/entry/El_Cid <http://www.sacred-texts.com/neu/cid.htm> <http://www.themorrisclan.com/GENEALOGY/ALFONSO%20VI%20The%20Brave.html>
- 3749- James Reston *Dogs of God, Columbus the Inquisition & the Defeat of the Moors* NY Doubleday 2005, 23, 27, 31–32, 42, 44.
- 3750- James L. Barker, *Apostasy From the Divine Church*, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 522–24. Will Durant, *The Story of Civilization*, (New York: Simon & Schuster, 1940s–1950s), 11 vols., vol. 4, *Age of Faith*, (1950), p. 789–90.
- 3751- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 164, 381, 390, end note 11: *Briefsteller und Formelbücher des eilten bis vierzehnten Jahrhun derts*, ed. Ludwig Rockinger, 2 vols. (Munich, 1863–4), I, 166, *Boncompagnus Boncompagni*.
- 3752- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 86–87, plate 4, p. 105–113. 129. John Page-Phillips, (re-writer), *Macklin's Monumental Brasses, Including a bibliography and a list of figure brasses remaining in churches in the United Kingdom*, (London, England: George Allen And Unwin LTD., 1 edition 1969, 2nd 1972), pp. 50 & 53, William Ermy, rector, st 1401, Castle Ashby, Northants; *Skulptur Und Grabmal Des Spatmittelalters In Rom Und Italien, Akten Des Kongresses, Scultura E Monumento Sepolcrale Del Tardo Medioevo A Roma E In Italia* (Rom, 4–6. Juli 1985), Herausgegeben von Jorg Garms Und Angiola Maria Romanini, Verlag Der Osterreichischen Akademie Der Wissenschaften, Wien 1990, fig. 14, an angel holds a curtain with the right hand raised up, while the left rest on the middle of the chest. Figures 14, 15, Abbs. 5, 15, 27, 32, p. 265, fig. 3, Figs. 26-27, 29, p. 272, fig. 33, Abb. 12-13, p. 393, abbs. 1-2, Abb. 3 of Mailand, S. Gottardo, Grabmal des Azzo Visconti, Liegefigur, handclasp. Abbs 9-10, Abb 4, fig. 5; Julian Gardner, *The Tomb And The Tiara, Curial Tomb Sculpture in Rome and Avignon in the Later Middle Ages*, (Oxford: Clarendon Press, 1992), figs. 18-19, 25-6, 66, 74-5, 81-2, 108, 111-12, 125-7, 144, 204, 220, & 224-7; Henry Trivick, 1971, *The Picture Book of Brasses in Gilt*, (London, England: 5 Royal Opera Arcade Pall Mall London SW I, John Baker), pp.169, 172, 198-99; Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York, and London: Garland Pub. Inc., 1976), p. 316, fig. 8 of Martin Schaffner, *The Blessed, fragment of a Last Judgment*, (Pfullendorf Altar), panel, c. 1500, Freiburg, Diözesanmuseum, (inv. no. Mla/D). The symbol in the glove is seen on a religious leader who is grasping the wrist of a naked soul about to enter into paradise. See also: Deusch, *Deutsche Malerei Des Dreizehnten Und Vierzehnten Jahrhunderts, Die Fruhzeit der Tafelmalerei*, (Berlin, Germany: Genius Verlag, 1940), see 57 *Nachfolger Des Theodorich Von Prag um 1375*, two religious leaders with gloves on, as they meet, one is on his knees, the other grasps, with his right hand, the wrist of the other leader's left wrist. See also: Antonin Matejcek & Jaroslav Pesina, *Czech Gothic Painting 1350 - 1450*, (Melantrich Praba 1950), see figs. 31, 74, 76, & 80; Stange, *German Painting, XIV--XVI Centuries*, p. 54, lower section, *School of Theoderic of Prague, Votive Picture of Ocko Von Vlasim, A.D. 1380*, Prague, Gemaldegalerie, two religious leaders clasp each others' hands. John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954), p. 43, XIV, 64. Fol. 187 v: *Tranquillity*, Princeton, Univ. Lib. Garrett MS 16, showing Christ raising up a monk out a sarcophagus by grasping, with his right hand, the right hand of the monk. "The half-figure of Christ leans forward from above to grasp his right hand; his left is clutched by a small black demon... while other demons in the sarcophagus cling to his feet." A verse from Psalm 113:7 was paraphrased; 'the Lord lifeth up the needy from the earth, and from the dung-hill of his passions raiseth up the poor man, him that is humble in heart.' The author's definition of tranquillity is said to be "the resurrection of the soul before that of the body". "The picture has, accordingly, been adapted from the Anastasis—Christ's descent into Hell to raise up Adam & other righteous persons of the Old Testament." (Ibid., Martin, p. 43). The clasp on grave: Betty Willsher and Doreen Hunter, 1978, *Stones*, (New York: Taplinger Pub. Co., 1979), pp. 14-15, 16a, & p. 53. Francis Y. Duval & Ivan B. Rigby, 1978, *Early American Gravestone Art In Photographs*, (New York: Dover Pub. Inc.), pp. 124-25; Kenneth Lindley, *Of Graves And Epitaphs*, (London: Hutchinson, 1965), grave marker of Withington, Gloucestershire shows a hand extended to clasp the hand of a soul who is ascending to heaven. See also: *Arte Paleocristiano, En Espana, Por Pedro de Palol*, Ediciones Poligrafia, S. A., p. 146-151, fig. 88, *Sogenannter Auferstenhungs - Sarkophag*, Krypta von Santa Engracia, Zaragoza. An orant, or person making a prayer gesture with up-raised hands, receives the hand of God. A Lithuanian Cemetery, St. Casimir Lithuanian, Cemetery in Chicago, Illustrated, (Chicago: Lithuanian Photo Library and Loyola, Chicago University Press, 1976), p.65, fig. 15, clasp under the cross on a tomb stone. Frances & Joseph Gies, *Daily Life in Medieval Times, A Vivid, Detailed Account of Birth, Marriage and Death; Food, Clothing and Housing; Love and Labor in the Middle Ages*, (New York: Barnes & Noble Books, 1969, 1974, illustrated edition, 1990), 22–23, painting of the Royal Effigies of the Plantagenet Kings at Fontevault, France:

Henry II (1133–89), his wife Eleanor of Aquitaine ©, 1122–1204), Isabella of Angouleme, wife of their son King John. The three kings have monial symbols in the middle of their gloved hands, thus showing the clerics aren't the only ones that wear these types of ceremonial gloves. See also p. 26–31. Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (New York: Crown Publishers, Inc., 1982), 62, 66, 68, 136, 145–49, 159, 234, for anointing, monial symbols in kings' gloves, coronations, vows & oaths in coronation ceremonies, etc. Millia Davenport, *The Book of Costume*, (NY: Crown Publishing, Inc., 1948 & 1976), vol. 1, p. 123, 149, 176, 196, 235–36, 318–19, more of the same. Anna D. Kartsonis, Anastasis, *The Making of An Image*, New Jersey: Princeton Un. Press, 1986, 72, etc. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & London: Cornell Un. Press, 1985).

3753- R. W. Southern, *The Making of the Middle Ages*, (Lon.: Folio Society, 1998), 105–113, foot note 32 on p. 108: For John of Salisbury's account of knighthood, see his *Policraticus*, ed. C. J. Webb, vol. 2, 1–58. M. Bloch, *La Société Féodale*, vol. 2, 46–58, for dubbing Knights. Frances & Joseph Gies, *Daily Life in Medieval Times, A Vivid, Detailed Account of Birth, Marriage and Death; Food, Clothing and Housing; Love & Labor in the Middle Ages*, NY: Barnes & Noble Books, 1969, 1974, illustrated ed., 1990, 26–31. 86–95. Andrea Hopkins, *Knights, The Complete Story of the Age of Chivalry, From Historical Fact to Tales of Romance and Poetry*, (London: Chancellor Press, 1999), 8, 10, 22, 26, 30–32, 39–42, 73–97. Frances Gies, *The Knight In History*, NY: Harper & Row, Perennial Library, 1984, 26–28, 32, 86. *The Encyclopedia of Visual Art*, (London, England: Encyclopaedia Britannica International, LTD.), vol. 6, see: Bartolo di Fredi: *The Presentation of Christ in the Temple*, A.D., 1390, Louvre, Paris. The Christ-child's hands are about to be clasped by Mary in a similar manner as rites of homage hand clasp done between Christian kings, nobles, and knights. The hands are placed together and placed in side the hands of the one clasping. Gertrude Hartman, *The World We Live In and How It Came To Be*, (NY: The Macmillan Company, 1961), 128–29; Fay-Cooper Cole, Ph.D., Sc.D., LL.D., and Harris Gaylord Warren, Ph.D., *An Illustrated Outline History of MANKIND*, (Chicago: Consolidated Book Publishers, CR 1965 by Processing and Books, Inc., CR 1963, 1959, 1955, 1951 by Book Production Industries, Inc.), vol. 1, p. 215, see art work of Act of Fealty. Both hands are being clasped differently, for they're both separated. See also the art work of the visit of Richard II to his uncle, John of Gaunt, Duke of Lancaster, at his castle at Pleshy. It is a right hand clasp, similar to how Christ raises Adam out of hades, limbo, & purgatory. See page 287 of vol. 1. Lawrence Gowing 1987, *Paintings in the Louvre*, (New York: Stewart, Tabori and Chang), p. 35, & 167. Byran Holme, *Medieval Pageant*, (Thames & Hudson, 1987), pp. 28–9, & p. 34; Robert Fossier, 1989, *The Middle Ages*, p. 435; Lester B. Rogers, Fay Adams, & Walker Brown, *Story of Nations*, (Holt, Rinehart & Wilson, Inc., 1943), p. 176; Sidney Painter, 1953, *A History of the Middle Ages, 284–1500 A.D.*, p. 430. Alexandra Bonfante-Warren, *The Louvre*, (New York: New York: Beaux Arts Editions, Universe Publishing, 2003, Barnes & Noble, Inc., edition 2003), 88, 90, Amiens. The Priesthood of the Virgin, 1438. In this case, the Virgin is being ordained by her son, in the church of Notre-Dame in Amiens. They are by the altar, the son, as a small child, with his right hand he clasps the investment robe of Mary, while his left hand is being clasped by Mary's left, her thumb resting near & in between the first & middle finger near knuckles area. This seems to indicate her rise to the office in the priesthood. As is her being clothed in a clerical clothing, with the 12 stones or jewels like unto the priestly breast piece of judgment in ancient Israel, the ephod, (Ex. 28:29, 1 Sam. 23:6, Ex. Chapter 28, 29:1–9, 29, 30:29–31, 31:10–11, 35:15–21, 39:1–14, 38–41, 40:9–15, & Leviticus. Reader's Digest's ABC's Of The Bible, Kaari Ward, (Editor), (Pleasantville, NY & Montreal, Canada: The Reader's Digest Associations, Inc., 1991), 62–65. Charles T. Wood, *The Age of Chivalry, Manners and Morals 1000–1440*, (New York, U.S.A.; and London, England: University Books, CR 1970 by George Weidenfeld & Nicolson LTD). Felipe Cossio Del Pomar, *Peruvian Colonial, The Cuzco School of Painting*, (New York, New York: Wittenborn and Company, 1964), p. 64, note the hand mark in the middle of the saint's glove or hand. Federico Zeri, *Italian Paintings in the Walters Art Gallery*, (Baltimore: Published by the Trustees, 1976), plate 41, fig. 54. Neri di Bicci, *The Coronation of the Virgin*. Religious leaders' glove have on the monial symbol which looks like nail mark wounds in the middle of their hands. Christ and Mary are encircled by praying angels, while the coronation and crowning of Mary is taking place. ÉMILE MÅ le, *Religious Art, From the Twelfth to the Eighteenth Century*, (Pantheon), p. 145, plate 33. Guyot Marchant: *Danse Macabre*. A.D. 1485. Symbols in gloves and wrist clasp. See also figure 27. Österreichische Akademie Der Wissenschaften Historisches Institut Beim Österreichischen Kulturinstitut In Rom. Publikationen Des Historischen Instituts Beim Österreichischen Kulturinstitut In Rom. Herausgegeben Von. Otto Kresten Und Adam Wandruszka. I. Abteilung Abhandlungen 10. Band. *Skulptur Und Grabmal Des Spätmittelalters In Rom Und Italien*. Verlag Der Österreichischen Akademie Der Wissenschaften Wien 1990. *Skulptur Und Grabmal Des Spätmittelalters In Rom Und Italien*. Jörg Garms Und Angiola Maria Romanini, Abb. 4: Burgos, Kathedrale. Garb des Erzdichofs Lope de Fontecha, A.D. 1352, religious leaders grave sculpture, showing his hands with the gloves with symbols in the middle of the hand. See also: Abb 36, dated A.D. 1348, shows a couple in a clasp. The Knights right hand thumb rests of the middle of the hand of the woman's right hand. See also fig. 54, note the arm gestures that the angels are making. And: Abbs 3, & 5 dated A.D. 1444, the gloves with symbols in the middle of the hand. Abbs. 15, 27, 32, p. 265, fig. 3; figs. 26, 27, 29, 33, Abbs. 12, 13, 15, Abb. 3, Abb. 4, Fig. 5. This book has a number of examples of symbols in the middle of gloves.

3754- James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 589.

3755- Paolo Muratoff, *La Pittura Bizantina*, (Casa Ed. D'arte Valori Plastici, Roma), CXII, Dio Rimprovera Adamo Arte Romano-Bizantina (Prima metà del XII Sec.) Mosaico. S. Marco, Venezia Fot. Alinari. 13 cent.

3756- R. W. Southern, *The Making of the Middle Ages*, London: The Folio Society, 1998, 105.

3757- Margaret Baker, *Wedding Customs & Folklore*, Tor., New Jersey: David & Charles, & R & L., 1977, 33.

3758- Jaroslav Folda, *Crusader Manuscript Illumination at Saint-Jean d'Acre, 1275–91*, New Jersey: Princeton Un. Press, 1976, fig. 252. Fol. 12v.

3759- John H. Mundy, *The High Middle Ages 1150–1309*, Lon.: Folio Society, 1998, 220–221, 395, end n.9, p. 415: E. H. Kantorowicz, *The King's 2 Bodies: A Study in Medieval Political Theology*, Princeton, 1957, 365n.

3760- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 195 & 381–382, 394, end note 13: *Determinatio compendiosa de iurisdictione imperii 30 in Monumenta Germaniae Historica FIG in usum scholarum - Fontes iuris germanici antiqui in usum scholarum*, 60.

3761- Fredinand Seibt, Erich Bachmann, Hilde Bachmann, Gerhard Schmidt, Götz Fehr, Christian Salm, Editor: Erich Bachmann, *Gothic Art in Bohemia*, (Phaidon Press Limited, 1977, orig. pub. as *Gotik in Böhmen*, Phaidon Press Limited, 1969), fig. 80. AD 1340, Gothic art in Bohemia, 2 marriages, Joseph to Mary & Sarah & Tobias. *Speculum humane salutis* from Weissenau near Lake Constance. Kremsmönster, Monastery Library.

3762- Marjorie Rowling, *Drawings by John Mansbridge*, Text B.T. Batsford, *Everyday Life of Medieval Travelers*, (Dorset Press, Limited, 1971, & 1989), 136–7, see also p. 147.

- 3763- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 148–50, 166, 173. Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 35, 51, 54, 59, 64, 69, 78, 82, 95, 99–100, 104, 146, 149, 156–57, 243, 249, 317. Frances & Joseph Gies, *Daily Life in Medieval Times, A Vivid, Detailed Account of Birth, Marriage and Death; Food, Clothing and Housing; Love and Labor in the Middle Ages*, (New York: Barnes & Noble Books, 1969, 1974, illustrated edition, 1990), 25–30.
- 3764- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought & the Art in France and the Netherlands in the 14th & 15th Centuries*, (London: The Folio Society, 1998), 173.
- 3765- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the 14th & 15th Centuries*, (Lon.: The Folio Society, 1998), 75–82, 117, 148–50, 166, 173, 217, 233. Andrea Hopkins, *Knights, The Complete Story of the Age of Chivalry, From Historical Fact to Tales of Romance & Poetry*, London: Chancellor Press, 1999, 8, 10, 13, 22, 26, 28, 30–32, 39–43, 70–97. Frances Gies, *The Knight In History*, (NY, etc., Harper & Row, Perennial Library, 1984), 26–27. Gertrude Hartman's *The World We Live In and How It Came To Be, A Pictured Outline of Man's Progress from the Earliest Days to the Present*, (CR 1931 Hartman; NY: The Macmillan Co., 1961): Chapter IX, In Feudal Days; pages 127–142.
- 3766- G. H. Gombrich, *The Story of Art*, (Phaidon Press Limited, 1950, 1972), 180–81, fig. 159. A.D. 1434, Jan van Eyck's painting of the betrothal of the Arnolfini. National Gallery. See also: Rosa Maria Letts, *The Renaissance*, (Cambridge University Press, 1981), 36--37. Peter & Linda Murray, *The Art of the Renaissance*, (Thames and Hudson, 1983), 82. Malcom Warner, *Portrait Painting*, (Phaidon Press, 1979), 19. Frederick Hartt, *Art, A History of Painting, Sculpture, & Architecture*, (NY: Harry N. Abrams, 1976), vol. 2, p. 100–2.
- 3767- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 233.
- 3768- James Reston *Dogs of God, Columbus the Inquisition & the Defeat of the Moors* NY Doubleday 2005, 42
- 3769- James Reston *Dogs of God, Columbus the Inquisition & the Defeat of the Moors* NY Doubleday 2005 101–8
- 3770- DVD collection, *The Great Commandments Collection*, 20 Features, (Echo Bridge Home Entertainment, 2015), *Sacred Classics*, disc 2, Martin Luther, black & white film, by Louis De Rochemont, produced by RD-DR Corp., & Lutheran Church Productions & Luther-Film-G.M.B.H., date ?, about 25 minutes into film.
- 3771- John Dillenberger, (Ed. & Intro.), Martin Luther, *Selections From His Writings*, (NY, Lon., & Auckland: Anchor Books, Doubleday, 1962, Anchor Books Ed., 1951), 438, n. 24: Significasti, Decret. Greg., lib. I, tit. 6, cap. 4. It deals with the oath of obedience sworn by bishops.
- 3772- Leonard W. Cowie, *The March Of The Cross*, (Great Britain: Weidenfeld & Nicolson LTD., 1962; USA, NY, Toronto & Lon.: McGraw-Hill Book Co., 1962), 59, & 75, fig.82, p. 80–98.
- 3773- Horton & Marie-Hélène Davies, *Holy Days & Holidays. The Medieval Pilgrimage of Compostela*, Lon. Tor.: Associated Un. & Lewisburg Bucknell Un. Press, 1982, 26–28, 36--38, 189.
- 3774- James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 528–29.
- 3775- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 118.
- 3776- Robert Branner, *Manuscript Painting In Paris During the Reign of Saint Louis, A Study of Styles*, (Berkley; Los Angeles; London, England: Un. of California Press, CR 1977 by Shirley Prager Branner), fig. 192. Initial for Codex, Book 5 (Lyon, Palais des Arts 43, f. 112. According to Frederick Hartt, *Art, a history of painting, sculpture, and architecture*, vol. 2, p. 102. While the couple grasps each others' hand, their other free hands are raised up to make "an oath of fidelity." See also: E. H. Gombrich, *The Story of Art*, (First published in 1950), p. 180–81, fig. 159.
- 3777- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008), 28–30. Walter Leslie Wilmhurst, 1867–1939, *The Meaning of Masonry*, (NY: Gramercy Books, Crown Publishers, Inc., 1980), 14–15, 48–51, 62–64, 126–28, 133–69, etc, symbolical death, resurrection, building a positive purer character.
- 3778- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 135.
- 3779- Diane Warner, *Complete Book of Wedding Vows*, Franklin Lakes, New Jersey: Career Press, 1996, 29–34.
- 3780- Ex.17:8–14; 1 Kings 8:22; Psalms 28:2, 141:2, Isa.1:15–18; etc. Fireside Edition of The Holy Bible, King James Version = KJV, (Phil. Penn.: The Family & Home Press, 1965). William Smith, LL.D., *Complete & Practical Household Dictionary of the Bible*, p. 30–I, Daniel, & p.33, Dedication of the Feast, p.39, an Egyptian at Prayer.
- 3781- *Encyclopedia of World Art*, (Lon.: McGraw-Hill, 1959; The Istituto per la Collaborazione Culturale, Rome, 1958), vol. I, pl. 63. Panel. Munich, Pinakothek. The Birth of the Virgin, shows small children angels clasping hands and forming a circle in the air.
- 3782- The Rev. Alexander Roberts, D.D., and James Donaldson, LL.D., Editors, *The Ante-Nicene Fathers, Translations of The Writings of the Fathers down to A.D. 325*, (Michigan: WM. B. Eerdmans Publishing Co., T&T Clark, Edinburgh, reprinted 1989), 10 vols, see vol. 1, p. 5, Clement of Rome, A.D. 30—100, *The First Epistle of Clement to the Corinthians*, chapter II.
- 3783- ANF, 1:12, Clement of Rome, A.D. 30–100, *The First Epistle of Clement to the Corinthians*, chapter 29.
- 3784- ANF, (Michigan: T&T Clark, Edinburgh, WM. B. Eerdmans Pub. Co., reprint 1989), 10 vols, 1:244, AD 110—165, Justin Martyr, *Dialogue With Trypho*, chap. XC.
- 3785- *Jahrbuch Der Berliner Museen, Jahrbuch der Preußischen Kunstsammlungen Neue Folge, Sechster Band - 1964*, (Verlagsort, Berlin, Germany: Im Gemeinschaftsverlag, G. Grotes' Sche Verlag Buchhandlung KG - Gebr. Mann, 1964), page 26, Abb. 2. Kreuz des Kaisers Justinus, Rückseite. Rom (Vatikan), Schatz der Peterskirche. Cross, person on each arm of it making the prayer gesture-up-lifted hands. Page 28, Abb. 3, Kreuz des Kaisers Justinus, älterer Zustand. Nach S. Borgia. 2 persons on each side of the arms of the cross, prayer, up-lifted hands.
- 3786- *The Library of Christian Classics*, volume 2, Alexandrian Christianity, Selected Translations of Clement & Origen with Introductions and Notes by John Ernest Leonard Oulton, D.D., Regius Professor of Divinity in the University of Dublin; Chancellor of St. Patrick's and Henry Chadwick, B.D., Fellow & Dean of Queens' College, Cambridge. (Philadelphia: The Westminster Press). vol. 2, p. 117, Clement of Alexandria, *On Spiritual Perfection*, chapter 7, see also note 37 on p. 117: Cf. Origen, 31, below, p. 322 ff.
- 3787- Clement of Alexandria, 2nd century, *Cohortation ad gentes*, xxi, in Migne, PG 8:241.
- 3788- Marion P. Ireland, *Textile Art in the Church, Vestments, Paraments, & Hangings in Contemporary Worship*, Art, & Architecture, Nashville & NY: Abingdon Press, 1966, 1967, 1971, 56–57, illust. 30: Fresco, Catacombs of St. Callistus, Rome. Praying orant, with up-lifted hands, wearing a see-through veil on her head.

3789- Yves Christe, Tania Velmans, Hanna Losowska & Roland Recht, *Art of the Christian World, A.D. 200-1500, A Handbook of Styles and Forms*, (NY: Rizzoli International Publications, 1982 CR Office du Livre), 38, fig. 4. Second half of the third century, in the painted ceilings of the catacomb of SS. Pietro e Marcellino, Rome, Christ, represented as being the Good Shepherd, is encircled by praying figures with up lifted hands in four directions, and one showing Jonah, with up-lifted hands, being swallowed by a great fish. See p. 39, fig. 10.

3790- Yves Christe, Tania Velmans, Hanna Losowska and Roland Recht, *Art of the Christian World, A.D. 200-1500, A Handbook of Styles & Forms*, (NY: Rizzoli International Publications, 1982 CR Office du Livre), p. 42, fig. 19. Christian sarcophagus, c. 240-70, S. Maria Antica, Rome. Praying female, with hands held head high.

3791- Yves Christe, Tania Velmans, Hanna Losowska and Roland Recht, *Art of the Christian World, A.D. 200-1500, A Handbook of Styles and Forms*, (New York: Rizzoli International Publications, Inc., 1982 CR Office du Livre), p. 39. Praying figure, catacomb of Vigna Massimo, Rome, 4th c.

3792- Yves Christe, Tania Velmans, Hanna Losowska and Roland Recht, *Art of the Christian World, A.D. 200--1500, A Handbook of Styles and Forms*, (New York: Rizzoli International Publications, Inc., 1982 CR Office du Livre), p. 39, fig. 7. Praying female figure, hands at head level, in the catacomb of Domitilla, Rome, 4th c.

3793- Yves Christe, Tania Velmans, Hanna Losowska and Roland Recht, *Art of the Christian World, A.D. 200-1500, A Handbook of Styles and Forms*, (NY: Rizzoli International Publications, 1982 CR Office du Livre), p.43, fig.23. Female praying figure with hands held at neck level or shoulder level. C. 330, Nat. Mus. Rome.

3794- John Ferguson, *An Illustrated Encyclopedia of Mysticism and the Mystery Religions*, (New York, New York: A Continuum Book; The Seabury Press, 1977), 44, see D. Dance.

3795- Yves Christe, Tania Velmans, Hanna Losowska & Roland Recht, *Art of the Christian World, AD 200-1500, A Handbook of Styles & Forms*, NY: Rizzoli International Publications, 1982 CR Office du Livre, 42, fig.21. 340s of 4th c., praying female holding hands at neck level. Christian sarcophagus, Mus. Pio Cristiano, Vatican.

3796- Scott R. Petersen, *Where Have All the Prophets Gone?* Springville, Utah: Cedar Fort, 2005, 103, 138, n. 82: Cyril of Jerusalem, Catechetical Lecture 23.9, in N&PNF, 2:7:154. Huge Nibley, *The Collected Works of Huge Nibley, Provo & SLC, Ut.: FARMS, & Deseret Book Co., vol.4: Mormonism & Early Christianity*, (1987), 45-99, vol., 16: *The Message of the Joseph Smith Papyri, An Egyptian Endowment*, (2005, 2nd ed.), p. 520-21. (André Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, NY: Odyssey Press 1968, 102-3, 130, fig.131, Rome. Sarcophagus, detail: Orant with up-lifted hands. Santa Maria Antiqua, Rome. Page 142, fig.146. Rome. Sarcophagus, detail: Orant with up-lifted hands. Museo delle Terme, Rome. Page 135, fig.138. Fragment of a Sarcophagus: Story of Jonah. Santa Maria in Trastevere, Rome. Orants with up-lifted hands. The 3 youths in the furnace praying for protection from the fire. Page 318, fig. 58, p.320, figs. 96 & 104, 116, 119, 120, p. 321, figs. 131, 138, 140, 142, 145, 146, p. 324, see explanation for figures or pls. 232 & 242. Psalms 28:2, 51:2, 7, 63:4, 73:23-24, 84:9, 88:9, 119:48, 141:2, 143:6.

3797- <http://www.templestudy.com/2012/07/25/praying-couple-curtain-5th6th-century-christianity/>

3798- Klaus Wessel, *Coptic Art*, NY: McGraw-Hill Book Co., 1965, 18-19, figs.12-13, p.69, fig.61, p.70, fig.62.

3799- John McManners, Ed., *The Oxford Illustrated History of Christianity*, (Oxford; NY: Oxford Un. Press, 1990), 77, ivory from North Africa. Daniel praying, up lifted hands, among lions.

3800- André Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, NY: Odyssey Press, 1968, 102—03, 130, fig. 131, Rome. Sarcophagus, detail: Orant with up-lifted hands. Santa Maria Antiqua, Rome. Page 142, fig. 146. Rome. Sarcophagus, detail: Orant with up-lifted hands. Museo delle Terme, Rome. Page 135, fig.138. Fragment of a Sarcophagus: Story of Jonah. Santa Maria in Trastevere, Rome. Orants with up-lifted hands. The three youths in the furnace praying for protection from the fire. Page 318, fig. 58. Page 320, figures 96 & 104, 116, 119, 120. Page 321, figures 131, 138, 140, 142, 145, 146. Pages 324, for pls 232 & 242.

3801- Ilona Berkovits, *Illuminated Manuscripts From The Library Of Matthias Corvinus*, (Budapest: Corvina Press, 1964), 72, fig.20.

3802- Ilona Berkovits, *Illuminated Manuscripts From The Library Of Matthias Corvinus*, 37a, fig.20.

3803- Leonard W. Cowie, *The March Of The Cross*, (Great Britain: Weidenfeld & Nicolson LTD., 1962; pub. USA, NY: McGraw-Hill Book Co., Inc., Toronto, & London 1962), 27-29, fig.33.

3804- George Holmes, Ed., *The Oxford Illustrated History of Medieval Europe*, (Oxford: Oxford Un. Press, 1988), 7th c., Frank Agilbert, trained in Ireland, became the bishop of Wessex, & was present at the Synod of Whitby, & died bishop of Paris. His tomb, now at Jouarre, east of Paris, souls up-lift hands in a last Judgment. Another parallel tomb is found in Northumbria.

3805- George Holmes, Editor, *The Oxford Illustrated History of Medieval Europe*, (Oxford: Oxford Un. Press, 1988). Early 9th century Rome, in the mosaics of the vault chapel of San Zeno, Christ is depicted in a circle, while four angels, with up-lifted hands, touch the circle. C. R. Dodwell; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md.; Ringwood, Victoria, Australia: Penguin Books, 1971), vol. 34, *Painting in Europe 800 to 1200*, p. xi, plate 5.

3806- Kenneth Clark, *Civilisation, A Personal View*, NY, & Evanston: Harper & Row, 1969, 29-30, pl. 21, p. ix, black & white illustration explanations, see 21: Ivories showing celebration of the mass (ninth to tenth century). Left: Fitzwilliam Museum, Cambridge. Right: Stadt-und Universitätsbibliothek, Frankfurt-am-Main.

3807- David & Tamara Talbot Rice, *Icons, & Their History*, Woodstock, NY: The Overlook Press, 1974, 100-101, 11th-13th c. icon, Virgin Mary, praying with up-lifted hands.

3808- Tristram P. Coffin *The Book of Christmas Folklore*, NY: A Continuum Book, The Seabury Press 1973, 97.

3809- David Talbot Rice, *Byzantine Painting, The Last Phase*, New York: The Dial Press, Inc., 1968, p. 133. Fig. 97. Monastery Church, Lesnovo, Serbia. Wall painting of Psalm 150, dated 1341-9. Round dance, where those who take part in it clasp each others' hands & wrists. Possible fragment of the prayer circle traditions.

3810- Michael Batterberry, *Art of the Early Renaissance*, (Milan, Italy: Fratelli Fabbri, 1968), 78, 80-81, 184, fig. 79. 1420's, Fra Angelico's Last Judgment depicts the round dance of the angels in paradise, in which saints clasp hands with the angels when they enter the circle that is being formed. Museum of San Marco, Florence.

3811- John Ferguson, *An Illustrated Encyclopedia of Mysticism & the Mystery Religions*, (NY, NY: A Continuum Book; The Seabury Press, 1977), 44, D. Dance. Colleen McDannell & Bernhard Lang, *Heaven A History*, (New Haven & Lon.: Yale Un. Press, 1988), 128-31, plates 19-21. Fra Angelico, *The Last Judgment*, 1421, Museo di San Marco, Florence, Italy. Prayer-circle.

- 3812- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), in between p. 230 & 231, color plate II. See also Plate 13, B, by Rogier van der Weyden, a depiction of Chancellor Rolin, at prayer, with hands together in front about chest level, like the praying angels in plate II.
- 3813- Andreas Stylianou and Judith A. Stylianou, *The Painted Churches Of Cyprus, Treasures of Byzantine Art*, (London: Trigraph for the A.G. Leventis Foundation, 1985), p.318, fig. 189. "Moses and the Vision of the Burning Bush, ca. 1500, "Latin chapel", monastery of St. John Lampadistis, Kalopanayiotis." See also p.212, fig. 122. "The Virgin Mary attended by the Archangels Michael and Gabriel, 1494, church of the Holy Cross of Agiasmati, near Platanistasa." And p.213, fig. 123. "The Communion of the Apostles (detail), 1494, church of the Holy Cross of Agiasmati, near Platanistasa." And p. 282, fig. 168. The Virgin Mary, Mother of God, "the Mistress of the Angels", second decade of the 16th c., church of the Transfiguration of the Saviour, Palaeochorio. And p.342, fig. 205. "The Virgin Mary Orans, Blachernitissa, attended by the Archangels Michael and Gabriel, 1474, church of the Archangel Michael, Pedoulas." And p. 494, fig. 299. "The Virgin Mary Orans) Blachernitissa, attended by the Archangels Michael and Gabriel, 14th c., church of St. Euphemianus, Lysi."
- 3814- *Treasures From The Kremlin, An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art*, (NY, May 19-Sept. 1979, & Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980), (NY: Metropolitan Museum of Art. Distributed by Harry N. Abrams), 55, 145, & 156, pl.20. Altar Gospels in silver-gilt cover, 1568 AD. Presented by Ivan the Terrible to the Cathedral of the Annunciation in the Moscow Kremlin in 1568 (Inv. no. 711), Provenance: Cathedral of the Annunciation, Moscow Kremlin.
- 3815- Norman Russell (Trans.), *The Lives of the Desert Fathers, The Historia Monachorum in Aegypto*, (Mowbray: London & Oxford: Cistercian Publications: USA, 1980), 30.
- 3816- Clifford Davidson, Ed., *The Iconography of Heaven, Early Drama, Art, & Music*, Monograph Series, 21, (Michigan: Medieval Institute Publications, Western Michigan Un. 1994), 44.
- 3817- John McManners, *The Oxford Illustrated History of Christianity*, (Oxford; NY: Oxford Un. Press, 1990), PRAYER OF THE HEART, St. Serafim of Sarov, Russian icon, late 19th c.
- 3818- John McManners, *The Oxford Illustrated History of Christianity*, NY: Oxford Un. Press, 1990, 586-87.
- 3819- *Treasures From The Kremlin, An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art*, (NY, May 19-Sept. 1979, & Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980), (New York: Metro. Mus., of Art, Distributed by Harry N. Abrams, Inc.), 195, mentions "ecclesiastical veils" but does not say too much about what they were used for.
- 3820- Rev. Henry Mason Baum, D. C. L., Editor, & Frederick Bennett Wright, Assistant Editor, *Records of the Past*, (Washington, D. C.: Records of the Past Exploration Society, 1902), vol. I, p. 77, article by Arthur Stoddard Cooley, PH.D., *Ancient Corinth Uncovered, Part 2*.
- 3821- André Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, NY: Odyssey Press, 1968, 102-3.
- 3822- André Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, (NY: Odyssey Press, 1968), 130, fig.131. Rome. Sarcophagus, Orant, Santa Maria Antiqua.
- 3823- Barbara G. Walker, *The Woman's Encyclopedia of Myths and Secrets*, (New York, New York: Harper San Francisco, a Division of Harper Collins Publishers, 1983), 910-20.
- 3824- Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, *From Pagan Rome to Byzantium*, p. 202-203.
- 3825- Michael and Ariane Batterberry, *Fashion, The Mirror of History*, (New York: Greenwich House, 1982, Distributed by Crown Publishers, Inc., 1977), 11, 27, 36-37, 108-9.
- 3826- Reay Tannahill, *Sex in History*, (USA: Scarborough House/Publishers, 1992, originally published in hardcover by Stein and Day-Publishers, 1980), 148.
- 3827- H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and its Bearings on Scriptures*, (New York: Charles Scribner's Sons, 1885). <https://archive.org/details/bloodcovenantap04trumgoog> -
- 3828- ANF, 4: Tertullian, On The Veiling of Virgins. Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2009). Donald W. Parry, (Editor), etc., *Temples of The Ancient World, Ritual and Symbolism*, (SLC, Utah: Desert Book Co., 1994, & Provo, Utah: FARMS). See also: H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and its Bearings on Scriptures*, (New York: Charles Scribner's Sons, 1885). <https://archive.org/details/bloodcovenantap04trumgoog> Jeffrey M. Bradshaw, *Temple Themes In The Book of Moses*, SLC, Utah: Eborn Pub., 2010. Darell Thorpe, *The Pilgrimage & Struggles of the Human Family In & Through the Different Realms of Existences*, (1991). Thorpe, Jesus Christ's "Everlasting Gospel" & Ancient "Patternism" (1990, unpublished manuscript). KTKK, 630 AM Radio, K-Talk, South Jordan, Utah: Martin Tanner, host of Religion on the Line. 6-2-1991, guest: Thorpe, subject: The Journey of the Soul in Early Christian art works & writings. (Psa.18:19-32, 24:3-4, 73:1-13, 23-28. Isa. 1:13-21, 3:16-24, 4:4, 30:1, 41:13, 43:25, 52:1-2, 56:2-8, 59:1-9, chap. 61, Jer. Chap.13. Eph. 3:12-16, 5:3-5, 21-33, 6:10-19. Col. 4-20, 1 Cor. chap. 11, Rev.3:4-5, 18, 19:7-9, 14).
- 3829- Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, *From Pagan Rome to Byzantium*, p. 257.
- 3830- Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, *From Pagan Rome to Byzantium*, p. 298-299.
- 3831- Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, *From Pagan Rome to Byzantium*, p. 298-299.
- 3832- Ariel L. Crowley, *Statement of Beliefs of the Church of Jesus Christ of Latter-day Saints: Doctrines & Practices*, Idaho: DNPress, 1961, 99, n.81, ch.5, *The Doctrine of Sealings & Eternal Marriage in Ancient Times*.
- 3833- Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, *From Pagan Rome to Byzantium*, p. 298-299.

3834- Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca & London: Cornell University Press, 1985). J.G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962). Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947). Francis Bond, *Fonts and Font Covers*, (London, NY, & Toronto: Henry Frowde, Oxford Un. Press, 1908).

3835- From out the darkness of the shroud – Which veil'd the Word's eternal birth, – Came forth a voice that pierc'd the cloud, — Shadowing his descent on earth, Of woman born, doom'd to tread – And crush the wily serpent's head. (This seems to suggest how Christ, from the pre-existence, passed through a veil to be born, & defeat the devil), see: p. 95 & 97, Lines written in Rome, December 1854, on the occasion of the promulgation of the doctrine of Immaculate conception of the Virgin Mary, written by His Grace John MacHale, Arch-Bishop of Tuam. (See: The Bull "Ineffabilis" In Four Languages; The Immaculate Conception of The Most Blessed Virgin Mary Defined, With an Introduction, and A Dissertation of the Art of Illuminating, With some account of the Project Undertaken by Monsieur L'Abbé Sire, Superior of the College of St. Sulpice, Paris. To the present of the Sovereign Pontiff, Pope Pius IX., and Illuminated Manuscript version of the Decree in Every Known Language and Dialect. Translated and Edited by Rev. Ulick J. Bourke, (Dublin: Printed & Published by John Mullany, 1868), p. 95 & 97. See also: Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010), 34–35, 39, 42–47, 54–57, 77–89, 115, 117, 119, 123–124, 151, etc.

3836- John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882), 388, the white baptismal garments are mentioned on p. 389. For the work showing Christ on the doors of limbo while being baptized, see: *L'Iconographie De L'evangile*, Millet, p. 199, fig. 172.

3837- Gareth Randall, *The Bartholomew Gospel*, p. 77 & 103. Rev. 3:14–21, 19:8, 14; 2 Cor. 4:2, 10–16, 5:1–21, 6:1–14, Eph. 4:4–12, 18–32, 5:3–14, 26–27, 6:11–19, Rom. 13:12, Matt. 22:1–13, Psa. 132:9, Isa. 11:12, 61:1–3, 10. Ezk. 44:17, etc.). Adin Ballou, *Primitive Christianity and Its Corruptions*, Department of Personal Righteousness, A series of Discourses delivered in Hopedale, Mass., A.D. 1870–71, by Adin Ballou, edited by William S. Heywood, (Lowell, Mass.: Thompson & Hill, Printers. – The Vox Populi Press, 1899), vol. II, p. 392, chapter XXVII, *The Prevailing Morality of Christendom in the Nineteenth Century*, Rev. 3:17–19, was used to point out works of morality vrs. immorality. As in these other scriptures mentioned above, with the garment types there in. Being naked with sin, they need to be clothed in white raiment, so that the shame of their nakedness, their ill-works, may be covered over with righteous works, or the robes of righteousness, thus, they needed to be washed clean, as in baptism, to become white as wool. (Isa. 1:16–19, 61:10).

3838- Isa. 1:16–19, 53:3–12, Matt. 27:37, Mark 15:26, Luke 23:38, John 19:19–24. Psa. 22:18, Acts 8:32.

3839- Alice K. Turner, 1993, *The History of Hell*, (NY, San Diego, U.S.A.: Lon. Eng.: Harcourt Brace & Co.). Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsachsischen Poesie*, (Leipzig: Wigands, 1897), 3 vols. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.

3840- The Nicene & Post-Nicene Fathers, 10:321-3, chap.6-7; Library of Fathers, 2:260-66, Lectures 19-20.

3841- Early Christian Art, *The Late Roman and Byzantine Empires from the 3rd to the 7th centuries*, fig. 83: "Venice, St. Mark's" 5th cent., "Christ in Limbo." Adam reaches around pillar to clasp Christ's right hand. See: Walter Lowrie, *Art In The Early Church*, (NY, NY: Pantheon Books, 1947), plate 100 a & b. While Christ crushes under his feet Hades and those whom he gained the victory over, Adam reaches around a pillar to feel the wound in Christ's palm. "Surgunt corpora sanctorum." "Many bodies of the saints were raised" (Matthew 27:52). Christ descent into the limbo (1 Peter 3:19), to rescue the patriarchs, "while Hades [under Christ's feet] bits his [own] fingers in impotent rage." In another depiction of Christ's descent into hell, the clasp is made on the wrist of Adam. Christ's nail mark wound is in the middle of his left hand which is claspng Adam's right wrist. The clasp lines up with a pillar, except the pillar stop short of being extended down under where the claspng is taking place. It is as though the pillar is likened unto a nail which is driven into their hands to bind the covenant being performed. If so, then another pillar in the church seems to have nailed the jaws of hell open so that the prisons may come forth. (See: Raymond Koehlin, *Les Ivoires Gothiques*, Francais, Planches, (Paris, France: F. De Noble, 1968), no. 34, Petrograd, Musee de l'Ermitage). In the old form of marriage in the Orkneys, they would join their hands through a perforation, or ring, in a stone pillar. Lillian Eichler, *The Customs of Mankind, With Notes on Modern Etiquette and the Newest Trend in Entertainment*, (Garden City, New York: Nelson Doubleday, Inc., 1924), 230. In ancient Near Eastern temples, "Covenants are sealed in temples or near pillars standing near temples" writes John M. Lundquist. See his article: *The Legitimizing Role of the Temple in the Origin of the State*, published as chapter 9 in *Temples of The Ancient World*. Edited by Donald W. Parry, (Salt Lake City; Provo, Utah: Deseret Book Company, and Foundation for Ancient Research and Mormon Studies, 1994), 179–235, see p. 220. Furthermore, "the king stood by a pillar and made a covenant before the Lord." (p. 220, citing 2 Kings 23:2-3, see also foot note 148 on p. 148, & 284–86. On the internet, Creation of Adam & Eve scenes, Hjembaek. c.1475. (M-K 11-091) Creation of Adam and Eve, the hand clasp between God & Eve is done in between pillars or poles. In another work, sixth century, the Mosaic on the right side wall of the nave: palace of Theodoric. Remains of hands are still visible in the columns. On at least four pillars are hand symbols, the curtains are tied open, hung in the middle of the pillars. The Basilica of Sant' Apollinare Nuovo is a basilica church in Ravenna, Italy. It was erected by Ostrogoth King Theodoric the Great as his palace chapel during the first quarter of the 6th century (as attested to in the Liber Pontificalis). This Arian church was originally dedicated in 504 AD to "Christ the Redeemer". Also in: Jean Porcher, *French Miniatures, or Medieval French Miniatures*, (New York: Harry N. Abrams), fig. 38, The Annunciation to Zacharias, Bible, second half of 12th century, Bibliothèque Nationale, Ms. lat. 16746, f. 42, near a pillar, in the temple, illustrating Luke 1:10-11, two men are claspng each others' left hands. And in: Wim Swaan, *The Gothic Cathedral*, (Garden City, New York: Double Day & Co., 1969, Paul Elek Productions Lim.), p. 109, fig. 105, the towers of Laon from the sketchbook of Villard de Honnecorut. Paris, Bibliothèque Nationale, a hand symbol is up at the top of pillars. In another: Robert Fossier, Edited and Translated by Janet Sondheimer, *The Middle Ages, The Cambridge Illustrated History of the Middle Ages, 1350–950*, (Cambridge: Cambridge University Press 1989), 470, Carolingian ivory work, Relief, c. 870: David the Psalmist entering the house of the Lord. Carved by artist at the court of Charles the Bald, part of the emperor's prayer book. (Zurich, Schweizerisches Landesmuseum), the right hand of God extends down from above, while a hand clasp between two people lines up with one of the pillars of the house of God. On the right side almost under the hand of God, a naked soul is being guided up a slope by a larger person, holding hands. Similar to this one is seen in: David M. Wilson, *Anglo-Saxon Art, From the Seventh Century to the Norman Conquest*, (Woodstock, New York: Overlook Press, 1984), p. 182–183, from 229 Page from the Utrecht Psalter, illustrating Psalm 27, University Library, Script. eccl. 484, fol. 15r. Also: 230 Page shows the same scene copied from the Utrecht Psalter by an English scribe (London, British Library, Harley 603, fol. 15r). First part produced at Christ Church, Canterbury about 1000 by a number of artists, the second drawing dates about the second quarter of the 11th – early 12th century. Both these art works show the hand of God extending down making finger language symbols, with a hand clasp near the pillar of the house of God, at the stair way. Later in Freemasonry, these hand

clasping rituals near pillars continued to be preserved in their mysteries. See: Giles Morgan, *Freemasonry, Its History and Myths Revealed*, (New York: Metro Books, 2008, 2009 edition), 7, 26–27, 30–31, 34–35, 40–41, 52, 64–65, 75, 83, 91–93, etc. Walter Leslie Wilmshurst, 1867–1939, *The Meaning of Masonry*, (New York: Gramercy Books, 1980), pages 79–81, and pages 138–148, etc. [http://3.bp.blogspot.com/_oAjpSCHvrRE/SS3ab89YhPI/AAAAAAAAAI8/Hg5Kbcr95QQ/S570/Hjemb%C3%A6k.+c.1475.+\(M-K+11-091\).+Creation+of+Adam+and+Eve..jpg](http://3.bp.blogspot.com/_oAjpSCHvrRE/SS3ab89YhPI/AAAAAAAAAI8/Hg5Kbcr95QQ/S570/Hjemb%C3%A6k.+c.1475.+(M-K+11-091).+Creation+of+Adam+and+Eve..jpg) https://upload.wikimedia.org/wikipedia/commons/thumb/0/08/Ravenna_Basilica_of_Sant%27Apollinare_Nuovo_mosaic_%282%29.jpg/800px-Ravenna_Basilica_of_Sant%27Apollinare_Nuovo_mosaic_%282%29.jpg

3842- Francis Bond, *Fonts & Font Covers*, (London, New York, & Toronto: Henry Frowde, Oxford Un. Press, 1908). J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962). Wolfred Nelson Cote, (*Missionary in Rome*), *Baptism & Baptisteries*, (Philadelphia: The Bible & Publication Society, 1877). Wolfred Nelson Cote, *The Archaeology of Baptism*, (London: Yates & Alexander, 1876). Thomas Combe(? T.C.), Intro., F. A. Paley, M. A., *Illustrations of Baptismal Fonts*, (London: John Von Voorst, Paternoster Row, 1844). Wolfred Nelson Cote, *Archaeology of Baptism*, (London: Yates & Alexander, 1876).

3843- Mit Beiträgen von, Gabriele Atanassiu, Mariano d' Alatri, Stanislao da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt, Franz von Assisi, (Italy: Stuttgart, Zürich: Belser Verlag, 1990), figures 236–246. In some panels Mary face is veiled.

3844- Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & Lon.: Cornell Un. Press, 1985). *BYU Studies*, Vol.22, Winter 1982, #1, p. 31-45, (& some of the notes), *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake Ostler.

3845- Francis Bond, *Fonts & Font Covers*, (London, New York, Toronto: Henry Frowde, Oxford University Press, 1908), 21–23. Canopies, veils, curtains were hung around the fonts to give the naked catechumens some privacy, & to reduce wandering eyes, & thoughts of those taking part in the mysteries, & prevent, as much as possible the males seeing the females, visa-versa. Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947), 121. *The Nicene & Post-Nicene Fathers*, (Albany, USA: Sage Software, The Sage Digital Library Collections, Version 1.0, 1996), editor, Philip Schaff, 2nd series, vol. 7, p. 45, *Catechetical Instructions of S. Cyril of Jerusalem*, chap. 4: *Ceremonies of Baptism and Chrism*, 4).

3846- N&PNF, 2nd series, vol.7, p. xxiii of the Intro., see note 2: Bingham, *Ant. VIII. c. 7, § 2; XI. c. ii, § 3*.

3847- Roger J. Adam, *Baptism for the Dead*, SLC, Utah, LDS Church Historical Library Archives, call slip number Res: M234. 62, R216, unpub. thesis for degree of Doctor, 1977, 60 & 62, n.33: Cote, *Archaeology*, 70.

3848- N&PNF, *Grand Rapids, Michigan*: WM. B. Eerdmans Pub. Co., 1983, 2nd Series in 14 vols, vol. 7, p. xx of *Introduction*, by E. H. G., notes 5-6. Note 5: *De Nupt. et Concup. II. § 33: de Pecc. Orig. § 45; contra aulian Pelag. VI. § II; Op. Imperf. c. Julian. I. § 50; III. § 144, &c. Note 6: De Symbolo, § 2. Cf. Cat. xx. (Myst. ii.) § 2. N&PNF*, vol. 7, p. 3, S. Cyril, *Archbishop of Jerusalem, The Catechetical Lectures*. 9.

3849- *The Nicene & Post-Nicene Fathers*, 2nd series, vol. 7, p. 45, *Cyril of Jerusalem, Catechetical Lectures*, chap. 4, *Ceremonies of Baptism and Chrism*, 4.

3850- Walter Lowrie, *Art In The Early Church*, (Washington Square, NY: Pantheon Books, 1947), 121.

3851- J.G.Davies, *The Architectural Setting of Baptism*, Lon. Eng.: Barrie & Rockliff, 1962, 26, n.3: *De Sacramen.*, 3, I, 4–7.

3852- N&PNF, 2nd series, vol. 7, p. xx of Intro., by E. H.G., notes 5-6. Note 5: *De Nupt. et Concup. II. § 33: de Pecc. Orig. § 45; contra aulian Pelag. VI. § II; Op. Imperf. c. Julian. I. § 50; III. § 144, &c. Note 6: De Symbolo, § 2. Cf. Cat. xx. (Myst. ii.) § 2*.

3853- Ludmila Kybalova, *Coptic Textiles*, (Artia, Prague: Paul Hamlyn Ltd., 1967), 34, 68–69, figs 15 & 16, *Coptic Tunic* 3rd or 4th c. Pushkin Museum, Moscow inventory No. 4832.

3854- <http://www.templestudy.com/2008/04/17/early-byzantine-veil-with-gammadia/> http://ldstempleendowment.blogspot.com/2010/03/garments-veil-and-gammadia-markings_03.html

3855- Erwin R. Goodenough, *Jewish Symbols the Greco-Roman Period*, NY: Pantheon Bks 1953, 13 vols, 9:164.

3856- Edward Gibbon, *Gibbon's Decline & Fall of The Roman Empire*, Illustrated and Abridged, NY, Avenel, New Jersey: Crescent Books, 1994, Brompton Books Corp., 1979), 228, below: Theodorice the Ostrogoth's (AD 455–526) palace at Ravenna. (Mosaic from Saint Apollinaire Nuovo, 6th c.). Curtain with angle symbols, pillars with hand symbols on at least four of them, above these, on a different level & row of art works, are different ones clothed in white robes with angle symbols on them, some angles are similar to those on the curtains.

3857- Sixth century, Ravenna, Basilica of Sant'Apollinare Nuovo mosaic, curtains with pillars that have hand symbols on them, angle designs on some of the curtains. It is around pillars that hand clasping is some times depicted. See: Walter Lowrie, *Art in the Early Church*, NY: Pantheon Books, 1947, plate 100, a and b., fourth or fifth century A.D. Adam reaching around pillar to clasp Christ's right hand. Right hand to right hand. https://upload.wikimedia.org/wikipedia/commons/thumb/0/08/Ravenna_Basilica_of_Sant%27Apollinare_Nuovo_mosaic_%282%29.jpg/800px-Ravenna_Basilica_of_Sant%27Apollinare_Nuovo_mosaic_%282%29.jpg

3858- John W. Welch & Claire Foley, *Gammadia on Early Jewish & Christian Garments*, in Masada and the World of the New Testament, p. 252–258. Brigham Young University, BYU Studies, 1982, article: Blake Ostler, *Clothed Upon: A Unique Aspect of Christian Antiquity*. Dr. Hugu W. Nibley, *Sacred Vestments*, (Provo, Utah: Maxwell Institute). Many of these symbols seen in early to later Christian robes & clothing, are also seen on curtains, veils in ritualistic settings too. They are called gammadia patterns or markings. Early to later Christian art works are filled with these symbols. See for example: Yigael Yadin, *Bar-Kokhba: The Rediscovery of the Legendary Hero of the Second Jewish Revolt against Rome*, (New York: Random House, 1971), 76-77, 79, and the accompanying plates. Arnold Toynbee, (Editor), *The Crucible of Christianity, Judaism, Hellenism and The Historical Background to the Christian Faith*, (New York, and Cleveland, World Publishing Company, CR Thames & Hudson, 1969), 82–83, 192, L type letter in robe of Christ as Pantocrator, p. 360, for illustration 40, Rome: apse-mosaic from Santa Pudenziana; A.D. 401-17, Max Hirmer. See also p. 248–249, top right art work, another symbol in the robes, p. 361, illustration note 37, Rome: Moses striking the rock, from the catacomb at Callistus; 4th century A.D., Courtesy Sadea. See also p. 263, cross or + symbol in the robes of female, p. 361, illustration note 1, Rome: mosaics with personification of Jewish and gentile churches, from Santa Sabina; c. AD 410, De Antonis. Page 265, angle symbol, p. 361, note 4, Rome: the Presentation in the Temple, from Santa Maria Maggiore; 12th century reconstruction of fourth century original. Mansell. Page 273, numerous letters in the robes of 12 apostles around the baptismal scene of Christ, see page 362, note 26, Ravenna: mosaic with the Apostles, from the Arian baptistery; 5th century, Mansell. See also p. 277, Coptic textile, 1, symbol said to represent an the up raised hands of early Christian prayer gestures. For other Coptic textile symbols, see p. 280, 5, 6, p. 289, 9, mosaic p. 306–307. Claims to masonic type symbols in early

Christian clothing was noted by late 19th century anti-Christian writer, T. W. Doane, *Bible Myths, And Their Parallels In Other Religions*, (New York: The Truth Seeker Company, 1882 & 1910), 358. Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, *From Pagan Rome to Byzantium*, p. 279, veiled female, praying with uplifted hands, with symbols on her clothing, explained as: The deceased Comminia, fourth or fifth century. Prayer with up raised hands is also said to be a pagan gesture, this art found in Naples, Catacombs of Saint January. Ludmila Kybalova, *Coptic Textiles*, (Artia, Prague: Paul Hamlyn Ltd., 1967), p. 34, 68-69, fig.15-16. Possible marks or symbols in Tunic, 4 or 5th century, Pushkin Museum, Moscow; Inventory # 5823. Purchased in Egypt by V.S Golenishchev. See also: Reader's Digest, *The Story of Jesus*, (Pleasantville, New York and Montreal, Canada: The Reader's Digest Associations, Inc., 1993), 19, letter symbol in the robe, mosaic of Isaiah, portrait is from the sixth century church of San Vitale in Ravenna, Italy. See also p. 125, Ravenna: mosaic with the Apostles, from the Arian baptistery; dated 6th century. Page 141, sixth century basilica of San Apollinare Nuovo in Ravenna, Italy, angle or letter in robe of person with Christ in fishermen scene miracle. Page 170, angle symbol, or letter in the robe of a person with Christ, from a 15th century, devotional book. Marilyn Stokstad, *Art History*, (New York: Harry N. Abrams, Inc., 1995, revised edition, 1999), 303, figure 7-19, Mausoleum of Galla Placidia, eastern bays with sarcophagus in the arms and lunette mosaic of the Martyrdom of Saint Lawrence. The art in the background shows two men with raised right hands, perhaps oath gestures, they have a letter or symbol in each of their robes. Horst de la Croix and Richard G. Tansey, *GARDNER'S ART THROUGH THE AGES*, Eighth Edition, (Gardner, Helen, 1986), (San Diego; New York; Chicago; Atlanta; Washington, D.C.; London; Sydney; Toronto: Harcourt Brace Jovanovich, Publishers HBJ), vol. 1, *Ancient, Medieval, and Non-Europe Art*, p. 257, fig. 7-12, The Parting of Lot and Abraham, mosaic from Santa Maria Maggiore, Rome, c. 430, one angle or letter in each of the robes of two of the men with a group of people. Page 266, fig. 7-25, Interior of the mausoleum of Galla, Placidia, two men with raised right hands, perhaps oath gestures, they have a letter or symbol in each of their robes. Page 268, fig. 7-28, depicting the miracle of the loafs and the fishes, mosaic from the nave wall of Sant' Apollinare Nuovo, c. 504, angle or letter symbols in the robes of three of the men with Christ. Page 275, fig. 7-38, Christ enthroned, between two angels who have angle symbols on their robes. Art entitled the Second Coming, apse mosaic from San Vitale, c. 547. John Lowden, *Early Christian and Byzantine Art*, (NY: Phaidon Press Ltd., 1997, reprinted 1998, 2001, 2005, 2008), 109, 114-115, figs. 65-66, p. 123, fig. 73, S. Apollinare Nuovo, c. 500 and c. 561, mosaic, showing curtains with angle mark symbols on them, on the pillars are hand symbols too. See also pages 126, 131. Above the curtains, are a number of persons dressed in white robes that have different angle designs on their robes. Edward Gibbon, *Gibbon's Decline & Fall of The Roman Empire*, Illustrated & Abridged, (NY, Avenel, New Jersey: Crescent Books, 1994, Brompton Books Corp., 1979), 228. Cyril Mango, (Editor), *The Oxford History of Byzantium*, (NY, Oxford: Oxford Un. Press, 2002), 15.

3859- Donald W. Parry, (Editor), Marion D. Hanks, Huge W. Nibley, Adrew F. Ehat, Truman G. Madsen, John M. Lundquist, Stephen D. Ricks, Donald W. Parry, Michael A. Carter, John J. Sroka, John W. Welch, M. Catherine Thomas, William J. Hamblin, Brian M. Hauglid, John A. Tvedtnes, and many others providing research papers, and unpublished works for authors to consider, *Temples Of The Ancient World, Ritual & Symbolism*, SLC, Utah: Desert Book Co., 1994, & Provo, Utah: FARMS). Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, vol.4: *Mormonism and Early Christianity*, (1987). Nibley, *Baptism for the Dead in Ancient Time*, SLC, Utah: Improvement Era, 51-52, 12-1948-4-1949. Nibley, *What is a Temple, The Idea of a Temple in History*, reprint by F.A.R.M.S., Nibley, (IDE-T). From: *The Millennial Star* 120 (August 1958). Nibley, *collected works* vol.16: *The Message of the Joseph Smith Papyri, An Egyptian Endowment*, 2005, second edition). Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010).

3860- Early Christian Art, The Late Roman and Byzantine Empires from the 3rd to the 7th centuries, fig. 83: "Venice, St. Mark's" 5th cent., "Christ in Limbo." Adam reaches around pillar to clasp Christ's right hand. See: Walter Lowrie, *Art In The Early Church*, (NY, NY: Pantheon Books, 1947), plate 100 a & b. While Christ crushes under his feet Hades and those whom he gained the victory over, Adam reaches around a pillar to feel the wound in Christ's palm. "Surgunt corpora sanctorum." "Many bodies of the saints were raised" (Matthew 27:52). Christ descent into the limbo (1 Peter 3:19), to rescue the patriarchs, "while Hades [under Christ's feet] bits his [own] fingers in impotent rage." In another depiction of Christ's descent into hell, the clasp is made on the wrist of Adam. Christ's nail mark wound is in the middle of his left hand which is clasping Adam's right wrist. The clasp lines up with a pillar, except the pillar stop short of being extended down under where the clasping is taking place. It is as though the pillar is likened unto a nail which is driven into their hands to bind the covenant being performed. If so, then another pillar in the church seems to have nailed the jaws of hell open so that the prisons may come forth. (See: Raymond Koehlin, *Les Ivoires Gothiques, Francais, Planches*, (Paris, France: F. De Noble, 1968), no. 34, Petrograd, Musee de l'Ermiteage). In the old form of marriage in the Orkneys, they would join their hands through a perforation, or ring, in a stone pillar. Lillian Eichler, *The Customs of Mankind, With Notes on Modern Etiquette and the Newest Trend in Entertainment*, (Garden City, New York: Nelson Doubleday, Inc., 1924), 230. In ancient Near Eastern temples, "Covenants are sealed in temples or near pillars standing near temples" writes John M. Lundquist. See his article: *The Legitimizing Role of the Temple in the Origin of the State*, published as chapter 9 in *Temples of The Ancient World*. Edited by Donald W. Parry, (Salt Lake City; Provo, Utah: Deseret Book Company, and Foundation for Ancient Research and Mormon Studies, 1994), 179-235, see p. 220. Furthermore, "the king stood by a pillar and made a covenant before the Lord." (p. 220, citing 2 Kings 23:2-3, see also foot note 148 on p. 148, & 284-86. On the internet, *Creation of Adam & Eve scenes*, Hjembæk. c.1475. (M-K 11-091) *Creation of Adam and Eve*, the hand clasp between God & Eve is done in between pillars or poles. In another work, sixth century, the Mosaic on the right side wall of the nave: palace of Theodorici. Remains of hands are still visible in the columns. On at least four pillars are hand symbols, the curtains are tied open, hung in the middle of the pillars. The Basilica of Sant' Apollinare Nuovo is a basilica church in Ravenna, Italy. It was erected by Ostrogoth King Theodoric the Great as his palace chapel during the first quarter of the 6th century (as attested to in the Liber Pontificalis). This Arian church was originally dedicated in 504 AD to "Christ the Redeemer". Also in: Jean Porcher, *French Miniatures, or Medieval French Miniatures*, (New York: Harry N. Abrams), fig. 38, The Annunciation to Zacharias, Bible, second half of 12th century, Bibliothèque Nationale, Ms. lat. 16746, f. 42, near a pillar, in the temple, illustrating Luke 1:10-11, two men are clasping each others' left hands. And in: Wim Swaan, *The Gothic Cathedral*, (Garden City, New York: Double Day & Co., 1969, Paul Elek Productions Lim.), p. 109, fig. 105, the towers of Laon from the sketchbook of Villard de Honnecorut. Paris, Bibliothèque Nationale, a hand symbol is up at the top of pillars. In another: Robert Fossier, *Edited and Translated by Janet Sondheimer, The Middle Ages, The Cambridge Illustrated History of the Middle Ages, 1350-950*, (Cambridge: Cambridge University Press 1989), 470, Carolingian ivory work, Relief, c. 870: David the Psalmist entering the house of the Lord. Carved by artist at the court of Charles the Bald, part of the emperor's prayer book. (Zurich, Schweizerisches Landesmuseum), the right hand of God extends down from above, while a hand clasp between two people lines up with one of the pillars of the house of God. On the right side almost under the hand of God, a naked soul is being guided up a slope by a larger person, holding

hands. Similar to this one is seen in: David M. Wilson, *Anglo-Saxon Art, From the Seventh Century to the Norman Conquest*, (Woodstock, New York: Overlook Press, 1984), p. 182–183, from 229 Page from the Utrecht Psalter, illustrating Psalm 27, University Library, Script. eccl. 484, fol. 15r. Also: 230 Page shows the same scene copied from the Utrecht Psalter by an English scribe (London, British Library, Harley 603, fol. 15r). First part produced at Christ Church, Canterbury about 1000 by a number of artists, the second drawing dates about the second quarter of the 11th – early 12th century. Both these art works show the hand of God extending down making finger language symbols, with a hand clasp near the pillar of the house of God, at the stair way. Later in Freemasonry, these hand clasping rituals near pillars continued to be preserved in their mysteries. See: Giles Morgan, *Freemasonry, Its History and Myths Revealed*, (New York: Metro Books, 2008, 2009 edition), 7, 26–27, 30–31, 34–35, 40–41, 52, 64–65, 75, 83, 91–93, etc. Walter Leslie Wilmschurst, 1867–1939, *The Meaning of Masonry*, (New York: Gramercy Books, 1980), pages 79–81, and 138–148, etc.

[http://3.bp.blogspot.com/_oAjpSCHvrRE/S53ab89YhPI/AAAAAAAAAI8/Hg5Kbcr95QQ/S570/HjembaekC3%A6k.+c.1475.+\(M-K+11-091\).+Creation+of+Adam+and+Eve.jpg](http://3.bp.blogspot.com/_oAjpSCHvrRE/S53ab89YhPI/AAAAAAAAAI8/Hg5Kbcr95QQ/S570/HjembaekC3%A6k.+c.1475.+(M-K+11-091).+Creation+of+Adam+and+Eve.jpg)

https://upload.wikimedia.org/wikipedia/commons/thumb/0/08/Ravenna_Basilica_of_Sant%27Apollinare_Nuovo_mosaic_%282%29.jpg/800px-Ravenna_Basilica_of_Sant%27Apollinare_Nuovo_mosaic_%282%29.jpg

3861- On Internet, link may or may not still work, if not, then Google images: Creation of Eve. https://www.google.com/search?site=&tbn=isch&source=hp&biw=1024&bih=667&q=Creation+of+Eve&oeq=Creation+of+Eve&gs_l=img_3...015j0i30k112j0i24k1i3.1927.5052.0.5924.15.12.0.3.3.0.70.712.12.12.0...0...1ac.1.64.img..0.15.722.VmSLnFls4A Roger J. Adam's, *The Iconography of Early Christian Initiation: Evidence for Baptism for the Dead*, SLC, Utah: an unpublished thesis found in the LDS Church Library in SLC, 1977. E. S. Drower, (Dr.) *The Secret Adam, A Study of Nasoraean Gnostic*, Lon. Eng.: Oxford Un. Press, 1960, 24, etc.

3862- Numerous examples of hand & wrist grasping in the Creation of Adam & Eve have been given in this study, see those section. J. G. Davies, *The Architectural Setting of Baptism*, (Lon., Eng.: Barrie & Rockliff, 1962), 32, etc., baptism likened unto the death of the old man Adam, and the birth of a new man, Adam representing the human family. Roger J. Adam's, *The Iconography of Early Christian Initiation: Evidence for Baptism for the Dead*, (SLC, Utah: an unpublished thesis in the LDS Church Library in Salt Lake City, 1977).

3863- Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & London: Cornell University Press, 1985). Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Internet article with a number of art works, scroll down to: Passover, Easter & Garment Types of Deification in the Resurrection (Easter Sunday, 4-8-2012), by Darell Thorpe, http://drivetimelinearchivespromossources.blogspot.com/2012_04_01_archive.html#!

3864- Alice K. Turner, 1993, *The History of Hell*, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company). Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986). Kurt Weitzmann, (Editor), *Age Of Spirituality*, 1979. John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010). Walter Lowrie, *Art In The Early Church*, (Washington Square, New York, New York: Pantheon Books, 1947), plate 100 a & b, etc. On internet, google image: the Creation of Eve, Christ's descent into hell, hades, limbo, purgatory, the Anastasis. Christ's ascension into heaven. Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsachsichen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen. *Les Ivoires Gothiques, Français, Par Raymond Koechlin, Planches, Reimpression*, (Paris, France: F. DE Nobele, 1968). On line: Article by Darell Thorpe, Passover, Easter & Garment Types of Deification in the Resurrection (Easter Sunday, 4-8-2012). http://drivetimelinearchivespromossources.blogspot.com/2012_04_01_archive.html#! Baptism from Cemetery of St Callistus Rome, 4th century. Baptism, a ritualistic type of Christ's descent into the watery abyss, a naked man is being helped out of the baptismal waters by another standing on the bank, grasping his wrist. 18th cent. Russian Icon of the Baptism of Christ. Angels hold the traditional white baptismal garments, Christ is naked in this baptismal scene. 9th cent. Cross Pascal Vat. Reliquary cross of Pope Pascal- Lower section show the Baptism of a naked Christ with the angel holding the white baptismal robe. Christ in Limbo, 1440s Friedrich Pacher - Szépművészeti Múzeum - Budapest. In many cases, souls in limbo, hell, hades, purgatory, etc., are naked, without protective garments, or robes. Etc. Hjembaek 1475 Harrowing of Hell Sect 2 south arch. Naked souls, first Adam, are raised up out of the jaws of hell by different types of hand & wrist grasping. The traditional trade mark of the resurrection, or the anastasis are different types of hand & wrist grips as Christ resurrects the dead out of their graves. Descent into hell - Raffaello original - 1514, Raffaello Sanzio AD 1483-1520, naked souls, more hand clasping. Descent into Limbo, Évrard d'Espineux illumination manuscript, Middle Ages. Christ reaches out his hand to clasp the hand of Adam, the first naked soul to be resurrected out of the jaws of limbo, moments before the hand or wrist grasp. 14th century, Christ's descent into purgatory. Christ grips the hand of a naked Adam, the first in many to be resurrected out of purgatory. Art redrawn by Debra Wirth, for an original see: Claude Schaeffner, *Artistic Consultant: Jean-Clarence Lambert & others, Gothic Painting*, (England: Ed. S.A. Geneva 1968), vol. I, p. 48), 14th century, the Master of Westphalia, Christ in Purgatory. Hans Memling 1440 1494 Last Judgement Triptych in Muzeum Narodowe Gdansk Poland 3. Peter clasping hands with naked souls about to enter the doors of paradise, angels clothing souls in white robes. Walter Oakeshott, *Classical Inspiration In Medieval Art*, NY: Frederick A. Praeger, 1959, pl.80: "A Carolingian ivory masterpiece: France, 9th cent." Ascension of Christ into heaven, hand of God the Father greeting Christ. Hanns Swarzenski, (2nd ed.), *Monuments of Romanesque Art*, Un. of Chicago Press, 1954 & 1967, pl.66, fig. 151. Late 10th cent.: "Christ in Mandorla" for rebirth, or as passage into another realm. Hand of God clasps the wrist of the Son, while an angel clasps hand of Christ. Early Christian Art, *The Late Roman & Byzantine Empires from the 3rd to the 7th century*, fig. 83. Venice, St. Mark's 5th cent. Christ in Limbo. Adam reaches around a pillar to clasp right hand of Christ. W. F. Volbach & Max Hirmer, *Early Christian Art*, (Pub. A Abrams), 93, Munich, Bavarian National Museum, ivory panel, Christ ascending into heaven, cent. 400. God right hand clasping right hand of Christ. Early Christian Art, *ibid.*, The crucifixion. Late 11th or early 12th century. Ivory. Treasure of the Cathedral of Saint Just, Narbonne. Joseph Gantner & Marcel Pobe, *Romanesque Art In France*, Thames & Hudson, 1956, pl.135, p.64. Conques (Aveyron), Christ as Judge. Roland H. Bainton, *The Horizon of Christianity*, American Heritage Pub., 1964, 214-15. Peter clasping hands of souls on right hand side of Christ as judge. Andrew Martindale, *Gothic Art*, From the 12th to 15th century, (NY: Praeger, 1967), p. 132 & 133, Illustration 98: Belleville Breviary from the workshop of Jean Pucelle; probably between 1323 & 1326. Arm of God clasping hand of a person. New Catholic Encyclopedia, vol.21, p.809, fig.2-b. Old Testament prefigurations of Marriage, fragments of a Flemish silk & wool. Seven Sacraments. Tapestry from the workshop of Pasquier Grenier, Tournai, 3rd quarter of 15th cent. The Lost Books of The Bible & The Forgotten Books of Eden, Alpha House, 1926 & 27, p. 86-88, "The Gospel of Nicodemus." Also: A Library of Fathers of the Holy Catholic Church, vol. 2, p. 264-5, S. Cyril of Jerusalem, Lecture

On the Mysteries. Art A History of Painting, Sculpture, Architecture, vol. 1, p. 327, fig. 410. Benedetto Antelami. Descent from the cross. Relief. 1178. Cathedral of Parma, Italy, "...the lifting of Christ hand from the Cross becomes an act of ritual grace, accomplished with the aid of an angel." Jean Porcher, *Medieval French Miniatures*, 38- The annunciation, 2nd half of the 12th cent. In the temple. Luke 1:10-11. Hanns Swarzenski, *Monuments of Romanesque Art*, Un. of Chicago Press, 1954 & 1967, pl.15, fig. 35, the ascension, Lorraine, cent. 1000. Father's hand extends down to grasp hand of Christ.

3865- Donald W. Parry, (Editor), Marion D. Hanks, Hugu W. Nibley, Adrew F. Ehat, Truman G. Madsen, John M. Lundquist, Stephen D. Ricks, Donald W. Parry, Michael A. Carter, John J. Sroka, John W. Welch, M. Catherine Thomas, William J. Hamblin, Brian M. Hauglid, John A. Tvedtnes, and many others providing research papers, and unpublished works for authors to consider, *Temples Of The Ancient World, Ritual and Symbolism*, (Salt Lake City, Utah: Desert Book Company, 1994, & Provo, Utah: Foundation For Ancient Research and Mormon Studies), James Wasserman, *The Temple of Solomon, From Ancient Israel to Secret Societies*, (Rochester, Vermont, Toronto, Canada: Inner Traditions, 2011), 63-71, 76-84, 102-103, 172-174, etc. Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010). Ed. by John M. Lundquist, & Stephen D. Ricks, *By Study & Also By Faith*, (Salt Lake City, & Provo Utah: Deseret Book Company & Foundation for Ancient Research & Mormon Studies, F.A.R.M.S., 1990), vol. 1, p. 611-642, chapter 24, The Handclasp & Embrace as Tokens of Recognition, by Todd M. Compton, L.A. California. LeGrand L. Barker & Stephen D. Ricks, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In the Old Testament and In the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2011). Hugu Nibley, Dr. (Series): *The Collected Works of Hugu Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company). Volume 1: *Old Testament and Related Subjects*, (1986). Nibley, What is a Temple, The Idea of a Temple in History, reprint by F.A.R.M.S., Nibley, (IDE-T). From: *The Millennial Star* 120 (August 1958). Nibley, *The Early Christian Church in the Light of Some Newly Discovered Papyri from Egypt*, (Provo, Utah: F.A.R.M.S. reprint, Nibley 1985. From a talk given by Dr. Nibley during a Tri-Stake Fireside, Brigham Young University, March 3, 1964). Dr. Hugu Nibley, collected works volume 16: *The Message of the Joseph Smith Papyri, An Egyptian Endowment*, (Provo & SLC, Utah: F.A.R.M.S., and Deseret Book Company, 2005, second edition).

3866- http://drivetimearchivespromosources.blogspot.com/2012_04_01_archive.html#! On line, scroll down on blog to article by Darell Thorpe, *Passover, Easter & Garment Types of Deification in the Resurrection* (Easter Sunday, 4-8-2012). Blake Ostler's article in *Brigham Young University Studies*, (Provo, Utah: BYU Press, 1982), vol. 22, Winter 1982, #1, p. 31-45, *Clothed Upon: Unique Aspect of Christian Antiquity*. Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The Un. of Chicago Press, 1954 & 2nd, Ed., 1967). Matthew B. Brown, *Girded about with a Lambskin*, (Provo, Utah: Maxwell Institute, 1977), *Journal of Book of Mormon Studies*, vol. 6, Issue 2, p. 124-151. Dr. Hugu W. Nibley, *Sacred Vestments*, (Provo, Utah: Maxwell Institute). Darell Thorpe, *THE ARMOR OF GODS PROTECTIVE SKINS OR GARMENTS IN HISTORY AND COLOR SYMBOLISM*, (SLC, Utah: RH&PS, on line ed. rough draft, revised 9-1-2013). Darell Thorpe, *Holy & Protective Garments in Historic Christianity: Symbols of Deification, Resurrection, Clothed in Righteousness* [Kindle Edition, 2011]. See link that may or may not still be working. <http://drivetimearchivespromosources.blogspot.com/> Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, Ithaca & Lon.: Cornell Un. Press, 1985. Winchester England Priory of St Swithun or Hyde Abbey 1121-61 Winchester Psalter of Henry of Blois Psalter of St Swithun -Baptism of Christ, angel holds the traditional white baptismal robes. Symbolic of putting on new clothing. Thus, later Easter traditions of Whitesunday, became the later Easter traditions of giving and getting new clothing. Baptism from Cemetery of St Callistus Rome, 4th century. Baptism, a ritualistic type of Christ's descent into the watery abyss. A man stands on the bank of a river & clasps right hand to right hand of the person in the water, to help him out of the baptismal waters. Walter Oakeshott, *Classical Inspiration In Medieval Art*, (NY: Frederick A. Praeger, 1959), plate 80: "A Carolingian ivory masterpiece; France, 9th cent." Ascension of Christ into heaven, hand of God the Father greeting Christ. W. F. Volbach & Max Hirmer, *Early Christian Art*, (Pub. A Abrams), 93, Munich, Bavarian National Museum, ivory panel, Christ ascending into heaven, cent. 400. God right-hand clasping right hand of Christ. N&PNF, 5:519-520, & 524; Gregory of Nyssa: *Dogmatic Treatises*, reprint June 1972, W.M. B. Eerdmans. Vol.13. p.3, Epistle 6; St. Ambrose calls the garments of the early Christian mysteries "the chaste veil of innocence"; again suggesting that the garments were symbolic of righteousness. Vol. 10, p. 321-3, chapters 6-7. H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and Its Bearing On Scripture*, (NY: Charles Scribners Sons, 1885. Gregory of Nyssa, AD 330-386, "The old man is buried in water, the new man is born again, & grows in grace." *De Poenitentia*. Chrysostom, AD 354-407, "We were [not literally] planted together in His death but [symbolically] in the likeness of His death." (Hom. 25. In Joannem, & Hom. xl. In Ep. ad Rom, & Rom.6:1-15). Paul's type-ology of Christ's death & resurrection was baptism, saying: "I die daily," buried with Christ, raised up with Christ. 1 Cor. 15:12-31; 2 Cor. 4:10-14, 5:1-4; Col. 2:12-14, 20.

3867- R. & L. Brasch, (Dr.) *How Did It Begin? The Origins of Our Curious Customs & Superstitions*, (NY: MJF Books, 1st Pub. paper back 2011. Hardback 2014, CR 2006 by Li Brasch), 38.

3868- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 72-77. Internet, article by Darell Thorpe, *Passover, Easter & Garment Types of Deification in the Resurrection* (Easter Sunday, 4-8-2012), scroll down to art works of: 9th cent. Cross Pascal Vat. Reliquary cross of Pope Pascal- Lower section show the Baptism of a nude younger looking Christ with the angel holding the white baptismal robe. Also: Matfré Ermengau of Béziers Breviari d'Amor Catalan prose version- f-40- a nude smaller looking soul ride up on protective blanket - last quarter of 14th century. And: Icon with the Koimesis, *Falling Asleep of the Virgin Mary*, late 10th cent Byzantine - Christ wraps the spirit of the Virgin Mary in protective swaddling clothing, an Angels descend with ascension robes to further protect her spirit during her assumption into heaven. These types of ascension robes, clothing, swaddling cloth, blankets, & martyrs' rewards as garments; are part of the baptismal types of ascending in high realms. 10th century, Constantinople, Soap stone Dormition Dormition, Mary's soul is wrapped in a swaddling cloth, to be passed on into the protective care of an angel also descending with ascension clothing. Another shows angels carrying the soul of St Bertin to heaven - From an altarpiece by Simon Marmion 1480. The soul rides up on a protective blanket in the care of guardian angels. In the *Book of Hours, Use of Rome- Netherlands*, S- c. 1440- Naked souls ride up to paradise on blanket, Angels also for protection, God above blesses their ascension out of their graves. British Library. *Book of Hours, Use of Sarum- Netherlands*, S- 2nd or 3rd quarter of the 15th century- an older looking naked soul rides up to heaven on white protective blanket, with guardian angels. British Library. In the *Book of Hours, Use of Sarum- Netherlands*, S Bruges c 1490- a naked younger looking soul wrapped up in protective blanket with Abraham in paradise - Demon attempt to harm soul. British Library. And: Matfré Ermengau of Béziers's Breviari d'Amour of angels carrying the naked soul of a virtuous man to Heaven. Plus: Un'altra Dormitio, anche questa molto frammentaria e danneggiata, è stata dipinta nel 1435 da Masolino a

Castiglione Olona. E' ben visibile l'animula di Maria fasciata e con un "cappuccio" sulla testa, proprio come in quella di Tempio. Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Jeffrey Burton Russell, *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, New York: Cornell University Press, 1988). Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (NY: Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Publishing Company, 1900), 278–293, etc. Francis Bond, *Fonts & Font Covers*, (London, New York, Toronto: Henry Frowde, Oxford University Press, 1908). http://drivetimearchivespromosources.blogspot.com/2012/04/01_archive.html#

3869- David Talbot Rice, *The Art of Byzantium*, NY: Harry N. Abrams, Inc., 1959, 306, number 73. 610-29, on a silver dish, is a Byzantine work that shows a couple clasping each others' right hand in marriage. Leningrad. The Hermitage Museum. The marriage of David. A.D. 610-629. Nicosia. The Archaeological Museum. André Grabar, *The Golden age of JUSTINIAN, From the Death of Theodosius to the Rise of Islam*, (New York: Odyssey Press, 1967; Translated by Stuart Gilbert and James Emmons), p. 306, fig. 352. Constantinople. Silver Plate showing the Marriage of David to his bride, making the right hand grip. Museum of Antiquities, Nicosia. Seventh or eighth century A.D. Miklós Boskovits, *The Thyssen-Bornemisza Collection, Early Italian painting 1290--1470*, Lon.: Sotheby's Publications, 1990, translated from Italian by Françoise Pouncey Chiarini, General Editor, Irene Martin), p. 110, fig. 6, b. The grasping hand marriage scene of St. Catherine. Marjorie & C. H. B. Quennell, *Everyday Life in Roman And Anglo-Saxon Times*, (Including Viking & Norman Times), NY: Dorset Press, 1959, p.83-4, fig.68. Nigel Morgan, *Early Gothic Manuscripts (II) 1250--1285*, Lon.: Harvey Miller, 1988), fig. 107. A.D. 1250-85, in early Gothic Manuscripts, from Hereford, Cathedral Library, o. 7. VII, f. 109 & f. 156 (cat. 119). A lettered art work shows a Bishop grasping the wrists of a couple to join their right hands in marriage. In this case, the groom's middle finger looks as though it is touching the middle part of the bride's right hand. W.G. Thomson, (3rd edition revised and edited by F.P. & E.S. Thomson), *A History of Tapestry, From the Earliest Times until the Present Day*, (E P Publishing Limited, First edition 1906, this edition 1973), p. 201. The marriage of Tobit. Thumb rests on the second knuckle in this marriage clasp. While the one performing the marriage has brought the couples' right hands together by holding brides' wrist. A modern example, derived from Anglo-Saxon love lore & wedding traditions, is of hand clasping, in Pictorial Forest Lawn, (Glendale, California: Forest-Lawn Memorial Park, Association, Inc., 1952), p. 11, 13, (bride with face un-veiled). On p. 11, The Ring of Aldyth. In the wall forecourt of the Church of the Recessional stands the romantic stone Ring of Albyth through which bridal couples clasp hands and pledge devotion. The photo shows an un-veiled bride clasping, with her right hand, through the ring, the right hand of the groom. The Church of the Recessional is a replica of the Parish Church of St. Margaret in the village of Rottingdean, Sussex, England that was erected about 940 A.D. In the nearby courtyard, found the story of Kerry and Aldyth. "Forest Lawn has created its own stone ring as a legendary symbol of happiness and devotion. Lovers, young and old, may emulate the pledge of brave Kerry and beautiful Aldyth, by clasping right hands through the stone ring and repeating together the inscribed vow: "Thy hand in mine, this ring doth bind, my heart to thine." See the following link that may or may not still be working. <https://fallinginloveatcardiff.wordpress.com/2013/07/24/the-story-of-kerry-and-aldyth/> - The story goes back to 1066, at the time of King Herold. A stone ring was made through which Kerry and Aldyth clasped hands through and kissed & pledged un-dying devotion towards each other. See also links, that may or may not still be working. https://www.google.com/search?site=&tbm=isch&source=hp&biw=1024&bih=667&q=The+Ring+of+Aldyth&q=The+Ring+of+Aldyth&gs_l=img.12..0i24k1.3325.3325.0.5778.1.1.0.0.0.63.63.1.1.0....0...1ac.2.64.img..0.1.62.4Lc06luExOQ

3870- R.&L. Brasch, (Dr.) *How Did It Begin? The Origins of Our Curious Customs & Superstitions*, (NY: MJF Books, 1st Pub. paper back 2011. Hardback 2014, CR 2006 by Li Brasch), 38.

3871- R.&L. Brasch, (Dr.) *How Did It Begin? The Origins of Our Curious Customs & Superstitions*, (New York: MJF Books, first published in paper back edition in 2011. Hardback 2014, Copy Right 2006 by Li Brasch), 38. <http://cdalebrittain.blogspot.com/2015/12/a-medieval-wedding.html> - <http://cdalebrittain.blogspot.com/2015/08/medieval-beds.html> - Also: Woodcut. How Reymont and Melusina were betrothed / And by the bishop were blessed in their bed on their wedlock, 15th c. <http://familypedia.wikia.com/wiki/Marriage> -

3872- R.&L. Brasch, (Dr.) *How Did It Begin? The Origins of Our Curious Customs & Superstitions*, (NY: MJF Books, 1st Pub. paper back 2011. Hardback 2014, CR 2006 by Li Brasch), page 38. If links still work, see: <http://www.oldandinteresting.com/medieval-renaissance-beds.aspx> - http://authorherstoriantparent.blogspot.com/2012/10/01_archive.html - <https://jennajaxon.wordpress.com/2014/01/10/b-is-for-bedding-the-bride/>

3873- If, by now, these links haven't been changed or taken down: <http://www.fourposterbed.com/history4.htm> - <http://www.oldandinteresting.com/medieval-renaissance-beds.aspx> - http://authorherstoriantparent.blogspot.com/2012/10/01_archive.html - <https://jennajaxon.wordpress.com/2014/01/10/b-is-for-bedding-the-bride/> - Frances & Joseph Gies, *Marriage and the Family in the Middle Ages*, (NY: Harper & Row, 1987).

3874- <http://medieval.tumblr.com/post/1043075716/this-is-just-right-out-rhea137-making-visible> - <http://perpetuummobile.tumblr.com/page/4> - Different views on the interpretation of this art work. Most agree & claim that this illumination is from a fifteenth-century French manuscript shows a couple in bed. The Holy Trinity—father, son and Holy Ghost—watch from the upper left corner and send them a naked childlike form. Similar to iconography of the Annunciation, where a naked spirit baby of Christ descends down to Mary. In this art work, the scroll quotes Genesis from the Latin Bible: "Let us create man in our image and likeness" ("Faciamus hominem ad imaginem et similitudinem nostram"). The slippers by the bed refer to God's commandment to Moses to remove his sandals before the holy ground of the burning bush. Thus, possible types for the setting to be like the early to later Christian mysteries, the removal of clothing items, the couple having most likely been recently been joined together through the mystery of marriage, and so points to the holiness of the sacrament of marriage. The woman's extended right arm probably signifies Eve's offering the apple from the Tree of Knowledge, reminding us that we all inherit Original Sin at conception. The burning candle on the mantelpiece indicates the beginning of a new life about to go through ensoulment. As to when the spirit enters the body, many variable opinions on the timing. <http://www.sites.hps.cam.ac.uk/visibleembryos/sl3.html> - <http://wtfarthistory.com/post/7886097565/homunculus-n-a-little-human> -

3875- <http://wtfarthistory.com/post/7886097565/homunculus-n-a-little-human> - Annunciation, late 12th century, tempera and gold on panel. The Holy Monastery of Saint Catherine, Sinai, Egypt, Christ child in Mary's womb is in the mandorla symbol, (). This symbol is often seen around those going in and out of different realms. <https://encrypted-tbn3.gstatic.com/images?q=tbn:ANd9GcR5dRj9biupG85Dnw7Lt1dIsUVepoX930TziW1x7BQeLimHAs6g>

3876- <http://medieval.tumblr.com/post/1043075716/this-is-just-right-out-rhea137-making-visible> - <http://perpetuummobile.tumblr.com/page/4> - Different views on the interpretation of this art work. Most agree & claim that this illumination is from a fifteenth-century French manuscript shows a couple in bed. The Holy Trinity—father, son and Holy Ghost—watch from the upper left corner and send them a naked childlike form. Similar to iconography of the Annunciation, where a naked spirit baby of Christ descends down to Mary. In this art work, the scroll quotes Genesis from the Latin Bible: 'Let us create man in our image and likeness' ('Faciamus hominem ad imaginem et similitudinem nostram'). The slippers by the bed refer to God's commandment to Moses to remove his sandals before the holy ground of the burning bush. Thus, possible types for the setting to be like the early to later Christian mysteries, the removal of clothing items, the couple having most likely been recently been joined together through the mystery of marriage, and so points to the holiness of the sacrament of marriage. The woman's extended right arm probably signifies Eve's offering the apple from the Tree of Knowledge, reminding us that we all inherit Original Sin at conception. The burning candle on the mantelpiece indicates the beginning of a new life about to go through ensoulment. As to when the spirit enters the body, many variable opinions on the timing. http://www.sites.hps.cam.ac.uk/visibleembryos/sl_3.html - <http://wtfarthistory.com/post/7886097565/homunculus-n-a-little-human> -

3877- Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010), 26–192. Dr. Hugu Nibley, collected works volume 16: *The Message of the Joseph Smith Papyri, An Egyptian Endowment*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company, 2005, second edition), 436–445, 496–98, 531–32. Philippe Aries & Georges Duby, General Editors, Translator, Arthur Goldhammer, *A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, *From Pagan Rome to Byzantium*, p. 254–57, 279, 281, 427, 430, 477, 544, 577, for a number of curtains in art, in church settings, & veiled praying woman. Women veiled, praying with up-lifted hands, <https://archive.org/stream/MonumentsOfTheEarlyChurch#page/n229/mode/2up> also: <https://archive.org/stream/MonumentsOfTheEarlyChurch#page/n231/mode/2up> - <https://archive.org/stream/MonumentsOfTheEarlyChurch#page/n273/mode/2up> - <https://archive.org/stream/MonumentsOfTheEarlyChurch#page/n341/mode/2up> - <https://archive.org/stream/MonumentsOfTheEarlyChurch#page/n345/mode/2up> - <https://archive.org/stream/MonumentsOfTheEarlyChurch#page/n359/mode/2up> - <https://archive.org/stream/MonumentsOfTheEarlyChurch#page/n399/mode/2up> - Walter Lowrie, *Monuments of the Early Church*, (New York: The McMillan Company, 1901), 201–46, 314–18, 331–32, 370–82, <https://archive.org/details/MonumentsOfTheEarlyChurch> - Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). *Hallenfahrt Christus*, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), three volumes. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, München. If these links haven't been changed or taken down, they go to pages on the topics mentioned. [https://commons.wikimedia.org/wiki/File:Master_Of_Saint_Gilles_-_St_Gilles'_Mass_\(detail\)_-WGA14486.jpg](https://commons.wikimedia.org/wiki/File:Master_Of_Saint_Gilles_-_St_Gilles'_Mass_(detail)_-WGA14486.jpg) - Mass inside the curtains, Master of St. Giles, France, 1500.

3878- H. Clay Trumbull, *The Blood Covenant, A Primitive Rite & its Bearings on Scriptures*, (NY: Charles Scribner's Sons, 1885). <https://archive.org/details/bloodcovenantap04trumgoog> - Françoise Robin, *Docteur ès lettres, La Cour d'Anjou-Provence, La vie artistique sous le règne de René*, (Picard Editeur, 1985), fig. 124. Ibidem fol. 182: *Marriage d'Emilie et de Palamon*. Shows the religious leader grasping the wrist of the couple to bring their right hands together to make the clasp. See also: Margaret M. Manion & Vera F. Vines, *Medieval and Renaissance Illuminated Manuscript*, In *Australian Collections*, (Lon. & NY: Thames and Hudson, Melbourne, 1984), p. 144 & 173, plate 36, *Marriage of Joseph & Mary*, No. 70, f. 7r. The bishop depicted with them is grasping their right wrists to bring their hands together. In this case, the artist shows the moments before they grip each others' right hands. Other examples, show them clasping. Frances & Joseph Gies, *Marriage and the Family in the Middle Ages*, (NY: Harper & Row, 1987). Frances & Joseph Gies, *A Medieval Family, The Pastons of Fifteenth-Century England*, NY: Harper Collins Publishers, 1998). Walter Cahn, *Romanesque Bible Illumination*, (Ithaca, NY: Cornell Un. Press, 1982 CR by Office du Livre, SA, Fribourg, Switzerland), p. 90, fig. 56. *Wedding of Joseph: Millstatt Genesis* (Klagenfurt, Kärntner Landesarchiv, Cod. VI. 19, fol. 60v. The bride's right hand rest in the right hand of the groom. *Jahrbuch Der Berliner Museen, Jahrbuch der Preussischen Kunstsammlungen Neue Folge*, Elfter Band 1969, (Verlagsort, Berlin: Im Gemeinschaftsverlag G. Grote'sche Verlagsbuchhandlung KG - Gebr. Mann), page 129, Abb. 49--50. *Bible moralisée*; Oxford, Bodl, 270 b. fol. 152 und 154. Marriage ceremony, with the cleric performing it grasping, with both hands, the right wrists of the couple in order to bring them together for the right hand clasp of marriage. *British Library Series No. 3: The Benedictines in Britain*, (Great Russell Street, London: The British Library, 1980), p. 56-57; Muriel Clayton, M.A., *Brass Rubbings, Victoria and Albert Museum, Catalogue of Rubbings of Brasses and Incised Slabs*, Lon.: Her Majesty's Stationery Office, 1968, plate 6, c. 1380. Sir J. de la Pole and wife, gripping each others' right hands. With the wife's thumb resting on the ring finger's knuckle Chrishall, Essex. Plate 9, Sir J. Harsick and wife, same grip, except this time, the husband's thumb is resting on the wife's knuckle. Southacre, Norfolk. AD 1384. Plate 12. R. de Frevile and wife, Little Shelford, Cambs. A.D. 1410. In this one, the couple grips each others right hands. Plate 14. J. Hauley and two wives, St. Saviour, Dartmouth. A. D. 1408. Grip made with each others' right hands. Plate 15. Baron Camoys and wife, Troteon, Sussex. A.D. 1419. Right hands gripping. Plate 16. P. Halle and wife, Herne, Kent. A.D. 1430. Right hands grasping. Plate 25. Sir W. Mauntell and wife, Nether Heyford, Northants. A.D. 1487. Right hands clasping. Plate 40. R. Torryngton and wife, Gt. Berkhamstead, Herts. A.D. 1356. Right gripping right. Plate 48. G. Coles and two wives, St. Sepulchre, Northampton. The Husband grips each of the two wives' hands with both of his. The one on his right, the grasp is made with the right hands. The one on his left, he grips her left with his left, in a different way than the others mentioned. Kurt Weitzmann, Editor, *Age of Spirituality, Late Antique and Early Christian Art, 3rd to 7th Century*, (NY: The New York Metropolitan Museum of Art, exhibited 11-19-1977–2-12-1978, 413, no. 371. Place of origin, unknown, about 300-310 marble depiction, among other things, of Adam and Eve clasping right hands in marriage, the official marriage gesture. Velletri, Museo Civico, 171. (Reekmans, 1958, p. 65. L'union dans le péché).

3879- C. R. Dodwell; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md.; Ringwood, Victoria, Australia: Penguin Books, 1971), vol. 34, *Painting in Europe 800 to 1200*, p. xiv, plate 108. Saint-Ouen, Rouen: St. John, from a Gospels. 1070/1100. London, British Museum. A hand extends through parted curtains.

3880- Pompeo Molmenti, *Venice, Its Individual Growth From the Earliest to the Fall of the Republic*, (Chicago: A. C. McClurg & Co.; Lon.: John Murry; Istituto, Italiano: Bergamo, 1906, trans. by Horatio F. Brown), vol. 2, part 1, *The Middle Ages*, p. 36.

3881- Pompeo Molmenti, Venice, Its Individual Growth From the Earliest to the Fall of the Republic, vol. 2, part 2, The Golden Age, 178-79.

3882- Clifford Davidson, Ed., The Iconography of Heaven, Early Drama, Art, & Music, Monograph Series, 21, (Mich.: Medieval Institute Publications, Western Michigan Un. 1994), 8-9.

3883- J. G. Davies, The Architectural Setting of Baptism, (London, England: Barrie & Rockliff, 1962), 116-18.

3884- J. G. Davies, The Architectural Setting of Baptism, (London, England: Barrie & Rockliff, 1962), 74-77. W. Lübke, Ecclesiastical Art in Germany during the Middle Ages, 1877. Internet article: The Origins and Symbolism of the Ciborium, September 1st, 2010, Promulgated by Bernie, at Cleansing Fire, see links that might still work, or not. <http://www.cleansingfire.org/tag/ciborium-baldachin/>. See also: [https://en.wikipedia.org/wiki/Ciborium_\(architecture\)](https://en.wikipedia.org/wiki/Ciborium_(architecture)). Also: <http://www.newadvent.org/cathen/01362a.htm> And: [https://en.wikipedia.org/wiki/Ciborium_\(architecture\)](https://en.wikipedia.org/wiki/Ciborium_(architecture)). <http://www.deseretnews.com/article/865654236/The-development-of-early-Christian-sanctuaries-from-temples-to-homes-to-basilicas.html?pg=all> Deseret News, Faith section, Hamblin & Peterson: The development of early Christian sanctuaries, from temples to homes to basilicas, by William Hamblin and Daniel Peterson, May 14, 2016. Showing: The veil of the Church of Saint Eleftherios in Athens, which are marked with gammadia.

3885- It may be that these links might not work any more: [https://en.wikipedia.org/wiki/Ciborium_\(architecture\)](https://en.wikipedia.org/wiki/Ciborium_(architecture)). http://ldstempleendowment.blogspot.com/2010/03/garments-veil-and-gammadia-markings_03.html

3886- Giles Morgan, Freemasonry, Its History & Myths Revealed, NY: Metro Books, Sterling Pub., 2008), 28-29.

3887- Giles Morgan, Freemasonry, Its History & Myths Revealed, NY: Metro Books, Sterling Pub., 2008), 28-29.

Walter Leslie Wilmhurst, 1867-1939, The Meaning of Masonry, (New York: Gramercy Books, Crown Publishers, Inc., 1980), 14-15, 48-51, 62-64, 126-28, 133-69, etc, symbolical death, resurrection, building a positive purer character. In early to later Christian art works, the scull & bones under the cross are seen on a silver gilt of the icon of the Virgin Mary of Kykkos, 1576, see: Andreas & Judith Stylianou, The Painted Churches of Cyprus, p. 41, fig. 10; Paul Muratoff, La Peinture Byzantine, (Paris, France: A. Weber, MCMXXXV), plate XCVII, La Crucifixion - Art Byzantin (vers 1100) - Mosaïque Couveni de Daphni (Attique), Christ's blood flows down on to a scull below the crucifixion of Christ. See also: Frederick Hartt, History of Italian, Renaissance Art, Painting, Sculpture, Architecture, (NY: Harry N. Abrams, Inc., 1994, 4 ed.), p. 44, fig. 19. Byzantine, Crucifixion, 11th century. Mosaic. Monastery Church, Daphni, Greece. th See also: Fredk. WM. Hackwood, F.R.S.L., Christ Lore, Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church, (London: 1902, Elliot Stock; Detroit: Gale Research Co., Book Tower, 1969), p. 117, 162. Peter Lasko; Editors: Nikolaus Pevsner and Judy Nairn, The Pelican History of Art, (Harmondsworth, Middlesex; Baltimore, Md; Ringwood, Victoria, Australia: Penguin Books, 1972), vol. 36, Ars Sacra: 800-1200 , p. xvii, plate 172. Crucifixion. Ivory panel mounted on the cover of a Gospel Book, 11th century, last quarter. Tongeren (Tongres), Notre-Dame. A man ascends out of a box, or grave under the wounded feet of Christ on the cross. Vol. 36, p. xvi, plate 152. Altar Cross of King Fernando and Queen Sancha given A.D. 1063. Madrid, Museo Arqueológico Nacional. Adam(?), with up raised hands, praying to be delivered from his grave below the cross. (1971), vol. 34, Painting In Europe: 800-1200, p. xviii, plate 210. Saint-Amand: Crucifixion, from the Sacramentary. Mid 12th century, Valenciennes, Bibliothèque Municipale. A man with up lifted arms is seen in a box, or grave under the wounded feet of Christ on the cross. Archaeological Discoveries, (Relative to the Judaeo-Christians), Historical Survey by Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, pp.165-170, & fig.39, on p.166, "Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278)". The Encyclopedia Of Visual Art, Biographical Dictionary of Artists, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol.6, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. Nouveau Musée des Beaux-Arts, Le Havre". (Luke 23:32-43); The Encyc. Of Vis. Art, Vol.6, p.32; Ivory Carvings In Early Medieval England, by John Beckwith, 1972, Harvey Miller & Medcalf, p.84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria and Albert Museum [Cat. 88]".

3888- Giles Morgan, Freemasonry, Its History & Myths Revealed, NY: Metro Books, Sterling Pub., 2008), 28-39.

Walter Leslie Wilmhurst, 1867-1939, The Meaning of Masonry, (NY: Gramercy Books, Crown Publishers, Inc., 1980), 14-15, 48-51, 62-64, 126-28, 133-69, etc, symbolical death, resurrection, building a positive purer character.

3889- James Stevens Curl, A Celebration of Death, A introduction to some of the buildings, monuments, and settings of funerary architecture in the Western European tradition, (London, England: Constable, 1980), p. 132-33, plate 40: Monuments of Princess Charlotte in S. George's Chapel, Windsor, by M. C. Wyatt. Showing angelic guides and open curtain, or perhaps a veil, symbolic of earlier veils, in earlier Christian mysteries.

3890- Linda J. Ivanits, Russian Folk Belief, Armonk, NY, & London, England: M. E. Sharpe, Inc., 1989, 47.

3891- Dr. R.&L. Brasch, How Did It Begin? The Origins of Our Curious Customs & Superstitions, (NY: MJF Books, 1st Pub. paper back 2011. Hardback 2014, CR 2006 by Li Brasch), 37-8.

3892- Carl Van Treeck and Aloysius Croft, M.A., Symbols In The Church, (Milwaukee: The Bruce Publishing Co., 1936), 14-15, plate II, p. 128, plate XXXIX, figure 4.

3893- John P. Lundy, Monumental Christianity, Or the art and Symbolism of the Primitive Church, NY: J. W. Bouton, 1875 & 1882, 92-100.

3894- Joan Evans, Cluniac Art Of The Romanesque Period, Cambridge: At The Un. Press, 1950, fig. 148b. Saint-Gilles, Gard. Panel of the Facade. Middle of the 12th c. A.D., the hand of God extends towards Abel's offering.

3895- John Rupert Martin, The Illustration Of The Heavenly Ladder Of John Climacus, Princeton Un. Press, 1954, figs. 64, 109, 117-20; 179, 248-49; 265, 269, 274, 294-97.

3896- Gina Pischel, A World History of Art, NY: Newsweek Books, 1966, 2nd revised ed. 1978, p. 268-69. The Hand of God, fresco from St. Clement of Tahull (Museum of Catalan Art, Barcelona. 11th-13th centuries A.D.

3897- Robert Fossier, Editor, The Middle Ages, The Cambridge Illustrated History of the Middle Ages, I, 350-950, (Cambridge: Cambridge University Press, 1989), translated by Janet Sondheimer. See p. 470, Carolingian ivory work, relief, c. 870. David's hand is grasped as he enters the house of the Lord. Above this scene, the right hand of God extends down out of heaven. Carved by the artists at the court of Charles the Bald. Made as a cover for the Emperor's Prayer Book. Zurich, Schweizerisches Landesmuseum. David M. Wilson, Anglo-Saxon Art, From the Seventh to the Normon Conquest, (Woodstock, NY: Overlook Press, 1984), 182-83.

3898- Psalm 109:26-27; John Rubert Martin, The Illustration of The Heavenly Ladder of John Climacus, Princeton Un. Press, 1954, fig. 64. Fol. 187v. Princeton Un. Library. Garrett MS 16. See p. 43. Chapter XXIX. A monk is being rescued by Christ who clasps his hand. This is seen as being a type of Christ's descent into hell.

3899- John Beckwith, *The Art of Constantinople, An Introduction to Byzantine Art 330-1453*, Connecticut: Phaidon Pub., Inc., Distributed by NY Graphic Society, 1961, fig. 83. The Vision of Ezekiel in the Valley of Dry Bones. Copy of the Homilies of St. Gregory Nazianzen for Basil I between AD 880 & 886. Paris, Bibl. Nat. gr. 510, fol. 438v. Hand of God blessing.

3900- JCJ Metford, *Dictionary of Christian Lore And Legend*, London: Thames & Hudson, 1983, p. 116-17, Hand of God. Ferguson, *Signs & Symbols in Christian Art*, p. 27.

3901- André Grabar, *The golden age of JUSTINIAN, From the Death of Theodosius to the Rise of Islam*, (NY: Odyssey Press, Trade Division of Western Publishing Company, Inc., 1967, arranged by Editions Gallimard), p. 287, fig. 332. The hand of God clasps the hand of Christ to raise him into heaven.

3902- Erwin R. Goodenough, *Jewish Symbols in the Greco-Roman Period*, 13 vols. (NY: Pantheon Books, 1953), 5:203, fig. 101, Mosaic at San Vitale, Ravenna, showing the hand of God making finger gestures. André Grabar, *Byzantine Painting, Historical & Critical Study* by André Grabar, (NY: Skira/Rizzoli International Publications, Inc., 1979, 1953, by Editions d' Art Albert Skira, Geneva), 58--59, & 116-17, & 166.

3903- Jeanne Villette, *La Résurrection Du Christ, Dans L'Art Chrétien Du Iie Au VIIe Siècle*, (Paris, France: Henri Laurens, Éditeur, 1957), plate 27, the arm of God extends down during the Abraham's sacrifice of a lamb. Sacrifice d'Abraham. Coupe en verre gravé du Musée de Boulogne (d' après Morin Jean). 4th or 5th century (?).

3904- Bainton, *Behold the Christ*, 79, fig. 76, the hand of God extends over baptismal scene. See also: W. F. Volbach (text) and Max Hirmer, (photos), *Early Christian Art, The Late Roman & Byzantine Empires from the Third to the Seventh Centuries*, (A. Abrams Pub.), see ivory cover of a gospel book. The baptism of Christ, Western Germany. About AD 960-980. CLM. 4451, Staatsbibliothek, Munich. The hand of God extends down over Christ's baptismal scene. On the bank of the river stands an angel with the traditional baptismal robe or garment. See also, pl. 108, "Lüneburg (?), XI Century". Hand of God extends using finger symbols. See also #107, "From the Bronze Doors of Bernward of Hildesheim, 1015 (Pl. 46)". Hand of God extending. Adolphe Napoleon Didron, *Christian Iconography, The History of Christian Art in the Middle Ages*, (NY: Frederick Ungar, reprinted from 1st edition, 1851, republished in 1965 and 1968, translated into English from French by E.J. Millington), Vol. I, pp. 54-55, fig. 20, The Divine hand in a Cruciform Nimbus. In numerous cases, Artists represent "the Divine by one portion only of his body; by the hand, for instance, which is seen extended from the clouds, while the entire body remains concealed in the heavens." In these cases, the hand is "the emblem of Deity." It is also often encircled with a cruciform nimbus, and this "formed the earliest symbolic representation of the Father; the example subjoined, which belongs to the ninth century." Other examples of the hand are mentioned in a footnote on p. 55, which makes reference to: *Peintures et Ornaments des Manuscrits*. Another example is of a divine hand without the nimbus, first half of the 11th century. Other examples are from the middle of the 11th century, and the 12th century. David M. Wilson, *Anglo-Saxon Art, Seventh century to the Norman Conquest*, (Woodstock, NY, U.S.A.: Overlook Press; CR 1984 by Wilson, Illustrations and Layout CR by Thames and Hudson, LTD), pp. 186-87, fig. 233, "Crucifixion, from a psalter (Paris, Bibliothèque Nationale, lat. 943, fol. 4v. The hand of God extends out of heaven over Christ on the cross. See also p. 198, fig. 257, "The hand of God. Detail of a Crucifixion at Romsey Abbey, Hampshire." Magnus Backes and Regine Dolling, *Art of the Dark Ages*, (New York: Harry N. Abrams, Inc., CR 1969 by Holle Verlag GMBH, Baden--Baden, in Germany), see pages 106-07, Psalter, A.D. 820-30, from Saint-Germain-des-Paris, the hand extends towards a man. Also, see pp. 106-07, 167, for other examples of the hand symbol; Herbert L. Kessler, *Illustrated Bibles From Tours*, (New Jersey: Princeton University Press, 1977), fig. 164. "Florence, Museo Nazionale, Ivory plaque. King David." Hand of God extends down over King David. Andrew Martindale, 1967, *Gothic Art From the 12th to 15th Century*, (New York: Praeger, p. 132, illustration 98 "Belleville Breviary from the workshop of Jean Pucelle; probably between 1323 and 1326." The arm of God is about to clasp hands with a person; Robert G. Calkins, *Illuminated Books of the Middle Ages*, (Ithaca, New York: Cornell University Press, 1983), 222, plate 122, p. 220. Windmill Psalter, fol. 102v (New York, The Peirpont Morgan Library, MS M. 102). God extends down an arm to David. Roland H. Bainton, *The Horizon History of Christianity*, p. 214-15, the hand extends towards a soul in prayer; George Zarnecki, *Art of the Medieval World*, (Englwood, New Jersey: Prentice-Hall & New York, Harry N. Abrams), colorplate 21, AD 845. The hand of God extending with rays of light coming out from the fingers down towards Charles the Bald. Vivian Bible. Ruth Mellinkoff, *The Horned Moses in Medieval Art and Thought*, (Berkeley, Los Angeles, London: University of California Press, 1970), figure 6. Moses receiving the Law from the hand of God. Mosaic in San Vitale, Ravenna, 6th c. A.D. Figures 8-10, Bible of Moutier-Grandval, A.D. 834-43. British Museum Add. 10546, folio 25v; Vivian Bible (First Bible of Charles the Bald), A. D. 844-51. Bibliothèque Nationale Lat. 1, folio 27v; Bible of San Paolo fuori le mura, ca. A.D. 870., folio 30v. Moses receiving the law from the hand of God. Darell Thorpe, *The Grand Pilgrimage: Footnoting In & "Out of the Best Books"* SLC, Utah: Religious, Historical, and Polemical Studies, 1992, vol.1, p.18-20, issue #1-4, April-August 1992, heading: Heavenly Books & Hidden Libraries. John Beckwith, *Early Christian and Byzantine Art*, (Penguin Books, 1970 and 1979), p. 206, fig.172, Moses reaches up to grasp the tablets of the law from the hand of God. Original from: The Bible of Leo the Patrician, MS. Reg. Gr. I, fol. 155 verso. Constantinople, c.940. Vatican, Biblioteca Apostolica. Beckwith, *Early Christian & Byzantine Art*, p. 183, fig. 151, p.205, fig. 171, p. 270, fig. 234, the hand of God. Beckwith, *The Art of Constantinople, An Introduction to Byzantine Art 330-1453*, Greenwich, Connecticut: Phaidon Pub. Inc., NY Graphic Society, 1961, p.73, fig.87. AD 920-30, in the Bible of Leo the Patrician, made at Constantinople, Moses receiving the Tables of the Law. Vatican, Reg. gr. I, fol. 155v. Kurt Weitzmann & Herbert L. Kessler, *The Frescoes Of The Dura Synagogue & Christian Art*, Washington D.C.: Dumbarton Oaks Research Library & Collection, 1990, p. 52-55, fig.74, & figs. 43, 74, 75, 77, & 79. The hand of God extends out of heaven in figures 56, 58, 76, 78, 86, & 92. Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, an imprint of Sterling Publishing, 2008), 58.

3905- ANF, 5:515-28, *The Treatises of Cyprian, Treatise XII, Second Book, Heads, 1-30*.

3906- John Lowden, *Illuminated Prophet Books, A Study of Byzantine Manuscripts of the Major and Minor Prophets*, University Park & Lon.: The Pennsylvania State Un. Press, 1988, plate VIII. Vat. gr. 1153, folio 59v, Zechariah. The hand of God extends rays of light towards the prophet. Figure 42. Bodl. Laud. gr. 30A, folio 248v, Jonah. The hand extends towards Jonah who is about to extend his hand towards the hand of God. Figure 45. Bodl. Laud. gr. 30A, folio 257v, Habakkuk. The hand of God extends out of heaven making finger gestures. Figs. 76-89, showing the hand of God extending to numerous Old Testament prophets.

3907- Nigel Morgan, *Early Gothic Manuscripts (II) 1250-1285*, (Lon., Eng.: Harvey Miller, 1988); Gina Pischel, 1978, 1966, *A World History of Art, (2nd revised Edition)*, (NY: Newsweek Books), p. 269, explanation p. 268: "The Hand of God, fresco from St. Clement of Tahull (Museum of Catalan Art, Barcelona)." Some time between the 11th-- 13th centuries. See also: Robert S. Nelson, *The Iconography of Preface and Miniature in the Byzantine Gospel Book*, (NY: NY Un. Press, 1980), fig. 46. "Florence, Bibl. Laur. Plut. VI.32, f. 7v, Moses receiving the law" from the hand of God. Thorpe, *Early Christianity In The Ancient Americas, & Old & New World Parallels*, under

the heading: The Early to Later Christian Symbol of the Hand, Handclasps & Christ's Wounds. And the Parallels With The Hand Symbols of the Ancient Americas.

3908- Bianca Kuhnelt, *From The Earthly To the Heavenly Jerusalem, Representations of the Holy City in Christian Art of the First Millennium*, (Lerlag Herder Freiburg im Breisgau, 1987: Herder, Rom-Freiburg-Wien), fig. 87. Lucca, Public Library, cod. 1275, fol. 12. Both Christ (?) and the Father are reaching out their hands towards each other. Below this scene, people are making different gestures often seen being made by the priests during sacramental rites. Jeanne Villette, *La Résurrection Du Christ, Dans L'Art Chrétien, Du Iie Au Vile Siècle*, (Paris: Henri Laurens, Éditeur, 1957), pl. XXXIX, *Saintes Femmes au tombeau*. Ivoire du Musée de Munich (cl. Giraudon). 4th cent. Christ's right-hand grip with the Father.

3909- Francois Souchal, *Art of the Middle Ages*, (New York: Harry N. Abrams, Inc.), text translated from French by Ronald Millen. CR 1968 in German by Holle Verlag GMBH, Baden-Baden. See p. 196. "Elijah Taken up into Heaven, cast bronze relief on the doors of Sancta Sophia, Novgorod." The hand of God extends to receive Elijah.

3910- Andre Grabar, *Early Christian Art, From the Rise of Christianity to the Death of Theodosius*, NY: Odyssey Press, translated by Stuart Gilbert & James Emmons, fig.214, Coin with the Apotheosis of Constantine. Cabinet des Médailles, Bibliothèque Nationale, Paris. The hand of God extends to receive Constantine into heaven. See also: Lundy, *Monumental Christianity*, p. 99, the coin was "struck after his [Constantine's] death, he is seen translated to heaven in a chariot, the Divine hand reaching out of heaven to receive him."

3911- John Beckwith, *Ivory Carvings in Early Medieval England*, Lon., Eng.: Harvey Miller & Medcalf, 1972, p. 33, fig.33. Ascension. Aethelwold Benedictional, 971-84. Lon., British Museum Add. Ms. 49598, fol. 64b.

3912- Peter Lasko; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xvii, plate 180. Christ, ascending into heaven, the hand of God extends out of heaven to grip, right hand to right wrist of Christ. From the altar frontal from Brodettorp. 1150. Stockholm, Statens Historiska Museet.

3913- W.F. Volbach, text, Max Hirmer photos, *Early Christian Art, The late Roman and Byzantine Empires from the Third to the Seventh Centuries: "THE CRUCIFIXION. LATE 11TH OR EARLY 12TH CENTURY. IVORY. TREASURE OF THE CATHEDRAL OF SAINT-JUST, NARBONNE."* Ascension clasp, & the hand of God.

3914- N&PNF, 4:160-61, Athanasius, *De Decretis or Defence Of The Nicene Definition*, chap. 4:17.

3915- In some cases, the early Christians saw this as a type of baptism. Tertullian, for example, notes & asks how that the Israelites' crossing through the Red Sea could be like unto how they descend down into the font of baptism. Thus, couldn't this be a type of the sacrament of Baptism? "When the people as freedmen escaped the violence of the Egyptian king, by crossing through water that extinguished the king himself, with his forces. That figure is more manifestly fulfilled in the Sacrament of Baptism? The nations are set free from the world by means of water-- from the devil, their old tyrant who is left behind, overwhelmed in the water." (Lundy, *Monumental Christianity*, 380-81).

3916- H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite & Its Bearing On Scripture*, NY: Charles Scribner's Sons, 1885, 256-58.

3917- Isaiah 42:6-7; Psalm 73:23-4; Nibley, *Temple & Cosmos*, 105, 109, 277-9, & fig.49; ANF 10:221, V, The Narrative of Zosimus. *BYU Studies*, 22, Sum. 1982, #3, p.321-2, John Welch.

3918- Some italics added. In numerous examples of Christ's ascension out of hell, at the very moment when he is raising, or lifting up souls out of hell during anastasis (resurrection), often showing Christ, or Adam, doing different hand & wrist grips. Darell Thorpe, *Upon Them Hath The Light Shined*; Kartsonis, *Anastasis, The Making of An Image*; Lowrie, *Art in the early Church*, pl. 100; Schaeffner, *Gothic Painting I*, p.48. An interesting prophecy preserved for us by Justin Martyr & Irenaeus, is from either the 'sayings of Jeremiah,' or Isaiah: "The Lord God remembered His dead people of Israel who lay in the graves; and He descended to preach to them His own salvation." Justin: This prophecy was left out of some of the manuscripts by some of the Jews. While in other copies, the prophecy is still there. ANF, 1:234-5, n.1 on 235, 451, n.4, p.488, 493-4, 506, 510, 532, 560, & 573.

3919- Anthony Rhodes, 1970, *Art Treasures Of Eastern Europe*, pp. 105, 349, figs 90-91. 90: Carolingian Art, School of Reims. HAUTVILLERS. Psalter (Codex aureus purpureus), illustration of Psalm LI (52): Doeg. Mid-9th c. Folio 51 verso, Douce 59, Bodleian Library, Oxford. Miniature painting on vellum, in Bodleian Library photo; For 91: Carolingian Art, School of Reims. HAUTVILLERS. Psalter (Codex aureus purpureus), illustration of Psalm CI (102): Poor Man & 2 Kings appealing to Christ. Mid-9th c. Folio 100 verso, Douce 59, Bodleian Library, Oxford. Miniature painting on vellum, Bodleian Library photo. See also: John Rupert Martin, *The Illustration of The Heavenly Ladder of John Climacus*, (Princeton Un. Press, 1954), 43, fig. 64, Fol. 187v: Tranquillity. Garrett MS 16. Chap. 29. The 29th rung is "tranquillity." In this portion of the Christian manuscript, a hooded monk stands upright on a blue sarcophagus. His wrist is being grasped by the half-figure of Christ who is leaning out from above, as those extending partly out of heaven. At the same time the monks right hand is being grasped to raise him up, the monks left hand is being clutched by a demon who seeks to drag him down. Other demons are clinging to his feet too. In Greek is a passage from Psalm 113:7: "The Lord lifteth up the needy from the earth, and from the dunghill of his passions raiseth up the poor man, him that is humble in heart." This picture is also considered to have "been adapted from the Anastasis— Christ's descent into Hell to raise Adam and other righteous persons of the Old Testament." Thus, the monk was considered a type or figure of Adam being rescued by Christ out of hell.

3920- Joseph Gantner & Marcel Pobe, *Romanesque Art In France*, pl.135, & p.64. Bainton, *The Horizon History of Christianity*, 214-5. Weitzmann, *The Icon*, 170, 225, 282-3, 342-3, etc.; Gilles Quispel Professor, 1979, *The Secret Book of Revelation*, 48; Weitzmann, *Age Of Spirituality*, #438; Swarsenski, *Monuments of Romanesque Art*; Compton, *By Study & Also By Faith*, 1: 611-642; Palms 16:8-10; 17:4-7; 20:6; 24:3-10; 25:4-5; 68:18; Ephesians 4:7-10; Psalm 73:23-4; 89:13; 118:16-21; Psalm 23; Bainton, *Behold the Christ*.

3921- Didron's Icon, Chret. 216; fresco in church of the great Greek convent at Salamis. Lundy, *Monumental Christianity*, 99. The Count Goblet D' Alviella, *The Migration of Symbols*, 26-27.

3922- Docteur Paul Thoby, *Le Crucifix, des Origines au Concile de Trente*, (Bellanger, Nante), Planche XXII, No. 46, Planche XXVI, No. 59, Planche XXVII, No. 63, Planche XXXIII, No. 76, Planche LXXVII, No. 177, Planche XCVIII, No. 217, & 216, Planche CXXIX, No. 278, Planche CLXXXI, No. 375, 376.

3923- P.D. Roo, *History of America Before Columbus*, 1900, 1:205-9; ANF, 3:157-58; ch.7, Tertullian, *An Answer To The Jews*. Isaiah 45:1-3; Tertullian, *Adversus Judaeos*, vol. 2 of *Patrologiae Latin*, 650; Isaiah 13:2.

3924- N&PNF, 5:1 & 8 of *Prolegomena. The Life & Writings of Gregory of Nyssa*.

- 3925- Hislop, *The Two Babylons*, p. 16-18; Clive Gregory, LLB., and other editors, *Great Artist of The Western World*, (New York, London, Sydney: Marshall Cavendish, 1987), p. 39; Paul Carus, *The History of the Devil And The Idea of Evil, From the Earliest Times To The Present Day*, (La Salle, Ill.: Open Court Publishing Company), p. 75-76, 147-50, 190, 472-74, Roland H. Bainton, *Behold The Christ*, p. 202-05. William G. Rusch, *Sources Of Early Christian Thought, The Trinitarian Controversy*, (Philadelphia: Fortress Press, 1980).
- 3926- *The Ante-Nicene Fathers*, vol. 5, p. 120, Gregory of Nyssa Against Eunomius, Book 2:11.
- 3927- Darell Thorpe, *When Our Faith Is Challenged*, (SLC, Utah: R. H. & P.S., unpub. manuscripts, 2 vols, vol. 2, Feb. 9, 1988), 75, 77 & 126; Roland H. Bainton, 1974, *Behold The Christ*. Adolphe Napoleon Didron, *Christian Iconography, The History of Christian Art in the Middle Ages*, (NY: Frederick Ungar Pub. Co., repub. 1965 & 1968, orig. pub. in French, trans. by E. J. Millington, 1st ed. 1851), 54—55; Robert G. Calkins, *Monuments of Medieval Art*, (NY: E. P. Dutton, 1979), 223—25, figure 186; Thorpe, *Early Christianity In The Ancient Americas, & Old & New World Parallels*, (Salt Lake City, Utah: R.H. & P.S., an unpublished research manuscript at this time, about 1991). Metford, *Dictionary of Christian Lore and Legend*, p. 116-17 & 247.
- 3928- G. J. Hoogewerff, *De Noord-Nederlandsche Schilderkunst*, Door ('S-Gravenhage: Martinus Nijhoff, 1936), 30, Afb. 7: Verluchting van het Sacramentarium van Utrecht. Staatsbibliotheek te Berlinjn. Hand extending.
- 3929- Richard Lloyd Anderson's article: *Discovery, The Ancient Practice of Crucifixion*, pub. in *The Ensign*, (SLC, Utah: LDS Church, 7-1975, 32-33. Jehohanan's remains found in one of the tomb-caves which were discovered near Jerusalem in 1968, 1970 in *Israel Exploration Journal*. V. Tzaferis, 1 cent. B.C.-1 cent. A.D.
- 3930- Carl Van Treeck and Aloysius Croft, M.A., *Symbols in the Church*, 1936. Clara Erskine Clement, edited by Katherine E. Conway, *A Handbook Of Christian Symbols And Stories Of The Saints As Illustrated In Art*, (Boston; New York: Houghton Mifflin Company, The Riverside Press Cambridge, 1871, 1881, and 1886). Fredk, WM. Hackwood, F.R.S.L., *Christ Lore (Being the Legends, Traditions, Myths, Symbols, & Superstitions of The Christian Church)*, (London: 1902, republished, Detroit: Gale Research Company, Book Tower, 1969). George Ferguson, *Signs & Symbols In Christian Art*, (New York: Oxford University Press, 1959). Goblet D'Alviella, (The Count), *The Migration of Symbols*, (Westminster, 1894, reproduced by University Books, 1956). Heather Child and Dorothy Colles, 1971, *Christian Symbols Ancient & Modern*, (Charles Scribner's Sons, Great Britain). John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882). *Early Gothic Manuscripts (II) 1250-1285*, by Nigel Morgan, Published by Harvey Miller, London 1988, fig. 37, (Paris, Bibl. Nat., fr. 403. f.8v & 19v (cat. 103). Church Symbolism, by F.R. Webber, 1938, p.335, etc. *Christian Legends*, by George Every, (Library Of The World's Myths & Legends), Pub. by Peter Bedrick Books, N.Y., 1987, p.8. "The Archangel Michael casting Satan out of heaven." Sculpture by Jacob Epstein, Coventry Cathedral. Book *Illumination In The Middle Ages*, Otto Pacht, 1984 Prestel-Verlag Munich, & 1986 English Translation - Harvey Miller, Pub. Oxford Un. Press, pl. XXV. *La Miniature, (Histoire De La Peinture Au Moyen-Age)*, by Louis Reau, Published by Melun Librairie D'Argences, M CM XLVI, pl.39. *The Great Centuries of Painting) Romanesque Painting (From the 11th to the 13th century)*, p. 91, "Apocalyptic Scene. CA 1100, Fresco in the Porch, Saint-Savin- Sur-Gartempe (Vienna)." The Prince of Darkness, p.134, Manuscript illumination from the Pericope Book of Henry II, Germany.) This might also remind us of the other hand grips depicted in some art works that depict Rev. 12.
- 3931- Gabriel Millet, Membre de l' Institut, *Recherches Sur L' Iconographie De L' Évangile, AUX XIVE, XVe ET XVIe SIÈCLES, D'APRÈS LES MONUMENTS DE MISTRA, DE LA MACÉDOINE ET DU MONT-ATHOS, DESSINS DE SOPHIE MILLET, DEUXIÈME ÉDITION*, (Paris, France: ÉDITIONS E. DE BOCCARD, RUE DE MÉDICIS, 1960), 173, fig. 123. *Tétravangile de la Bibliothèque Nationale (Copte 13)*. (Archives Photographiques - Paris). Christ in neck high water, bowing his head, as if being immersed, while the hand of God extends out of heaven, and two angels descend out of heaven with garments. See also fig. 124. *Évangile de Saint-Petersbourg (Petropol. 21 a)*. (Coll. H. Ét.). Christ is in water that flows up to his neck. Two of the three angels, hold garments in their arms. The hand of God extends down over this event from above. Pages 173-215, figures 125-178, showing different types of water levels, versions of baptism, garments, robes, the hand of God extending down out of heaven. John the Baptist laying his hand on Christ's head, demonic forces being crushed and defeated in the waters, like unto descent into hell depictions, plus more.
- 3932- Gabriel Millet, Membre de l' Institut, *Recherches Sur L' Iconographie De L' Évangile, AUX XIVE, XVe ET XVIe SIÈCLES, D'APRÈS LES MONUMENTS DE MISTRA, DE LA MACÉDOINE ET DU MONT-ATHOS, DESSINS DE SOPHIE MILLET, DEUXIÈME ÉDITION*, Paris, France: ÉDITIONS E. DE BOCCARD, RUE DE MÉDICIS, 1960, p.222, fig.186. Copte 13. Hand of God extends out of heaven during Christ's transfiguration.
- 3933- John McManners, Editor, *The Oxford Illustrated History of Christianity*, (Oxford; NY: Oxford Un. Press, 1990), see item #32480, hand of God giving a crown to Constantine.
- 3934- Leonard W. Cowie, *The March Of The Cross*, Great Britain: First Pub. in Great Britain by Weidenfeld & Nicolson LTD. 1962 & in the USA: McGraw-Hill Book Company, Inc., NY, Toronto, & Lon., 1962, p.53, fig.56.
- 3935- Jennifer O'Reilly, Oct. 1972, *Studies in the Iconography of the Virtues and Vices in the Middle Ages*, A Garland Series, Outstanding Thesis in the Fine Arts from British Universities, (NY & Lon.: Garland Publishing, Inc., 1988), art work after p. 338, see also the hand and wrist grasping in the graphics before p. 241, fig. 18b, 256, art works after p. 348, figures 26, 27, p. 356-57, art works after p. 370, fig. 31a & 31b, & p. 391.
- 3936- Peter Lasko; Editors, Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (The Pelican History of Art, Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, pp. Xii, plate 32. Illustration of Psalm 26, c. 820—830, from the book cover of the Prayer of Charles the Bald, c. 850—860. Zürich, Schweizerisches Landesmuseum. David is greet, with a hand shake, at the foot of the stair to a building by a person, perhaps the Lord. Up above, the hand of the Father extends down out of heaven.
- 3937- Walter Oakshott *Classical Inspiration In Medieval Art* NY: Frederick A. Praeger, 1959, pl.69. Carolingian mid 9th c., hand of God extends to give the Law to Moses, the Vivien Bible & the Moutier-Grandval Bible.
- 3938- Robert S. Nelson, *The Iconography of Preface and Miniature in the Byzantine Gospel Book*, (NY: NY Un. Press, 1980), Fig. 46. Florence, Bibl. Laur. Plut. VI.32, f. 7v. Moses receives the law from the hand of God. See also: *Iconographie De L' Art Chrétien par Louis Réau, Tome II Iconographie de la Bible I Ancien Testament*, (Paris, France: 1956), p. 97, fig. 5. *Eglise De Moutiers-Saint-Jean*. Hand of God extends out of heaven. Joachim E. Gaehde, *Carolingian Painting*, (New York: George Braziller, 1976), plate 43, p. 116 & 117. *Bible of San Paolo Fuori Le Mura*, fol. 50 (lxviii)v: Frontispiece to Deuteronomy. (Deut. 1-32). *Die Illustrierten Handschriften Der Burgerbibliothek Bern, Die Vorkarolingischen Und Karolingischen Handschriften*, Otto Homburger. Bern 1962, LII, 119. Cod. 264, Prudentius, Passio Romani, p. 135: Verhör des Märtyers- p. 149: Verurteilung und Tod, ein Engel trägt die personifizierte Seele gen Himmel.

- 3939- Peter Lasko; Editors: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, *The Pelican History of Art*, Penguin Books, 1972, vol. 36, *Ars Sacra: 800-1200*, p. xii, plate 34: Ascension into heaven, right hand thumb of the Father's hand, rests on the first knuckle of Christ's right hand, as they clasp hands. Ivory Panel, c. 830. Vienna, Kunsthistorisches Museum.
- 3940- John Beckwith, *Early Christian & Byzantine Art*, Penguin Books, 1970, 1979, p.206, fig.172. 940, in the Bible of Leo the Patrician, shows the hand of God extending out of heaven to give a tablet to Moses, on which is written the Law. MS. Reg. Gr. I, fol. 155 verso. Constantinople, c. 940. Vatican, Biblioteca Apostolica.
- 3941- John McManners, Editor, *The Oxford Illustrated History of Christianity*, (Oxford; NY: Oxford Un. Press, 1990), 107, hand of God extends out of heaven to crown the Emperor Otto III.
- 3942- Art and Archaeology, *The Arts Throughout the Ages*, vol. 28, #5, November 1929, p. 164-65, the hand of God in a 11th century stone work, at Romsey.
- 3943- Peter Lasko; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra: 800-1200*, p. xv, plate 111, Bronze doors from St. Michael's. 1015. Hildesheim Cathedral. The hand of God.
- 3944- André Maurois, *An Illustrated History of Germany*, London: The Bodley Head, 1965, 1966, translated from French by Stephen Hardman, 52-53. Coronation of Henry II, 1019-29.
- 3945- C. R. Dodwell; Editors: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Baltimore, Victoria, Australia: Penguin Books, 1971), vol. 34, *Painting in Europe 800 to 1200*, p. xv, plate 130. Ripoll: The Valley of Dry Bones, from the Farfa Bible. Mid 11th century. Rome, Biblioteca Apostolica Vaticana. Arm of God extending out of heaven.
- 3946- C. R. Dodwell; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md.; Ringwood, Victoria, Australia: Penguin Books, 1971), vol. 34, *Painting in Europe 800 to 1200*, p. xiv, plate 105. Mont-Saint-Michel: Ascension of the Virgin, from a Sacramentary. 1070/1100. NY, Pierpont Morgan Library. A hand extends down during the ascension of the Virgin who is in a mandorla.
- 3947- C. R. Dodwell; Editors: Nikolaus Pevsner and Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md.; Ringwood, Victoria, Australia: Penguin Books, 1971), vol. 34, *Painting in Europe 800 to 1200*, p. xiv, plate 108. Saint-Ouen, Rouen: St. John, from a Gospels. 1070/1100. London, British Museum. A hand extends through parted curtains.
- 3948- Robert Oertel, *Early Italian Painting to 1400*, (NY & Wash: Frederick a. Praeger, 1966), #94, AMBROGIO LORENZETTI Admission of St. Louis of Toulouse into the Franciscan Order, Siena, San Francesco.
- 3949- Gina Pischel, *A World History of Art*, (New York: Newsweek Books, 1966), 2nd revised edition by Gina Pischel, 1978. Pages 268 & 269. 11th-13th century is the date given for a fresco of the hand of God extending out from the middle of circular designs. Fresco from St. Clement of Tahull, Museum of Catalan Art, Barcelona.
- 3950- F. M. Godfrey, *Christ and the Apostles*, (London: The Studio Limited, 1957), p. 47 & 131, plate 65. Monreale Cathedral, Palermo. In a 12th century mosaic of The Agony in the Garden, an angel descends from heaven reaching out his right hand to Christ, who is reaching out too. Could this be before the clasp?
- 3951- Donald Matthew, *Atlas of Medieval Europe*, (NY; Oxford: Facts on File, 1983, 1984, 1986, 1989), p. 84-85. Hand clasping angelic guide and another with the robe for the ascending soul of a hermit named Guthlac, A.D. 667-714, the hermit saint of Crowland, 12th century ink drawing. 2nd one down on page 85.
- 3952- J. Boudet, Editor, *Jerusalem A History*, (NY: G.P. Putnam's Sons, 1965. Editions Robert Laffont, & 1967 by Paul Hamlyn Ltd). Pentecost (10th-c. Winchester Pontifical, Rouen, France).
- 3953- Peter Lasko, Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, Australia, etc.: Penguin Books, 1972, vol.36, *Ars Sacra: 800-1200*, p. xviii, pl.181. Crucifixion. Ivory panel mounted on the back of a Gospel Book from St Gereon, Cologne, c. 1130-40. Darmstadt, Hessisches Landesmuseum. Hand of God extends down over Christ on the cross.
- 3954- C. R. Dodwell; Editors: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md; Ringwood, Victoria, Australia: Penguin Books, 1971), vol. 34, *Painting In Europe: 800—1200*, p. xviii, plate 211. Liessies: St John, from the Wedric Gospels. 1146. Avesnes, Société Archéologique. The hand of God is seen in two sections.
- 3955- Peter Lasko; Editors: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xvii, plate 180. Christ, ascending(?) into heaven, hand of God extending out of heaven to grip, right hand to right wrist of Christ. Altar frontal from Broddetorp. 1150. Stockholm, Statens Historiska Museet.
- 3956- R. W. Southern, *The Making of the Middle Ages*, (Lon.: The Folio Society, 1998), color plate 16 B, in between p. 192 & 193. Hand symbol on cross, above Christ. From Tirstrup, 1150, c.
- 3957- Eve Borsook, *Messages In Mosaic, The Royal Programmes of Norman Sicily (1130—1187)*, (Oxford: Clarendon Press, 1990), p. 34, plate 18. Palermo, Cappella Palatina: view of apse and sanctuary from nave looking east. 12th century, the Hand of God extending from the celestial regions.
- 3958- Peter Lasko; Editors: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xviii, plate 204. The Cleansing of Naaman in the River Jordan. Enamelled plaque from Saint-Denis Abbey(?), c. 1145—1147. Lon., British Museum. The hand of God blessing.
- 3959- R.W. Southern *The Making of the Middle Ages* Lon.: Folio Soc., 1998 inside cover art, pl.I, before title p.
- 3960- Sir Herbert Read, Dr. Donald E. Strong, Professors David Talbot Rice and Giuseppe Bovini, and G. Zarnecki, Peter Lasko, Dr. George Henderson, *The Book of Art, A Pictorial Encyclopedia of Painting, Drawing, and Sculpture*, (Grolier Inc., 1965), vol.1, *Origins of Western Art*, 132-33, C: The Dormition of the Virgin: from the Winchester Psalter, about 1160. London, B.M., (MS. Cotton Nero C IV, f. 21r.) Angels descending with robes for soul of Virgin Mary. Christ appears with his apostles, at the moment of her death. Hand of God blessing.
- 3961- Jennifer O'Reilly, Oct. 1972, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (NY & London: Garland Pub., Inc., 1988, Thesis submitted to the Un. of Nottingham for the degree of Doctor of Philosophy, Oct. 1972), 240—43, figures 18a and 18b. F.186v of the Bible Moralisée, c. 1240, showing God or the pre-existing Christ, grasping the wrist of Eve to raise her out of Adam's side. Inasmuch as this is also under the crucifixion scene, it is also a type of the hand and wrist grasping that takes place during the harrowing of hell, where Christ raises Adam and Eve out of their graves or out of hades, limbo, & purgatory, etc., with different types of hand and wrist grasps. There is also a part of a manuscript, fig. 18a, that shows God, or the pre-existing Christ, grasping, with his left hand, the right

- wrist of Eve, who has both hands up in praise or the prayer gesture, as she is being pulled out of Adam's side. Below this, is the type of the first, for a small figure, perhaps Eve, is being pulled out of the side of the crucified Christ through hand grasping. Below this, is a marriage scene in which God, like the priests, grasps the wrists of Adam & Eve as if to bring them together in the hand clasp of marriage.
- 3962- John Beckwith, *The Art of Constantinople, An Introduction to Byzantine Art 330–1453*, Greenwich - Connecticut: Phaidon Pub., Distributed by NY Graphic Society, 1961, 136, fig. 178. Early 14th century, Mosaic. Constantinople. Washington, D.C., The Dumbarton Oaks Collection. The hand of God extends over 40 martyrs.
- 3963- Andrew Martindale, 1967, *Gothic Art, From the 12th to 15th Century*, NY: Praeger, 1967, p. 132 & 133, fig. 98. Belleville Breviary from the workshop of Jean Pucelle. About 1323--1326, in a Gothic art piece, lower right-corner, the arm of God extends to grasp the hands of those reaching up to this extending arm's right hand.
- 3964- The Encyclopedia of Visual Art, (London, England: Encyclopaedia Britannica International, LTD.), vol. 6, see: Bartolo di Fredi: The Presentation of Christ in the Temple, A.D., 1390, Louvre, Paris. The Christ-child's hands are about to be clasped by Mary in a similar manner as rites of homage-hand-clasp done between Christian kings, nobles, and knights. The hands are placed together and placed in side the hands of the one, clasping.
- 3965- Gertrude Hartman, *The World We Live In and How It Came To Be*, (NY: The Macmillan Co., 1961), p. 128-29; Fay-Cooper Cole, Ph.D., Sc.D., LL.D., and Harris Gaylord Warren, Ph.D., *An Illustrated Outline History of MANKIND*, (Chicago: Consolidated Book Publishers, CR 1965 by Processing and Books, Inc., CR 1963, 1959, 1955, 1951 by Book Production Industries, Inc.), vol. 1, pp. 215, see art work of Act of Fealty. Both hands are being clasped differently, for they're both separated. See also the art work of the visit of Richard II to his uncle, John of Gaunt, Duke of Lancaster, at his castle at Pleshy. It is a right-hand clasp, similar to how Christ raises Adam out of hades, limbo, & purgatory. See page 287 of vol. 1.
- 3966- Horton and Marie-Hélène Davies, *Holy Days & Holidays, The Medieval Pilgrimage of Compostela*, (London and Toronto: Associated University Press, Lewisburg Bucknell University Press, 1982), art work before title page. From the illuminated manuscript, 13th century, MS. Latin 11560 of Bibliothèque Nationale, Paris. Hand of God extending down out of heaven.
- 3967- Mit Beiträgen von, Gabriele Atanassiu, Mariano d' Alatri, Stanislaw da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt, Franz von Assisi, (Italy: Stuttgart, Zürich: Belser Verlag, 1990), 88, Kruzifix von S. Damiano, 12 Jahrh. Assisi, Santa Chiara. Ascension, showing the moments before the clasp, & the hand of God extending out of heaven. See also p. 88—89.
- 3968- Mit Beiträgen von, Gabriele Atanassiu, Mariano d' Alatri, Stanislaw da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt, Franz von Assisi, (Italy: Stuttgart, Zürich: Belser Verlag, 1990), figs 236-46.
- 3969- Mit Beiträgen von, Gabriele Atanassiu, Mariano d' Alatri, Stanislaw da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt, Franz von Assisi, (Italy: Stuttgart, Zürich: Belser Verlag, 1990), 176—177, Meister der Stichkappen: Allegorie der Armut, um 1320. Assisi, Unterkirche, Gewölbe über dem Hauptaltar. The arms of God extend out of heaven over a wrist grasping marriage ceremony, above which an angel holds a vest or garment.
- 3970- Perle P. Fallon in *Art and Archaeology, The Arts Throughout the Ages*, vol. 32, Oct. 1931, #4, art before p.121, article: What Somebody Whitewashed. Robert Coughlan, & Eds of Time-Life Books, *The World of Michelangelo*, 1475-1564, Alexandria, Virginia: Time-Life Books, 1966, 28, Giotto: Ascension of John the Evangelist, c. 1330, Christ's (?) right hand clasps John's left wrist, while John's left hand is about to grip Christ's left hand reaching out. Another man reaches out to John, numerous people extend from cloud.
- 3971- Horton & Marie-Hélène Davies, *Holy Days & Holidays, The Medieval Pilgrimage of Compostela*, (Lon. & Toronto: Associated Un. Press, Lewisburg Bucknell Un. Press, 1982), 142. Roland H. Bainton, *The Horizon History of Christianity*, (NY: American Publishing Co., Inc., & Harper & Row, Pub. 1964), 214-15.
- 3972- Robert Hughes, *Heaven & Hell in Western Art*, NY: Stein & Day/Publishers, 1968, 236-37.
- 3973- F. E. Halliday, *An Illustrated Cultural History Of England*, (NY: A Studio Book, The Viking Press, 1967-68), 72, Sedilia paintings, Westminster Abbey, early 14th c.
- 3974- Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities*, *Studies in the Iconography of the Virtues and Vices in the Middle Ages*, NY & Lon.: Garland Pub., Inc., 1988, Thesis submitted to the University of Nottingham for the degree of Doctor of Philosophy, Oct. 1972, 177 & 179.
- 3975- Valentin Denis, Professeur à l' Université de Louvain, *Des Catacombes A La Fin Du Xve Siècle*, (Editions Meddens in 1965), Il-Fra Angelico, (Giovanni da Fiesole), vers 1400--1455. La Vierge à l' Enfant avec les saints Jean-Baptiste, Dominique, Francois et Paul (Parme, Galerie Nationale). Bottom portion of art work. 1400--1455, Two monks clasps both of each others' right and left hands, perhaps in respect and greeting(?), or even a ritualistic greeting. Their thumbs rest on each others' pointer fingers' knuckles.
- 3976- The Encyclopedia of Visual Art, Lon., Eng.: Encyclopaedia Britannica International, LTD., vol. 9, p. 695, AD 1446-9, Vecchietta: *The Virgin Receives the Souls of Foundlings*. In this work illustrating a ladder of Paradise, the virgin, helps, by clasping the wrists of infants climbing a ladder to paradise. Fresco in S. Maria della Scala, Siena.
- 3977- Albrecht Durer, Cranach, Holbein, & Bruegel, *Great Artists Of The Western World, The Northern Renaissance*, NY & Lon.: Marshall Cavendish, 1985, Sydney, Reference Ed., 1988.
- 3978- *Treasures From The Kremlin, An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art, New York, May 19-Sept.1979, and Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980*, (Published by Metropolitan Museum of Art, New York, Distributed by Harry N. Abrams, Inc.), 45-46 & 143, pl.13. St. Theodore Stratilates. A.D. 1676. This work was painted for the iconostasis of the Cathedral of the Annunciation in the Moscow Kremlin as the patron-saint icon of Czar Fedor (Theodore) Alexeevich. In 1683, after the czar had died, this work was transferred to the Cathedral of the Archangel Michael. Inv. no. 70, Moscow School, Kremlin workshops, 1676, the artist was Simon Ushakov.
- 3979- A Garland Series, *Outstanding Dissertations in the Fine Arts*, Craig Harbison, *The Last Judgment in 16th Century Northern Europe: A Study of the Relation Between Art & the Reformation*, NY & Lon.: Garland 1976, 375, fig.64. Juan de Valdés Leal's *Finis Gloriarum Mundi*, 1670-72, Seville, Church of Caridad. Christ's hand extends out of heaven with judgment scales.

3980- André Maurois, *An Illustrated History of Germany*, (London: The Bodley Head, 1965, 1966, English translation, translated from French by Stephen Hardman), p. 164. The hand of God extending from out of a cloud, holding a crown. Franze Leopold Schmittner: Maria Theresa, Apostolic 'King' of Hungary. Sovereign is before Pressburg (Hungarian: Posony; Czech: Bratislava). Kings of Hungry consecrated & crowned, in St. Martin's cathedral, then go on horseback to a hill to brandish a sword in 4 directions.

3981- *Jahrbuch Der Berliner Museen, Jahrbuch der Preußischen Kunstsammlungen, Neue Folge*, (Berlin, Germany: Gebr. Mann Verlag, 1977), Neunzehnter Band, 1977, p. 45, fig. 13. Masaccio, Triptych of 1422, (detail), S. Giovenale a Cascia. Hand symbol in the middle of the glove.

3982- John Coulson, Editor, Introduction by C. C. Martindale, S. J., *The Saints, A Concise Biographical Dictionary*, (NY: Hawthorn Books, Inc., 1958, 1960), p. 65, Barnabas, painted by Botticelle, 1444-1510, middle religious leader with glove symbol in middle of the hand, shaped like the mandorla.

3983- *Jahrbuch Der Berliner Museen, Jahrbuch der Preußischen Kunstsammlungen Neue Folge, Zehnter Band - 1968*, (Verlagsort, Berlin: Im Gemeinschaftsverlag G. Grote'sche Verlagsbuchhandlung KG - Gebr. Mann, 1968), 126, Abb. 1. Donatello, Johannes d. T. Venedig, S. Maria dei Frari. Symbol in middle of cleric right gloved hand.

3984- Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988), 135, pl. 23. Dieric Bouts, Paradise, 15th c., Musée des Beaux-Arts, Lille, France. A few hand clasping angelic guides, showing souls clothed in white through paradise. See link that might still work or not.

<https://www.pinterest.com/amicasundstrom/dieric-bouts/> Page 141, pl. 26, Jean Bellegambe, Paradise, C. 1526-30, Part of The Last Judgment panel. Saatliche Museen, East Berlin, hand & wrist clasping angelic guides. Page 187, pl. 34, John Flaxman, The Sea Shall Give up the Dead, (Rev. 20:13). Sarah Morley Memorial, 1784. Gloucester Cathedral, England. Angels descend to help a mother with a child, ascend in the resurrection. On winged angel clasp the hand of the Mother, right hand to right hand. See link that might still work, or not.

https://commons.wikimedia.org/wiki/File:1523_Bellegambe_The_Last_Judgement_anagoria.JPG - <https://satnavandcider.wordpress.com/2012/04/28/gloucester-cathedral-in-a-different-light/> Page 237, pl. 42, William Blake, The Last Judgment, detail. 1806, Stirling Maxwell Collection, Pollock House, Glasgow, Scotland, the hand clasping angels & embracing couples in more legendized later forms. See also: Series, Angels on Earth, (New York: A Guideposts Publication, March-April 1996), cover art, Dance of Angels, p. 14, Fra Angelico's art work, see also p. 7, art work of guardian angel watching over children who are crossing over a river & dangerous worn down bridge. Pages 18-19, modern version of angel hand clasping, right hand to teenage male's left hand, p. 19. See also: Anthony S. Mercatante, *The Facts On File Encyclopedia Of World Mythology And Legend*, (Oxford, New York: Facts On File, 1988), p. 56-57, wood cut of angels taking soul to heaven. Soul's right hand clasping one of the Angel's right, during the soul's ascension. About 14th or 15th cent. See also: Michael Batterberry, *Art of the Early Renaissance*, (Milan Italy: Fratelli Fabbri, 1961- 1964, and 1968), 78-81, 184, fig. 79, The Last Judgment, Fra Angelico, 1420s, Museum of San Marco, Florence. Page 184, Angels & different ones on Christ's right hand of Judgment, take part in a circular dance with the angels, & embrace & clasp hands with some. The circular dance has many holding hands as they take part in a dance in paradise. See also: *Miniatura Fiorentina Del Rinascimento 1440-1525 Un Primo Censimento A cura di Annarosa Garzelli, II Illustration*. Published by Giunta Regionale Toscana La Nuova Italia, 1985, p. 249, fig. 453, Idem, f. 213v., Francesco di Antonio del Chierico. And angel, with right hand raised, clasps with the left, the right hand of a woman on a trail. Below is: Tobias Ex Civitate Tribu. See: Tobit chap. 5-10. Morris Bishop, and the Editors of Horizon Magazine, Editor in Charge, Norman Kotker, *The Horizon Book of the Middle Ages*, (New York: American Heritage Publishing Company, 1968), p. 81, the Heavenly Jerusalem," 13th cent., illumination, with the right hand, an Angelic guide takes John by his left wrist. See also: Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010), p. 39, fig. 3-14. Abraham Falls to the Earth and Is Raised by the angel Yahoel by right hand to left wrist. Above the hand of God extends down a blessing. Page 43, fig. 3-20, Ascent of Abraham and Yahoel, right hand to right wrist clasp. Page 171, fig. 12-6, Yohoel lifts the Fallen Abraham, 14th cent., right hand to left wrist clasp. Also: Gustav Davidson, 1967, *A Dictionary Of Angels, Including the Fallen Angels*, (NY, Lon.: The Free Press, & Collier-Macmillan Limited), 167, Angels Transporting St. Paul to Heaven, by Pouussin. Reproduced from Régamey, *Anges*. One angel lifts Paul up, while another above them all, right hand pointing upwards, left hand clasping Paul's left, the angel's first finger from the thumb, rest in the middle of Paul's palm. Page 244, Fra Angelico, Last Judgment. Page 292, The Book of Tobit, painter Giovanni Botticini 1446-1497, angelic hand clasping guide, left hand to right hand. Page 316, Yahoel from The Apocalypse of Abraham, a Slavonic Church Ms., published in St. Petersburg in 1891, reproduced from a 14th cent., text. Angel's right to Abraham's right wrist. Page 321, Triumph of Death, angels rescue souls from demons, numerous hand, & wrist-grasping examples. Hallenfahrt Christis, in Richard Paul Wulker, *Bibliothek der Angelsächsischen Poesie*, (Leipzig: Wigands, 1897), 3 vols. Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen, numerous examples of angels lifting up by hand & wrist grasping, to rescue souls out of the fires of purgatory, etc. Jude 20-25.

3985- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 26-27.

3986- Macklin's Monumental Brasses, (Including a bibliography and a list of figure brasses remaining in churches in the United Kingdom), re-written by John Page-Phillips, first published in 1969, see 2nd edition 1972, London: George Allen And Unwin LTD., pp. 50 & 53, William Ermyn, rector, 1401, Castle Ashby, Northants. Skulptur Und Grabmal Des Spätmittelalters In Rom Und Italien, Akten Des Kongresses, Scultura E Monumento Sepolcrale Del Tardo Medioevo A Roma E In Italia (Rom, 4--6. Juli 1985), Herausgegeben von Jorg Garms Und Angiola Maria Romanini, Verlag Der Österreichischen Akademie Der Wissenschaften, Wien, 1990, figure 14. See also: Figures 14, 15, Abbs. 5, 15, 27, 32, p. 265, fig. 3, & figures 26-27, 29, p. 272, fig. 33, Abb. 12-13, p. 393, abbs. 1-2, Abb. 3 of Mailand. S. Gottando, Grabmal des Azzo Viseonti, Liegefigur. See also Abbs 9-10, Abb 4, fig. 5. Julian Gardner, *The Tomb And The Tiara, Curial Tomb Sculpture in Rome and Avignon in the Later Middle Ages*, (Oxford: Clarendon Press, 1992), figs. 18-19, 25-6, 66, 74-5, 81-2, 108, 111-12, 125-7, 144, 204, 220, & 224-7. Henry Trivick, 1971, *The Picture Book of Brasses in Gilt*, 5 Royal Opera Arcade Pall Mall London SW 1, John Baker, p. 17, u, soul on garment, 169, 172, 198-99. Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York and London: Garland Publisher Inc., 1976), p. 316, fig. 8 of Martin Schaffner, The Blessed, fragment of a Last Judgment, (Pfullendorf Altar), panel, c. 1500, Freiburg, Diözesanmuseum, (inv. no. Mla/D), the glove symbol is seen on a religious leader who is clasping the wrist of a naked soul about to enter into paradise. Werner R. Deusch *Deutsche Malerei Des Dreizehnten Und Vierzehnten Jahrhunderts, Die Fruhzeit der Tafelmalerei*, Genius Verlag, Berlin, 1940, see 57 Nachfolger Des Theodorich Von Prag um 1375. Antonin Matejcek & Jaroslav Pesina, *Czech Gothic Painting 1350 - 1450*, (Melantrich Praba 1950), see figs. 31, 74, 76, & 80. Stange, *German Painting, XIV--XXI Centuries*, p. 54, lower section, School of Theoderic of Prague, Votive Picture of Ocko Von Vlasim, A.D. 1380, Prague, Gemaldegalerie. John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton University Press, 1954), p. 43, XIV, 64. Fol. 187 v: Tranquillity, Princeton, Univ. Lib. Garrett MS 16; Psalm 113:7, depicting a type of Christ's descent into Hell (p. 43). Betty Willsher and Doreen Hunter, 1978, Stones,

(New York: Taplinger Pub. Co., 1979), pp. 14-15, 16a, & p. 53. Francis Y. Duval & Ivan B. Rigby, 1978, *Early American Gravestone Art In Photographs*, (New York: Dover Pub. Inc.), pp. 124-25. Kenneth Lindley, *Of Graves And Epitaphs*, (London: Hutchinson, 1965), grave marker of Withington, Gloucestershire. *Arte Paleocristiana*, En Espana, Por Pedro de Palol, Ediciones Poligrafa, S. A., pp. 146-151, fig. 88, Sogenannter Auferstehungs - Sarkophag. Krypta von Santa Engracia. Zaragoza. A Lithuanian Cemetery, St. Casimir Lithuanian, Cemetery in Chicago, Illustrated, (Chicago: Lithuanian Photo Library and Loyola, Chicago University Press, 1976), p.65, fig. 15. JCI Metford, *Dictionary of Christian Lore and Legend*, (London: Thames and Hudson, Ltd, 1983), p. 143. Souls ascending a ladder to heaven are greeted by Christ who lifts them up into heaven by grasping their wrist. Greek icon, A.D. 1663. John H. Mundy, *The High Middle Ages 1150-1309*, (London: The Folio Society, 1998), before title page, pl. I, *La Chiesa Militante*: allegory of the Dominican Order. Fresco by Andrea Bonaiuti in Santa Maria Novella, Florence, 1366-8, on the viewers left, a religious leader, clothed in green & white, has on a white glove with a monial symbol in the middle of the hand. These gloves are also called Pontifical gloves, for: "...The back of the glove was always ornamented, sometimes with an embroidered medallion or some other form of needlework, sometimes with a metal disk having on it a representation of the Lamb of God, a cross, the Right Hand of God, Saints etc., the disk being sewn on to the glove, or, at times, the ornamentation was of pearls and precious stones." See link that may, or may not still work. https://en.wikipedia.org/wiki/Episcopal_gloves - or chirothecæ - manicæ - <http://www.newadvent.org/cathen/06589a.htm> -

3987- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the 14th & 15th Centuries*, Lon.: Folio Society, 1998, in between p.230-231, color pl. II.

3988- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub., 2008, 51, 83.

3989- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 198-199, 205, 438-49, notes 317-319, 332, Luke 4:38. Eusebius, *Ecclesiastical History*, 3:115-16, other perspectives, ANF, 2:379, 4:49, 440, Tertullian, 140-230, wrote 2 treatises to his wife, but also wrote that they in the clergy, do not reject marriage, but simply refrain from it, (ANF, 3:294).

3990- Barbara G. Walker, *The Woman's Encyclopedia of Myths & Secrets*, NY: Harper San Francisco 1983, 910.

3991- Bruce L. Shelley, *Church History, In Plain Language*, Nashville, Dallas, Mexico City, etc.: Thomas Nelson, 1995, Updated 2nd ed., 116-123. Christopher Brooke, (photos, Wim Swaan), *Monasteries Of The World, The Rise & Development of the Monastic Tradition*, (Crescent books, 1982, Paul Elek). David Knowles, 1969, *Christian Monasticism*, (NY, Toronto: World University Library, McGraw-Hill Co., reprinted 1972 & 1977). Tudor Pub. Co.). James L. Barker, *Apostasy From the Divine Church*, (SLC., Utah: Deseret News Press, 1960), 501, 523, 757.

3992- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 206, 396, 440, note 335: Frederic W. Farrar, *The Early Days of Christianity*, Lon., Paris, & NY: Cassell, Petter, Galpin & Co., 1882, 2 vols., 1:501.

3993- Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 105.

3994- Barbara G. Walker, *The Woman's Encyclopedia of Myths and Secrets*, (New York, New York: Harper San Francisco, a Division of Harper Collins Publishers, 1983), 910-20. Richard R. Hopkins, *How Greek Philosophy Corrupted the Christian Concept of God*, (USA, Utah: Cedar Fort Inc., 2009).

3995- Stan-Michel Pellistrandi, *The Early Christian Civilization*, (Forni, Geneva: 1978, California, USA: Paradise Found Books, English edition), 190-200, etc. Acts 13:16-50, 15:1-12, 22-39, 16:1-5, 20:17-35, 21:18-31, 23:12-27, Rom. 1:24-32, 2:1-13, chaps. 3-14, etc., 1 Cor. 6:9-18, 7:19, chap.13, 2 Cor.2:17, (2 Pet.2:1-2, Acts 20:29-31). 13:5-11, 1 Tim., 1:5-10, 6:1-16, 2 Tim. 2:16-26, 3:1-7, 4:1-8. Will Durant, *The Story of Civilization*, NY: Simon & Schuster, 1940s-50s, 11 vols, 3: Caesar & Christ, 582-5. ANF, 1:5, 7-9, 11, 13-15, 18, 29, 33, 35, 55, 61, 63, 74, 88-9, 93, etc. ANF 2:235, 243-4, 289-90, 292-5, 310, 339-41, 348, 350, 354-61, 363-71, 374-77, 410-12, 417-22, 426-41, 446, 448, 506, 519, 524, & 538. Rom. 1:16-32, chap. 2, 10:9-21, 13:8-14, 1 Cor. 6:9-20, 7:2-5, Gal. 3:19-29, 4:1-18, chap. 5, 6:2-10, Eph. 2:2-21, 4:11-32, 5:1-18, 6:11-18, Phil. 4:6-8, Col.3:4-25, etc. R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine, (A Discourse Against the early Christians)*, (Oxford: Oxford University Press, 1987), 14-15, Jude 3-8, Daniel C. Peterson, Dr. and Stephen David Ricks, Professor, *Offenders For A Word {How Anti-Mormons Play Word Games to Attack the Latter-day Saints}*, (Salt Lake City, Utah: Aspen Books, 1992), 22-3, see also note 69, & pages 28-41, 32-41, 125-6, 139-49.

3996- Barbara G. Walker, *The Woman's Encyclopedia of Myths and Secrets*, (New York, New York: Harper San Francisco, a Division of Harper Collins Publishers, 1983), 910-20, 1112, note 3 on p. 920: William J. Lederer, & Don D. Jackson, *The Mirages of Marriage*, NY: W. W. Norton & Co., 1968, 163.

3997- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 205, 439-40, end notes 332-333. Cites from A. Cleveland Cox. Also: Newsweek, "A Case for Change," 5-6-2002, p.29.

3998- Roland H. Bainton, *Here I Stand, A Life of Martin Luther*, (Paper back edition, 1950 by Pierce & Smith, & 1978, New American Library for Abingdon Press, Nashville), 293, see also p. 137, 155, 189-201, 209, 247, 252, 260, 286-304, 352. John Dillenberger, (Editor & Introduction), *Martin Luther, Selections From His Writings*, (New York, London, Toronto, Sydney & Auckland: Anchor Books, Doubleday, 1962, Anchor Books Edition, 1951, 1961 ed.), p. 30, 147, 312-13, 326-40, 378, 455-56, 483.

3999- Scott R. Petersen, *Where Have All the Prophets Gone?* Springville, Utah: Cedar Fort 2005, 105, 138, n. 90: Wilhelm Schneemelcher, ed., *New Testament Apocrypha*. 2 vols., Louisville, Ky.: Westminster/ John Knox, 1991, vol. 1, vv. 76-77, 79, 122a, 127, 197-98, 204, 206.

4000- Scott R. Petersen, *Where Have All The Prophets Gone?* Springville, Utah: Cedar Fort, 2005, 105, 138, n.89.

4001- 1 Cor. 15:38-58, Eph. 2:9-21, 5:20-33, 6:1-4, Phil.3:20-21, Col.3:4-21, 1 Tim. 4:1-3, Hand shake symbol-tombstone, Hugh L Mitchell died 12-14-1882. Ute Cemetery Aspen Colorado. Hands Clapsed Friendship or Marriage, Osceola. Perkinsville cemetery Madison County Victorian symbol husband and wife partnership 1845. Perkinsville cemetery, Pioneer Cemeteries Madison County Samuel Wise 1814. Victorian symbol husband and wife partnership in life fellowship in after-life. Grave-stone marker of Thomas FERRIS died May 4, 1883, hand clasp. Victorian Cemetery Symbolism hand clasp on grave stone - Mount Hope Cemetery - Rochester NY. William Edward Nivingsen Hewitt -died 1-26-1910 - drowned Mt White at Waddington. To name just a few in many examples of stone grave markers. Millia Davenport, *The Book of Costume*, (New York: Crown Publishing, Inc., 1948 & 1976), 2 vols., in 1, see: vol.1, p. 214, figs., 595, 598-99, p. 352, fig. 921. Etc. Clifford Davidson, Editor, *The Iconography of Heaven, Early Drama, Art, and Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994). Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988). Jeffrey Burton Russell, *A History of Heaven, The Singing Silence*, (Princeton, New Jersey: Princeton University Press, 1997). Francis Y. Duval & Ivan B. Rigby, *Early American Gravestone Art In Photographs*, (New York: Dover Publishers Inc., 1978). You Tube, Rare Flix, Darell

- Thorpe, documentary, "There is no evidence, that there are no evidences," numerous examples of tomb stones.
- 4002- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 203-5, 402, 439, end notes 330-31: William J. Bennett, ed., *Our Sacred Honor*, 141. Excerpted & reprinted in Geoffrey C. Ward et al., *The Civil War: An Illustrated History*, NY: Alfred A. Knopf, 1990, 82-83.
- 4003- J. J. G. Alexander, *Italian Renaissance Illuminations*, NY: George Braziller 1977, plates 19-20, *BIBLE OF BORSO D'ESTE*. VOLUME I fol. 5v & fol. 6 Book of Genesis, Volume I.
- 4004- Françoise Robin, Docteur ès lettres, *La Cour d' Anjou-Provence, La vie artistique sous le règne de René*, (Picard Editeur, 1985), fig. 124. Ibidem fol. 182: *Mariage d'Emilie et de Palamon*. Shows the religious leader grasping the wrist of the couple to bring their right hands together to make the clasp.
- 4005- The George A. Hearn Collection of Carved Ivories, 1908, 125, fig.97. Triptych. Marriage of Joseph & Mary. Ivory carving. Cleric grasped bride's wrist to join right hands of couple.
- 4006- *Jahrbuch Der Berliner Museen, Jahrbuch der Preußischen Kunstsammlungen Neue Folge, Elfter Band 1969*, (Berlin: Im Gemeinschaftsverlag G. Grote'sche Verlagsbuchhandlung KG - Gebr. Mann), 129, Abb. 49-50. Bible moralisée; Oxford, Bodl. 270 b. fol. 152 und 154. Marriage, cleric grasps both right wrists of a couple, that grip each others' right hands.
- 4007- Ignace Vandevivere, Professor at the Catholic Un. of Louvain, & Catheline Perier-d' Ieteren, Photos by Hugues Boucher, *Renaissance Art In Belgium, Architecture, Monumental Art*, (Brussels: Marc Vokaer Pub. 1973), 81, 86-87. Hal, Church of St. Martin, reredos of Jean Mone. Part of a depiction of the 7 sacraments. Refined Italian style. Right to right wedding-clasp.
- 4008- Roland H. Bainton, *The Horizon History of Christianity*, NY: American Pub. & Harper & Row, 1964, 70-1.
- 4009- J. Boudet, *Jerusalem A History*, NY: G.P.Putnam's Sons 1965 Ed. Robert Laffont 1967 Paul Hamlyn 116-7.
- 4010- Kurt Weitzmann, Editor, *Age of Spirituality, Late Antique & Early Christian Art, 3rd to 7th Century*, (NY: NY Metropolitan Museum of Art, exhibit 11-19-1977 - 2-12 1978), 413, no. 371. Place of origin, unknown, about 300-310 marble of Adam & Eve clasping right hands in marriage. Velletri, Museo Civico, 171. (Reekmans, 1958, 65. *L'union dans le péché*).
- 4011- Kurt Weitzmann, Ed., *Age of Spirituality, Late Antique & Early Christian Art, 3rd to 7th Century*, (NY: The NY Metropolitan Museum of Art, exhibited 11-19-1977 & 2-12-1978, p. 283, fig. 261. 4th c., on a circular work, a couple grasps each others' right wrists in marriage. Above the joined hands is a large wreathed crown, & inscription: VIVATIS IN DEO, a formula used since the days of Clement of Alexandria in Christian wedding ceremonies. Bibliography in *Age of Spirituality*: Morey, 1959, p.72, pl. 36, fig.447; Craven, 1975, p.234, fig.11.
- 4012- David Talbot Rice, *The Art of Byzantium*, (NY: Harry N. Abrams, Inc., 1959), 306, number 73. Silver dish, Byzantium work, a couple clasps each others' right hands in marriage. Leningrad. The Hermitage Museum. The marriage of David. A.D. 610-629. Nicosia. The Archaeological Museum.
- 4013- André Grabar, *The Golden age of JUSTINIAN, From the Death of Theodosius to the Rise of Islam*, (NY: Odyssey Press, 1967; Translated by Stuart Gilbert & James Emmons), 306, fig. 352. Constantinople. Silver Plate of Marriage of David to his bride, making the right hand grip. Museum of Antiquities, Nicosia. 7th or 8th c .AD.
- 4014- Jennifer O'Reilly, 10-1972, A Garland Series, Outstanding Theses in The Fine Arts From British Universities, *Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (New York & London: Garland Pub., Inc., 1988, Thesis submitted to the Un. of Nottingham for the degree of Doctor of Philosophy, Oct. 1972), 240-43, figs. 18a & 18b. F.186v of the Bible Moralisée, c. 1240, showing God or the pre-existing Christ, grasping the wrist of Eve to raise her out of Adam's side. Inasmuch as this is also under the crucifixion scene, it is also a type of the hand & wrist grasping that takes place during the harrowing of hell, where Christ raises Adam & Eve out of their graves or out of hades, limbo, & purgatory, etc., with different types of hand and wrist grasps. There is also a part of a manuscript, fig. 18a, that shows God, or the pre-existing Christ, grasping, with his left hand, the right wrist of Eve, who has both hands up in praise or the prayer gesture, as she is being pulled out of Adam's side. Below this, is the type of the first, for a small figure, perhaps Eve, is being pulled out of the side of the crucified Christ through hand grasping. Below this, is a marriage scene in which God, like the priests, grasps the wrists of Adam & Eve as if to bring them together in the hand clasp of marriage.
- 4015- Jennifer O'Reilly, 1972, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, art prior 241, fig.18b, 256, after p.348, figs 26-27, p.356—57, 370, fig 31a, 31b, p. 391.
- 4016- Jennifer O'Reilly, Oct. 1972, *Studies in the Iconography of the Virtues and Vices in the Middle Ages*, art work before p. 369, fig. 30b, see also p. 369.
- 4017- Jennifer O'Reilly, Oct. 1972, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, graphics after p. 226, fig. 17.
- 4018- Esmond Wright, Gen. Ed., *The Medieval and Renaissance World*, (Hamlyn Pub. Groups Limited, 1969, revised 79), 39. Cleric grasps wrist of bride to join couple's rights in marriage.
- 4019- British Library Series No. 3: *The Benedictines in Britain*, (Great Russell Street, London: The British Library, 1980), 56-57; Muriel Clayton, M.A., *Brass Rubbings, Victoria and Albert Museum, Catalogue of Rubbings of Brasses and Incised Slabs*, (London: Her Majesty's Stationery Office, 1968), plate 6, c. 1380. Sir J. de la Pole and wife, gripping each others' right hands. With the wife's thumb resting on the ring finger's knuckle Chrishall, Essex. Plate 9, Sir J. Harsick and wife, same grip, except this time, the husband's thumb is resting on the wife's knuckle. Southacre, Norfolk. A.D. 1384. Plate 12. R. de Freville and wife, Little Shelford, Cambs. A.D. 1410. In this one, the couple grips each others right hands. Plate 14. J. Hauley and two wives, St. Saviour, Dartmouth. A. D. 1408. Grip made with each others' right hands. Plate 15. Baron Camoys and wife, Troteon, Sussex. A.D. 1419. Right hands gripping. Plate 16. P. Halle and wife, Herne, Kent. A.D. 1430. Right hands grasping. Plate 25. Sir W. Mauntell and wife, Nether Heyford, Northants. A.D. 1487. Right hands clasping. Plate 40. R. Torryington and wife, Gt. Berkhamstead, Herts. A.D. 1356. Right gripping right. Plate 48. G. Coles and two wives, St. Sepulchre, Northampton. The Husband grips each of the two wives' hands with both of his. The one on his right, the grasp is made with the right hands. The one on his left, he grips her left with his left, in a different way than the others mentioned.
- 4020- Jennifer O'Reilly, Oct. 1972, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, graphics after p. 240, figure or plate 18, see both 18a & 18b & p. 391.
- 4021- Miklós Boskovits, *The Thyssen-Bornemisza Collection, Early Italian painting 1290-1470*, Lon.: Sotheby's Pub. 1990, trans. from Italian, Françoise Pouncey Chiarini, Ed., Irene Martin, 110, fig. 6, b. The grasping hand marriage scene of St. Catherine.

- 4022- The Toledo Museum Of Art European Paintings, (The Toledo Mus. of Art, Tol. Ohio., Dist. by Penn. State Un., Press, 1st printing 1976, Designed by Harvey Retzlloff, p.59, & 231, pl.77. "Flemish, Anonymous, Marriage of a Saint". The Marriage of Henry VI. Ca. 1475-1500.
- 4023- Marjorie & C. H. B. Quennell, *Everyday Life In Roman & Anglo-Saxon Times, Including Viking & Norman Times*, (New York: Dorset Press, 1959), p.83-4, fig.68.
- 4024- Nigel Morgan, *Early Gothic Manuscripts (II)* 1250-85, Lon. Harvey Miller, 1988, fig. 107. AD 1250-85, early Gothic Manuscripts, from Hereford, Cathedral Library, o.7. VII, f.109 & f. 156 cat. 119. Bishop grasping wrists of couple, joins their right hands in marriage. Groom's middle finger on middle part of bride's right hand.
- 4025- Jaroslav Folda, *Crusader Manuscript Illumination at Saint-Jean d'Acre, 1275-91*, New Jersey: Princeton Un. Press, 1976, fig. 137. Fol. 264v, Book 22, chap.1. AD 1275-91, in a depiction of Baldwin IV, he gives Sibylle in marriage to Guy de Lusignan by grasping them both by their right wrists to bring their right hands together.
- 4026- Mit Beiträgen von, Gabriele Atanassiu, Mariano d' Alatri, Stanislaw da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt, Franz von Assisi, (Italy; Stuttgart, Zürich: Belsar Verlag, 1990), 176—177. Meister der Stichkappen: Allegorie der Armut, um 1320. Assisi, Unterkirche, Gewölbe über dem Hauptaltar. The arms of God extend out of heaven over a wrist grasping marriage ceremony, above which an angel holds a vest or garment.
- 4027- Nikolaus Pevsner, Editor, *The Pelican History of Art*, Penguin Books, 1955, vol. 9: Lawrence Stone, *Sculpture In Britain, The Middle Ages*, 183, fig. 5. Brass of Sir John & Lady de la Pole, c. 1380. Chrishall, Essex. Sir John & Lady de la Pole, shows them united together, right hands clasped, thumb of lady's right-hand resting on the 3rd finger's knuckle.
- 4028- Brian Murphy, *The World of Weddings*, (NY; Lon. Paddington Press, LTD, 1978), 99. Early 15th cent. in a composition of the wedding ceremony of Philippe d' Artois, Comte d' Eu, and Marie, daughter of Duc de Berry, couple joined together by their right hands, religious leader holds the right wrist of the groom, outside the church.
- 4029- Geoffrey Barraclough, *The Christian World*, NY: Harry N. Abrams, Inc., Publishers, CR 1981 Thames & Hudson Ltd., London, 144. A.D. 1420, in a drawing of a wedding ceremony, the couple is joined together by their right hands, with the help of a man who brings them together by grasping the groom's arm.
- 4030- Pompeo Molmenti, *Venice, Its Individual Growth From the Earliest to the Fall of the Republic*, Chicago: A. C. McClurg & Co.; Lon.: John Murry; Istituto, Italiano: Bergamo, 1906, translated by Horatio F. Brown, vol. 2, part 1, *The Middle Ages*, p.42.
- 4031- John Barton, Joy Law, *The Hollow Crown, The Follies, foibles & faces of the Kings & Queens of England*, NY: The Dial Press, CR Barton, 1962, 88, 89, 96 & 97. In a manuscript drawing, perhaps 15th c., the marriage of Henry VI to Catherine of France, shows them shaking each others' right hands. In a 15th c. illumination manuscript, a portion shows the marriage of Henry VI to Margaret of Anjou, the King sets his left hand on the Queen's right, while her left is on a book, perhaps the bible, as if she is making an oath or vow on the holy book.
- 4032- *The Secular Spirit: Life and Art at the End of the Middle Ages*, (New York: A Dutton Visual Book E. P. Dutton & Company, Inc., with The Metropolitan Museum of Art, 1975), p. 243. A.D. 1448, a scene depicting the Marriage of Count Girart de Roussillon to the daughter of the count of Sens, shows the bishop grasping the right wrist groom, and gently, with his left, the right wrist of the bride, to join the couples right hands together. It is unclear if he is also grasping the wrist of the bride too, but it is possible. Illuminated page in the Roman de Girart de Roussillon, Mons, the south Netherlands, 1448 (Österreichische Nationalbibliothek, Vienna, Ms. 2549); Georges Dogaer, *Flemish Miniature Painting in the 15th and 16th Centuries*, (Amsterdam: B. M. Israël B. V., 1987, translated by Anna E. C. Simoni and others), p. 78, fig. 39. Master of the Girart de Roussillon.
- 4033- Frederick Hartt, *Art, A History of Painting, Sculpture & Architecture*, (NY: Harry N. Abrams, Inc., 1976), 115, fig. 118. AD 1452-1456, in Jean Fouquet's depiction of the Marriage of the Virgin, from the Book of Hours of Étienne Chevalier, the religious leader joins the right hands of the couple, by grasping their wrists. Illumination, Musée Condé, Chantilly, France.
- 4034- Lynn Thorndike, *The History of Medieval Europe*, (Boston, NY, etc: Houghton Mifflin Co., The Riverside Press Cambridge, 1917, 1928, 1945, 1949), 603 & 604, fig. 89.
- 4035- James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005), 31–35, mentions wedding date as Oct. 19, (1469). Gene Gurney, *Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present*, (New York: Crown Publishers, Inc., 1982), 324–26, 351. Bradley Smith, *Spain, A History in Art*, (Garden City, New York: Doubleday & Company, Inc., A Gemini-Smith Inc., not dated), 105, mentions wedding date as 1469.
- 4036- Madeleine Jarry, 1969, *World Tapestry, From Its Origins to the Present*, (New York: G. P. Putnam's Sons, 1968 & 1969; France: Librairie Hachette, 1968, 1969, orig. title: *La Tapisserie*), 78-79. 1475, or 3rd quarter of 15th c., Tournai. On a tapestry, 1 of the 7 sacraments shown is that of the marriage. In this case, the religious leader's left grasps right-wrist of groom, as bride's right grips right hand of groom. Fragments in Metropolitan Museum of Art, Victoria & Albert Museum & in collection of William Burnell, England. Tapestry maybe made by Pasquier Grenier, 1475, who then offered it to the church of Saint-Quentin in Tournai. Metropolitan Museum of Art, gift by J. Pierpont Morgan. *New Catholic Encyclopedia*, vol. 21, p. 809, fig. 2-b.
- 4037- *New Catholic Encyclopedia*, vol. 21, p. 809, figures 2-a & 2-b. Flemish silk work of the seven sacraments, work by Pasquier Grenier, Tournai. AD 1475, fig. 2-b. In some cases, the marriage ceremony is intended to reflect Old Testament types, for there are depictions of God the Father, grasping the wrists of Adam & Eve, before their right hands are joined (see fig. 2-a).
- 4038- *History of the English Speaking Peoples*, vol. 3, p. 780. AD. 1487, on brass, from a Northamptonshire church, is a depiction of an English rite of marriage, showing Sir Maunteel gripping, with his right hand, the right hand of his wife, while she holds up her left hand to perhaps indicate their wedding vows. Rubbing of brass work in Victoria & Albert Museum.
- 4039- Richard I. Abrams & Warner A. Hutchinson, *An Illustrated Life of Jesus, From the National Gallery of Art Collection*, (Nashville: Abingdon, 1982), 16-17, A.D. 1488--1541, Bernaert van Orley's Flemish work of the marriage of the Virgin, shows the couple joining each others' right hands. Samuel H. Kress Collection, 1952.
- 4040- Jan Bialostocki, *The Art of the Renaissance in Eastern Europe*, (Hungary, Bohemia, & Poland), *Wrightsmen Lectures*, NY Un., Institute of Fine Arts, (NY: Cornell Un. Press, C/R 1976, Phaidon Press Lim., Oxford), 8, p.12 & 91, fig. 25.
- 4041- Ernst & Johanna Lehner, *Devils, Demons, Death & Damnation*, (NY: Dover Pictorial Archive Series, Dover Pub., Inc., 1971), 158, fig.224.

- 4042- Clive Gregory LLB., Sue Lyon BA, Editors, Marshall Cavendish, *The Northern Renaissance*, (Marshall Cavendish Publishing & Co., CRMCLXXXV, MCLXXXVIII), p.106, A.D. 1533, a depiction of the Scala/Vasari wedding of Catherine de' Medici to Henry 2nd/Palazzo Vecchio, Florence show the religious leader grasping, with his right hand, the right wrist of the groom. In this case the artist decided to show the moments before the clasp, for the religious leader's left hand is about to grasp the left wrist of the bride to bring them both together. In 1533 Catherine was wed to the Duke of Orleans, who in A.D. 1547 became Henry the 2nd of France.
- 4043- Pompeo Molmenti, Venice, Its Individual Growth From the Earliest to the Fall of the Republic, (Chicago: A. C. McClurg & Co.; Lon.: John Murry; Istituto, Italiano: Bergamo, 1907, translated by Horatio F. Brown), vol. 2, part 1, part 2, *The Golden Age*, p. 197.
- 4044- *Encyclopedia of World Art*, 5, pl.226, imitation of contemporary artists from Renaissance to Baroque styles, imitating Durer's style, with his monogram, marriage ceremony. Cleric grips arm of bride, with 1 hand, & the wrist of groom with other hand to bring their right hands together. Couples' right hand-thumbs rest on each others' 2nd fingers' knuckles.
- 4045- Lillian Eichler, *The Customs of Mankind, With Notes on Modern Etiquette and the Newest Trend in Entertainment*, (New York: Nelson Doubleday, Inc., 1924), 33. An early 19th century interpretation of the Creation, by Thomas Blake, God is grasping, with his right hand, the right hand of Adam, while his left grasps Eve's wrist. Metropolitan Museum of Art.
- 4046- André Maurois, *An Illustrated History of Germany*, Lon.: The Bodley Head, 1965, 66, English trans. from French by Stephen Hardman, 200-201, Olaf Raren, 1787-1839, 1820, Island of Föhr, Germany, painted marriage ceremony, right to right hand clasp, one performing it has right hand on groom's right hand. Hamburg, Staatliche Hochschule für bildende Künste.
- 4047- Diane Warner, *Complete Book of Wedding Vows*, (Franklin Lakes, New Jersey: Career Press, 1996), 28.
- 4048- Jacques Legrand, S.A., *Chronicle of the World*, (Paris: International, 1989), 256.
- 4049- Lucinda Hawksley, *Essential Pre-Raphaelites*, (UK, Queen Street House: Damspey Parr Book, 2000; Parragon CR 1999), introduction: Dr. Juliet Hacking, 48-49 & 186. Walter Howell Deverell, 1827-54, painting entitled: *As You Like It*, of "marriage" right to right hand clasp, thumbs resting on second knuckle down on each right hand. Celia in the guise of a boy, pretending to Officiate at the "marriage" of Orlando & Rosalind.
- 4050- W.G. Thomson, (3rd ed. revised & edited by F.P. & E.S. Thomson), *A History of Tapestry, From the Earliest Times until the Present Day*, (E P Publishing Limited, 1st ed. 1906, this edition 1973), 201. Marriage of Tobit. Right to right hand clasp, thumb on second knuckle. One performing marriage holds bride's wrist.
- 4051- Richard H. Randall Jr., and Diana Buitron, Jeanny Vorys Canby, William R. Johnston, Andrew Oliver, Jr. and Christian Theuerkauff, *Masterpieces of Ivory, From the Walters Art Gallery*, (New York: Christian Theuerkauff, Publishing, Hudson Hills Press, with W. A. G. Baltimore, 1985), p. 318, #483, A. D. 1890's, a Spanish work, carved bone and ivory on wood, shows the marriage of the Virgin, with a right hand grip. Pseudo-Gothic Triptych, ascribed to Francisco Pallas y Puig, A.D. 1859-1926.
- 4052- Eugene Seaich, *Ancient Text & Mormonism*, Murray, Utah: Sounds of Zion, 1983, 78 & 79. The Gospel of Philip, 68:22-26; 70:9-21.
- 4053- Lillian Eichler, *The Customs of Mankind, With Notes on Modern Etiquette & the Newest Trend in Entertainment*, (Garden City, NY: Nelson Doubleday, Inc., 1924), 228 & 231.
- 4054- Lillian Eichler, *The Customs of Mankind, With Notes on Modern Etiquette & the Newest Trend in Entertainment*, (Garden City, NY: Nelson Doubleday, Inc., 1924), 231.
- 4055- Margaret Baker, *Wedding Customs & Folklore*, (Tor., New Jersey: David & Charles, & R & L., 1977), 33. Gimmel ring, 3 sections, 2 right hands that hand clasp in "Courting Days."
- 4056- Fay-Cooper Cole, Ph.D., Sc.D., LL.D., & Harris Gaylord Warren, Ph.D., *An Illustrated Outline History of Mankind*, (Chicago: Consolidated Book Pub., 1951, 1955, 1959, 1963), 1:288, see illustration of the visit of Richard II to his uncle, John of Gaunt, Duke of Lancaster, at his castle at Pleshy. In traditions among the Asian peoples, the clasp & kiss on the hand of the civil leader is seen too (Oliver Beaupré Miller, assisted by Harry Neal Baum, *The Story of Mankind, A Picturesque Tale of Progress*, (Lake Bluff, Illinois: The Book House for Children, Tanglew Oaks Educational System, 1933, 1935, 1949, 1952, 1957, 1963), vol.4, *Explorations, Part 1*, p. 47, illustration of the court of the lordly Genghis Khan, Emperor of All Men, now luxurious with the spoils of Northern China. The long arm of the Emperor is being clasp on his wrist area, while "a conquered foe is kissing his mater's hand in submission. (Miniature in Bibliotheque National, Paris). Page 62, illustration of the court scene of Genghis, in which a noble is bowed down before the tyrant to clasp the right hand of the Emperor with his right, while kissing the top of his the Emperor's hand too. See also: Pamela B. De Vinne, Coordinating Editor, with other Editors, *Webster's Illustrated Encyclopedic Dictionary*, Montreal, Canada: Tormont Publications, Inc., 1990, 929, see "kiss of peace" n. "A ceremonial gesture, as a kiss or handshake, used as a sign of unity and brotherhood among those celebrating and attending the Eucharist." James Harvey Robinson, Ph.D., *Medieval and Modern Times*, Boston; NY; Chicago; Lon.; Atlanta; Dallas; Columbus; San Francisco: Ginn & Co., 1916, 1918, 1919, 103-5, fig.35, ceremony of homage hand grasp. The kiss upon the hand & clasp, have been dramatized in such movies as *Lady Hawk*, one about Joan of Arc & others about the Medieval times too.
- 4057- Pamela B. De Vinne, (with other Editors), *Webster's Illustrated Encyclopedic Dictionary*, (Montreal, Canada: Tormont Publications, Inc., 1990), 929, see "kiss of peace" n.
- 4058- George Frederick Kunz, Ph.D., Sc.D., A.M., *Rings For The Finger, FROM THE EARLIEST KNOWN TIMES TO THE PRESENT, WITH FULL DESCRIPTIONS OF THE ORIGIN, EARLY MAKING, MATERIALS, THE ARCHEOLOGY, HISTORY, FOR AFFECTION, FOR LOVE, FOR ENGAGEMENT, FOR WEDDING, COMMEMORATIVE, MOURNING, ETC.* (New York, New York: Dover Publications, Inc., 1973, originally published in East Washington Square, Philadelphia, Pennsylvania: J. B. Lippincott Company, 1917), 268.
- 4059- George Frederick Kunz, 1917, *Rings For The Finger*, NY: Dover Publications, 1973, 267.
- 4060- Alice K. Turner, *The History of Hell*, (NY; San Diego; London: Harcourt Brace & Company, 1993), 66-67, 72-73, 75, 87, 95, 96, 117, 130; *The Lost Books of the Bible*, (Newfoundland: USA: Alpha House, 1926), 63-90, chapters XII-XIX, especially note chapter xix, verses 1-8, 11-12, chap. xx, verses 1, 11-14; ANF, 8:416-58.
- 4061- Jennifer O'Reilly, Oct. 1972, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, graphics after p. 240, figure or plate 18, see both 18a & 18b & p. 391.

- 4062- Robert L. Wilken, *The Christians As The Romans Saw Them*, (New Haven & London: Yale Un. Press, 1984); W.H.C. Frend, *Martyrdom & Persecution In the Early Church*, (Garden City, New York: Anchor Books Doubleday, 1967); A.S. Garretson, *Primitive Christianity and Early Criticisms*, (Boston: Sherman, French & Company, 1912); Francis Legge, *Forerunners & Rivals Of Christianity, From 330 B.C. to 330 A.D.*, (University Books, 1964), 2 volumes in 1; R. Joseph Hoffmann, *Celsus On The True Doctrine, A Discourse Against The Christians*, (Oxford University Press, 1987); *The Ante-Nicene Fathers*, 4:395—669, Origen Against Celsus, 8 books. *The Ante-Nicene Fathers*, 1:194—270, Justin Martyr's Dialogue With Trypho.
- 4063- ANF, 4:177, 395-99. The Octavius of Minucius Felix, ch. 9: Origen Against Celsus, Book 1, ch.1, 3, 7, etc.
- 4064- Stephen Ernest Benko, *Pagan Rome & The Early Christians*, Bloomington: Indiana Un. Press, 1984, 60.
- 4065- Benko *Pagan Rome & The Early Christians* 65. Compton, By Study & Also by Faith 1:635 n.48 p.633 n.23
- 4066- Benko, *Pagan Rome And The Early Christians*, pp. 126--27. John P. Lundy, *Monumental Christianity, Or The Art and Symbolism of the Primitive Church*, (New York: J W Bouton 707 Broadway, 1882), p. 27; Leonard W. Cowie, *The March of the Cross*, (New York, Toronto; London: McGraw-Hill Book Co., Inc., 1962), p. 20, fig. 26; James L. Barker, *Apostasy from The Divine Church*, (Salt Lake City, Utah, Deseret News Press, Kate Montgomery Barker, 1960), pp. 123—26, chapter 10, Persecutions.
- 4067- TNPf, 7: xxiii—xxvi, p. 147—148, S. Cyril of Jerusalem, *Lectures On the Mysteries*, Lecture 20:5; TNPf, 5:518—24, Gregory of Nyssa, *On The Baptism of Christ*. Darell Thorpe, *The Mystery Behind The Mysteries, Ritualistic Realm Pilgrims In Early to Later Christian Mysteries*, (SLC, Ut: R.H.P.S., Winter 1997, an unpub. research paper for a college class, HIS 190—01 Special Studies. Instructor: Marianne McKnight. Student: Darell Thorpe, Winter quarter, 1997, Salt Lake Community College, Utah).
- 4068- George Frederick Kunz, Ph.D., Sc.D., A.M., *Rings For The Finger, FROM THE EARLIEST KNOWN TIMES TO THE PRESENT, WITH FULL DESCRIPTIONS OF THE ORIGIN, EARLY MAKING, MATERIALS, THE ARCHAEOLOGY, HISTORY, FOR AFFECTION, FOR LOVE, FOR ENGAGEMENT, FOR WEDDING, COMMEMORATIVE, MOURNING, ETC.* (NY, NY: Dover Publications, Inc., 1973, orig. pub. in East Washington Square, Philadelphia, Pennsylvania: J. B. Lippincott Co., 1917), 267. Notes 29 & 30. Isidori, "De ecclesiasticis officiis," lib. ii, cap. v, 12; Migne, "Patrologia Latina," vol. lxxxiii, cols. 783, 784.
- 4069- Julia Jones & Kenneth Ames, *Love Tokens*, Stamford Ct.: Longmeadow Press, Text 1992 by Hidden Treasures, Photos 1992 by Derek Harris, 14.
- 4070- Diane Warner, *Complete Book of Wedding Vows*, (Franklin Lakes, New Jersey: Career Press, 1996), 20.
- 4071- The Walter Art Gallery, *Early Christian and Byzantine Art, An Exhibition held at The Baltimore Museum of Art, April 25—June 22*, (Organized by The Walter Art Gallery), (Baltimore: The Trustees of the Walters Art Gallery, 1947), p. 105, Plate LXV, fig. 508, hand clasping ring, marriage, Byzantine, 6th century.
- 4072- Kurt Weitzmann, Editor, *Age of Spirituality, Late Antique and Early Christian Art, 3rd to 7th Century*, NY: The New York Metropolitan Museum of Art, exhibited Nov. 19, 1977-Feb. 12, 1978, p. 285, fig. 263. Marriage ring, Constantinople (?), 6th-7th century. Virginia Museum of Fine Arts, 66-37-7. See bibliography in *Age of Spirituality*, Craven, 1975, p. 235, fig. 12; Grabar, 1943, I, p. 222; Kantorowicz, 1960, p. 14; Ross, 1968, p. 23, fig. 27. Possible hand clasp of marriage depicted on the ring, with Christ officiating the marriage rite.
- 4073- Anna Ward, John Cherry, Charlotte Gere, Barbara Cartlidge, *Rings Through the Ages*, (Rizzoli International Publishers, Inc., English Edition, 1981), fig. 7, p. 54. A medieval drawing of a ring shows two right hand clasped together with lombardic lettering on the band area.
- 4074- Anna Ward, John Cherry, Charlotte Gere, Barbara Cartlidge, *Rings Through the Ages*, (Rizzoli International Publishers, Inc., English Edition, 1981), pl. 114, p. 60. 12th century, English, a silver ring has two right hands clasped together, symbolizing a sign of faithfulness, especially in love and marriage. The ring, along with many others, was deposited about A.D. 1180, and later found at Lark Hill near Worcester, England, in 1854.
- 4075- Charles Oman, Formerly Keeper of the Department of Metalwork at the Victoria & Albert Museum, *British Rings 800-1914*, (Totowa, New Jersey: Rowman & Littlefield, 1973, first printed in the U.S.A., 1974), fig. A. 13th century Lombardic type, showing two hands which, if together, would clasp.
- 4076- Anna Ward, John Cherry, Charlotte Gere, Barbara Cartlidge, *Rings Through the Ages*, (Rizzoli International Publishers, Inc., English Edition, 1981), p. 67, plate 137, A.D. 14th century, a French right hand clasping ring was found with coins and other things, during a demolition of a house in la rue aux Juifs at Colmar, France, in 1923. Musée de Cluny, Paris, CL 20668.
- 4077- Guido Gregoriotti, *Jewelry Through The Ages*, Hamlyn Pub. Group Limited, 1969; trans. from Italian to Eng. by Helen Lawrence, 166. 14th c., 2 rings connect by joining hands. National Museum of Art, Bucharest.
- 4078- Guido Gregoriotti, *Jewelry Through The Ages*, (NY: American Heritage; translated from Italian into English by Helen Lawrence, CR Hamlyn Publishing Group Limited, 1969), 166. 14th c. hand clasping ring is made up of two rings that connect together to into one when the hands on them are joined together.
- 4079- D. P. Simpson, M.A., In Cassel's Latin Dictionary, (Cassell & Co., 1959), 187. Charlton T. Lewis Ph.D., & Charles Short LL.D., Pro. of Latin, Columbia College, Harper's Latin Dictionary, A New Latin Dictionary Translation of Freund's Latin-German Lexicon, (NY: Columbia College, 1879), 567 & 568, 1017.
- 4080- Millard Meiss, assisted by Sharon Off Dunlap Smith, Elizabeth Home Beatson, *The Limbourgs and Their Contemporaries*, (The Pierpont Morgan Library, 1974), plate volume, pl. 167. Harvard Hannibal Master, ca. 1420, Paris, Bibl. nat., fr. 247, fol.3. In text volume, p. 44. See fig. 196, with footnote 184 of p. 44. French painting, during the time of Jean De Berry, the Father grasps the wrists of Adam and Eve to bring their right hands together to make the grip, know as *junctio dextrarum*, while 2 angels hold the mantle of the Father.
- 4081- Charles Oman, Formerly Keeper of the Department of Metalwork at the Victoria & Albert Museum, *British Rings 800-1914*, Totowa, New Jersey: Rowman & Littlefield, 1973, 1st print USA, 1974, see 54 Love Rings. 15th century, a number of British rings show different types of hand grips on them. One shows right hands clasping, another, thumb rests on the knuckle of the 4th finger; a third ring, two right hands clasp; another, the thumb rests on the third finger's knuckle. 5th is 2 right hands making the clasp. These rings are called "love rings."
- 4082- George Frederick Kunz, Ph.D., Sc. D., A.M., *Rings for the Finger*, p. 220, & hand-clasping-ring drawings.
- 4083- George Frederick Kunz, Ph.D., Sc. D., A.M., *Rings for the Finger*, in between p. 218 & 219.
- 4084- George Frederick Kunz, Ph.D., Sc. D., A.M., *Rings for the Finger*, p. 219.
- 4085- George Frederick Kunz, Ph.D., Sc. D., A.M., *Rings for the Finger*, graphic page after p. 272.
- 4086- George Frederick Kunz, Ph.D., Sc. D., A.M., *Rings for the Finger*, in between p. 218 and 219.

- 4087- DVD collection, The Great Commandments Collection, 20 Features, (Echo Bridge Home Entertainment, 2015), Sacred Classics, disc 2, Martin Luther, black & white film, by Louis De Rochemont, produced by RD-DR Corp., & Lutheran Church Productions & Luther-Film-G.M.B.H. about 1:31:20 into the movie is the enactment of the wedding ceremony between Martin Luther & Katherine von Bora, about 1525. Roland H. Bainton, *Here I Stand, A Life of Martin Luther*, Paper back ed., 1950 by Pierce & Smith, & 1978, New American Library for Abingdon Press, Nashville, 199, 287-93.
- 4088- Anne Ward, John Cherry, Charlotte Gere, Barbara Cartlidge, *Rings Through the Ages*, (English edition, Rizzoli International Publishing Inc., 1981), 59, 101, fig. PL. 211. Gold right hand clasping ring. French or German. Mid 16th century. Reubell Bequest, 1933. Musée des Arts Decoratifs, Paris 31096.
- 4089- Anne Ward, John Cherry, Charlotte Gere, Barbara Cartlidge, *Rings Through the Ages*, (Eng. ed., Rizzoli International Publishing Inc., 1981), 107, pl.221. Early 17th cent, Flemish, multiple band, sometimes used in betrothal rings, 2 separate clasps, right hands. Waddesdon Bequest, cat. #197, British Museum, London.
- 4090- George Frederick Kunz, Ph.D., Sc. D., A.M., *Rings for the Finger*, graphic page before p. 233.
- 4091- Anne Ward, John Cherry, Charlotte Gere, Barbara Cartlidge, *Rings Through the Ages*, (English edition, Rizzoli International Publishing Inc., 1981), 114, plate 245. Gold & a carnelian intaglio. French 1761, from the collection of J. Leturcq. Bt. 1873. Bibliothèque Nationale, Paris, Cabinet des Medailles, K1111 25024C.
- 4092- Carolyn Mordecai, *You are cordially invited to Weddings, Dating & Love Customs of Cultures Worldwide, Including Royalty*, (Phoenix, Arizona: Nittany Publishers, 1999), p. 133.
- 4093- Diane Warner, *Complete Book of Wedding Vows*, Franklin Lakes, New Jersey: Career Press, 1996, 22.
- 4094- *Encyclopedia of World Art*, vol. 5, pl.279. Master of Flémalle, *Marriage of the Virgin*. Panel in Madrid, Prado. Couple's right hands joined together by the religious leader about to wrap a sash around their hands.
- 4095- George Frederick Kunz, *Rings For the Finger, From the Earliest Known Times to the Present, With Full Descriptions of the Origin, Early Making, Materials, The Archaeology, History, For Affection, For Love, For Engagement, For Weddings, Commemorative, Mourning, Etc.*, 1917 J. B. Lippincott. NY: Dover 1973, 218.
- 4096- George Frederick Kunz, Ph.D., Sc. D., A.M., *Rings for the Finger*, p. 218.
- 4097- George Frederick Kunz, Ph.D., Sc. D., A.M., *Rings for the Finger*, graphic p. before 221, top ring.
- 4098- George Frederick Kunz, Ph.D., Sc. D., A.M., *Rings For the Finger*, graphic page before 221.
- 4099- Margaret Baker, *Wedding Customs & Folklore*, Tor., New Jersey: David & Charles, & R & L., 1977, 33.
- 4100- Paolo Muratoff, *La Pittura Bizantina*, Casa Ed. D' arte Valori Plastici, Roma, CXII, Dio Rimprovera Adamo Arte Romanico-Bizantina, Prima metà del XII Sec. Mosaico. S.Marco, Venezia Fot. Alinari. 13th c.
- 4101- Fredinand Seibt, Erich Bachmann, Hilde Bachmann, Gerhard Schmidt, Götz Fehr, Christian Salm, Editor: Erich Bachmann, *Gothic Art in Bohemia*, (Phaidon Press Limited, 1977, originally published as *Gotik in Böhmen*, Phaidon Press Limited, 1969), fig. 80. A.D. 1340, in Gothic art in Bohemia, two marriage scenes those of Joseph to Mary and Sarah and Tobias. In one, a bishop is grasping the wrists of the couple to bring their right hands together. The artist picked the moments before the clasp. In the other, the religious leader grasps the wrist of the bride with his right, the groom's right hand is clasping the bride's right in this case. Each of the brides have their left hands raised as if to signify their wedding vows. *Speculum humanae salvationis* from Weissenau near Lake Constance. Kremsmönster, Monastery Library.
- 4102- History of the English Speaking Peoples, 3:778. 13th-15th c., in some cases, English-speaking people had their Priests bring couples together to perform wedding rites outside the church doors. The priest's right hand raised, (gestural oath of fidelity?), as couple grasps each others' right hands. Bodleian Lib. Filmstrip: Vestments.
- 4103- G. H. Gombrich, *The Story of Art*, Phaidon Press Limited 1950, 1972, 180-81, fig. 159. AD 1434, Jan van Eyck's the betrothal of the Arnolfini, the groom with his left hand holding the bride's right hand, while his right hand is raised up to signify the solemn vow. "The young woman has just put her right hand in Arnolfini's left and his is about to put his own right hand into hers as a solemn token of their union." London, National Gallery.
- 4104- Rosa Maria Letts, *The Renaissance*, (Cambridge University Press, 1981), 36-37.
- 4105- Peter & Linda Murray, *The Art of the Renaissance*, (Thames and Hudson, 1983), 82.
- 4106- Malcom Warner, *Portrait Painting*, (Phaidon Press, 1979), 19.
- 4107- Frederick Hartt, *Art, A History of Painting, Sculpture, & Architecture*, NY: Harry Abrams, 1976, 2: 100-2.
- 4108- Robert Branner, *Manuscript Painting In Paris During the Reign of Saint Louis, A Study of Styles*, (Berkeley; Los Angeles; London, England: University of California Press, CR 1977 by Shirley Prager Branner), fig. 192. Initial for Codex, Book 5 (Lyon, Palais des Arts 43, f. 112. Wedding ceremony, in which the priest's left hand grasps the right clasped hands of the couple. Each couples left hands are raised up as if performing their wedding vows or oaths. According to Frederick Hartt, *Art, a history of painting, sculpture, and architecture*, vol. 2, p. 102. While the couple grasps each others' hand, their other free hands are raised up to make "an oath of fidelity." E. H. Gombrich, *The Story of Art*, (First published in 1950), 180-81, fig. 159.
- 4109- Diane Warner, *Complete Book of Wedding Vows*, New Jersey: Career Press, 1996, 29, 30, 32 & 34.
- 4110- Lillian Eichler, *The Customs of Mankind, With Notes on Modern Etiquette & the Newest Trend in Entertainment*, (NY: Nelson Doubleday, 1924), 230.
- 4111- William Tegg, *The "Knot Tied."* (Singing Tree Press, 1877, 1970), 92-6.
- 4112- Marcus von Wellnitz, *The Catholic Liturgy & the Mormon Temple*, article published in Brigham Young University Studies, (Provo, Utah: BYU Press, 1979), vol. 21, Winter 1981, Number 1, p. 28, notes 135 & 136. Eisenhofer & Lechner, *Liturgy of the Roman Rite*, p. 126; Dalmais, *Eastern Liturgies*, 117 & 120. Mentioning the hand clasp in marriage, and altars, plus the wedding vows, or oaths and the hand clasp over the Gospel book.
- 4113- H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and its bearings on Scripture*, (New York: Charles Scribner's Sons, 1885), 65--71, 74 & 75.
- 4114- R. Joseph Hoffmann, (trans.) *Celsus On The True Doctrine*, (A Discourse Against the early Christians), (Oxford Un. Press, 1987), 57-8. ANF, 4: 403, 408, 410, 413, Against Celsus, bk 1, ch. 39. Bernhard Pick, *The Attack of Celsus on Christianity*, (1911). ARGUMENTS OF CELSUS, PORPHYRY, & THE EMPEROR JULIAN, AGAINST THE CHRISTIANS; EXTRACTS FROM DIODORUS SICULUS, JOSEPHUS, AND TACITUS, RELATING TO THE JEWS. (London: Thomas Rod, 1830), 5-6. Internet Archives: https://archive.org/details/bub_gb_3IAEAAAQAAJ

4115- Dr. Hugu W. Nibley, The Early Christian Church in the Light of Some Newly Discovered Papyri from Egypt, (Provo, Utah: F.A.R.M.S. reprint, Nibley 1985. From a talk given by Dr. Nibley during a Tri-Stake Fireside, Brigham Young University, March 3, 1964). <https://sites.lib.byu.edu/nibley/1964/03/03/the-early-christian-church/> – Audio: <https://sites.lib.byu.edu/nibley/1964/03/03/the-early-christian-church/> – physical resurrection is real. <http://publications.mi.byu.edu/fullscreen/?pub=978> Many doubted Christ's physical resurrection.

4116- Matt.2:4-6, 11, 3:16-17, 12:39-40, 13:53-58, 17:5, 23:34-38, 26:59-67, 27:39-43, Mark 9:7, 14:22, 53-65, 15:37, 44-47, Luke 2:40-52, 9:35, 13:34, 20:19-20, 22:63-71, 24:13-39, 36-46, John 5:39-46, 6:33, 38-40, 44, 51, 62-65, 7:28-33, 8:14-18, 25-29, 52-59, 10:7-36, 14:6-12, chap.17, 18:28-32, 19:1-7, 16-18, 34-37, 20:1-31, Acts 1:9-11, 2:25-36, 3:17-18, 4:1-22, 5:17-42, 6:9-15, 7:37-60, 8:28-37, 9:3-7, 19-27, 10:34-43, 13:27-37, 17:1-5, 26:1-29, 28:23, 2 Tim.3:14-17. Hebrews 1:3, 5:8-9. Exodus 12:46; Num.9:12; Zechariah 12:10; Revelation 1:7. Philip.2:5-11, 3:20-21, Gen.1:26-7, Ephesians 4:7-10; 1 Peter 3:15-22, 4:5-6. Romans 6:9, 1 Cor. 15:12. Ellis T. Rasmussen, (General Director), Reflections on Mormonism, Judaeo-Christian Parallels, (Provo, Utah & BYU, Religious Studies Center, 1978), Papers Delivered at the Religious Studies Center Symposium, BYU, March 10-11, 1978), 155-173, paper by Edmond LaB. Cherbonnier, "In Defense of Anthropomorphism."

4117- Internet search: Deuteronomic Reformation. The Yahwists are said to have removed from the scriptures, any earlier hints to a polytheistic period in earlier Israel's beliefs systems. And eventually enforced their monotheistic views on the scriptures, by tampering with the texts. This is said to have taken place during the time known as the "Deuteronomic Reform" B.C. 620-400. (Ancient Text & Mormonism, by Eugene Seach, 1983, preface iii-iv, etc. The Gods of the Egyptians or Studies in Egyptian Mythology, E.A. Wallis Budge, Vol.2, p.140-2, Methuen & Co., Lon., 1904). Hugu Nibley, Dr. The Collected Works of Hugu Nibley, (Provo & SLC, Utah: FARMS & Deseret Book Co., Vol.1: Old Testament and Related Subjects, (1986). Stephen D. Ricks, & LeGrand L. Barker, Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon, (Salt Lake City, Utah: Eborn Books, 2009), the authors point out how that the Psalms, as a temple text, were rearranged & taken out of order, during post-exile temple era, after Israelites were captive to the Babylonians. The Old Testament was revised by triumphant Yahwists during the "Deuteronomic Reform" (ca. 620-400 B.C.). The Yahwists completely altered the theology of Israel's ancestors to fit the dominating dogma of the time, monotheism. Diane E. Wirth, Weaving Golden Threads, Early Christianity and its Restoration, (SLC, Utah: Eborn Books, 2015), 29-31, 203, n. 25 & 29; William G. Dever, Did God Have a Wife?: Archaeology and Folk Religion in Ancient Israel, (Grand Rapids, Michigan: William B. Eerdmans Pub., Co., 2005), 294-5. Margaret Barker, "The Second Person," The Way, 43/1 (Jan. 2004), 110. Link might, but might not still work: <http://www.theway.org.uk/back/431Barker.pdf> Joseph Fielding McConkie, Sons & Daughters of God, (SLC, Utah: Bookcraft, 1994), 51-119.

4118- Margaret Barker, (research paper), Temple Music, (Temple Studies Group, May 2009), p. 1.

4119- Margaret Barker, (research paper), Temple Music, (Temple Studies Group, May 2009). Stephen D. Ricks, & LeGrand L. Barker, Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon, (Salt Lake City, Utah: Eborn Books, 2009), 47-190, etc.

4120- Kevin L. Barney, Do We Have a Mother in Heaven?, article, or paper, (Calif.: FAIR, 2001), p. 2.

4121- Stephen D. Ricks, & LeGrand L. Barker, Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon, SLC, Utah: Eborn Books, 2009, 47-190, etc.

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4130- Ex.12:5, 11-14, 19:10, 14, 28:2-4, 39-43, chap. 29, 31:10-11, Lev.1:3, 10, 3:1, 6, 4:3, 23, 28, 32, 5:15, 18, 6:6-11, 27, 8:30, 9:2-3, chap. 11, etc.

4131- Psalms 7:8-11, 8:3-4, 18:20-35, 19:7-14, 30:7-12, 31:16-17, 42:2, Ps. 51, 80:3, 7, 19, Ps. 82, 98-99, 109:13-21, 132:9-18, 139:1-4, Proverbs chapters 11-16, especially 16:1-11. Isa. 1:15-20, 3:9-15, 4:4, 41:10-13, 20-24, 42:1-10, 43:24-26, 50:2, 59:1-9, 52:1-13, 17, chap. 61, 64:1-9. Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York, U.S.A., and London, England: Garland Pub. Inc., 1976).

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4133- Isa. 53, Zech. 9:9, 11:12-13, 13:7, Matt. 21:7-13, 26:15-30, Mark 14:10-26, Luke 22:1-48, 23:46, John 12:12-16, 16:25-33, chap. 17, Jer. 7:11, John 6:33-71, 19:32-33, Psalms 22:15-18, 41:9, 34:20, 69:21, 109:2, Amos 8:9, Gothic & Renaissance Art in Nuremberg 1300-1550, (NY: Nuremberg; Munich: The Metropolitan Museum of Art, NY; Germanisches Nationalmuseum, Nuremberg; Prestel-Verlag, Munich, 1986), 120-21, 150-54, 200-1, 346-47. *Das Jenseits im Mittelalter, Himmel Hölle Fegefeuer*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, München. Jennifer Reilly, 10-1972, A Garland Series, Outstanding Thesis in The Fine Arts from British Universities, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, NY & Lon.: Garland 1988, 228-35. Jan Białostocki, *The Art of the Renaissance in Eastern Europe, Hungary, Bohemia, Poland*, (Ithaca, NY: Cornell Un. Press, 1976), fig. 208. 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Creation drama of Christ holding, with his left hand, the left wrist of Adam as if he is thrusting Adam's hand into his side to show him another area where his body will be wounded when he is crucified. Chandler Rathfon Post, *A History of Spanish Painting*, vol. IV-Part 1, *The Hispano-Flemish Style in North-Western Spain*, (Cambridge, Massachusetts: Harvard University Press, 1933, reprinted in NY: Kraus Reprint Co., 1970), p.304, 306, fig. 115. Christ as the Man of Sorrows, displaying his wounds with upraised hands, with 2 angels, 1 on each side. Art work now in the Museum of the Colegiata at Covarrubias. School of Burgos. Pages 306-7, fig. 116; Post, (1950), Vol. 10, *The Early Renaissance in Andalusia*, p.290, fig. 110. Andalusian School, 16th depiction of Christ delaying his wounds during the Mass of St. Gregory. Cathedral, Malaga; Post, (1935), vol. 6, Part 2, *The Valencian School In The Late Middle Ages & Early Renaissance*, p. 362, fig. 150; p. 392, 394, fig. 164; p. 412, 415, fig. 174; p. 422-23, fig. 179; p. 449-50, fig. 190. Showing Christ's visit with his Mother after the ascension out of the underworld. Saint Christopher bearing the Christ-child. The Descent into hell, etc. Metford, *Dictionary of Christian Lore & Legend*, p. 166-67, Man of sorrows. Brian De Breffny & George Mott, *The Churches & Abbeys of Ireland*, (New York: W. W. Norton, & Co., CR 1976 Thames & Hudson LTD., London), p.87, tomb-niche at Strade, Co. Mayo. About the 13th-14th c. In the north wall of the Dominican friary a tomb has an engraving of 4 people on it. One is of Christ with both hands raised up as he displays his wounds. For additional depictions of the risen Lord displaying his wounds, while making different types of gestures, etc., see: Martin Davies, *The Early Italian Schools, Before 1400*, (National Gallery Catalogues), revised by Dillian Gordan, (Lon.: CR by the National Gallery 1988), see pl. 52, Master of the Blessed

Clare, Vision of the Blessed Clare of Rimini (No. 6503); Albert C. Barnes & Violette De Mazia, *The French Primitives & Their Forms (From their Origin to the End of the 15th Century)*, (Merion, P.A., USA: Barnes Foundation Press, 1931), p. 271; *Gothic & Renaissance Art in Nuremberg 1300-1550* by the Metropolitan Museum of Art, (NY & Germanisches Nationalmuseum, Nuremberg, CR 1986, Philippe de Montebello, Director), p. 151, fig. 28, Master of the Bamberg Altarpiece, showing Christ as the man of sorrows, has his left hand raised, while his right arm is down & is extended out, he is being embraced by the Virgin Mary. John Pope-Hennessy, *Italian Renaissance Sculpture*, (Lon.: Phaidon Press, 1958), fig. 81, Verrocchio: Christ displays his wounds, detail in fig. 57, San Michele, Florence; Otto Pacht, *Book Illumination In The Middle Ages*, p. 34-35, figs. 32-33; Roger Hinks, *Carolingian Art (A study of early Medieval painting & sculpture in Western Europe)*, (Ann Arbor Paperbacks 1962, The Un. of Michigan Press), p. 167, fig. a & b. XVI; Peter Brown, *Society & The Holy In Late Antiquity*, (Berkeley & Los Angeles: Un. of Calif. Press, 1982, p. 258, & note 30, 10th c., depiction of gestures made during the mass. Brian De Breffny and George Mott, *The Churches & Abbeys of Ireland*, (NY: W. W. Norton, & Co., 1976, Thames & Hudson LTD., Lon.), p. 87, tomb-niche at Strade, Co. Mayo. About the 13-14 centuries A.D. In the north wall of the Dominican friary a tomb th has an engraving of 4 people on it. One is of Christ with both hands raised up as he displays his wounds. Martin Davies, revised by Dillian Gordan, *The Early Italian Schools (Before 1400)*, (National Gallery Catalogues), (Lon.: National Gallery, 1988), pl. 52, Master of the Blessed Clare, Vision of the Blessed Clare of Rimini (No. 6503); Albert C. Barnes & Violette De Mazia, *The French Primitives & Their Forms (From their Origin to the End of the 15th Century)*, (Merion, P.A., U.S.A.: Barnes Foundation Press, 1931), p. 271; *Gothic & Renaissance Art in Nuremberg 1300-1550* by the Metropolitan Museum of Art, N.Y., & Germanisches Nationalmuseum, Nuremberg, CR 1986 Philippe de Montebello, Director, see p. 151, fig. 28, Master of the Bamberg Altarpiece, showing Christ as the man of sorrows, has his left hand raised, while his right arm is down and is extended out, he is being embraced by the Virgin Mary. John Pope-Hennessy, *Italian Renaissance Sculpture*, (Lon.: Phaidon Press, 1958), fig. 81, Verrocchio: Christ displays his wounds, detail fig. 57, San Michele, Florence. Otto Pacht, *Book Illumination In The Middle Ages*, p. 34-5, figs. 32-33; Roger Hinks, *Carolingian Art, A study of early Medieval painting and sculpture in Western Europe*, (Ann Arbor Paperbacks 1962, The Un. of Michigan Press), p. 167, fig. a & b. XVI, Ivory panels with liturgical scenes, for a 10th century depiction of the celebration of the mass which depicts a number of people around the altar making different gestures, some of which are the same, if not similar to the gestures of Christ when he displays his wounds during post-resurrection visitations. The sign of the cross was also said to be a "sacramental gesture" plus a rites of passage gesture, which traditions say, Adam use to pass by the angel who guards the gates to paradise, after He and a host of others had been rescued by Christ out of hell. Christ showed them these rites of passage hand clasp, and the sign of the cross for this very reason. (Peter Brown, *Society & The Holy In Late Antiquity*, (Berkeley & Los Angeles, Calif.: Un. of Calif. Press, 1982), p. 258, & note 30, see G. Millet, *Les Iconoclastes et la Croix. A propos d'une inscription de Cappadoce*. *Bulletin de correspondance hellénique* XXXIV (1910): 96-109. *The Lost Books of the Bible & the Forgotten Books of Eden*, 86-88. DVD commentaries on: *Prophecies of the Passion*, (A La Mirada Films Presentation, 2005). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, & Drama*, (Ithaca & Lon.: Cornell Un. Press, 1985). *Psa. 28:2, 61:8, 73:23-24, 88:9-10, 116:18, 119:48, 134:2*, Google image: orants in early Christian art works. Kenneth Clark, *Civilisation, A Personal View*, (New York and Evanston: Harper & Row, 1969), p. 48, fig. 35, p. 29-30, fig. 21. Gestures being made during masses. Also numerous examples of orants in: *Emile Male, L'Art Religieux, De La Tin Du Moyen Age, En France*, (Paris: Librairie Armand Colin, 1931). *Male, Religious Art in France, the Twelfth Century*, (Princeton: Princeton University Press, 1978), *Bollingen Series XC. I. Male, 1986, Religious Art In France, The Late Middle Ages*, (Princeton: Bollingen Series, Princeton Un. Press). *L'Art Religieux Du XIIe Siecle En France*, (Paris: Librairie Armand Colin, 1922). *The Gothic Image, Religious Art in France of the Thirteenth Century*, (New York: Cathedral Library, Harper Torchbooks, Harper & Brothers Publishers, 1913, 1958 ed., first published 1913, this ed., from the 3rd French ed., arranged by E. P. Dutton & Co., originally published under title: *Religious Art in France of the Thirteenth Century, A Study in Mediaeval Iconography and its Sources of Inspiration*. 4134- *Isa. 59:1-9, 17, Eph. 4:22-32, 5:1-27, 6:11-32, 1 Pet. 3:2-11, Rev. 19:8, Rom. 13:12, Matt. 22:1-13, 1 John 3:1-11, 2 Pet. 1:3-14, 1 Tim. 3:16, Col. 1:10-29, 2:8-23, 3:4-16, Phil. 3:10-21, 1 Cor. 6:9-11, 14-20, 11:23-27, 12:12-27, 15:34-57, 2 Cor. 4:4-18, chap. 5, Rom. 6:3-23, chap. 8, 9:4-5, 12:1-5, 14:8-14.*

4135- Scott R. Petersen, *Where Have All the Prophets Gone?* (Springville, Utah: CFI 2005), 99-101, 138, n. 70: Shepherd of Hermas, Sim. 9, in *Apostolic Fathers*, 2:217-97, clothed in white garments, good, clothed in black not good, representing negative & positive traits. *Rev. 3:3-18*, the body not clothed in good works, found naked & shamed, (*Rev. 16:15, Job 8:22*), in contrast, the fine linen, white garments represent the righteousness of the saints, (*Job. 29:14, Isa. 11:5, 61:1-3, 8-10, Psa. 132:9 & 16, Ezk. 42:14, 44:13-19, Rev. 19:8, 14*). Those who don't repent remain filthy, (*Rev. 22:11-12*). Need to be cleansed in Christ (the sacrificial lamb's blood, type of Christ's atonement), garments whitened, cleaned from the spots of sin. *Psa. 51:2, 7-19, Job 11:13-20, 15:7-16*, (New Revised Standard version, Anglicized edition: Are you the first born of the human race? Were you brought before the hills? Have listened in the council of gods?) *Jude 12, 21-24, Rev. 1:5, 7:14-17. Blake Ostler, "Clothed Upon: A Unique Aspect of Christian Antiquity," in BYU Studies, Winter 1982, p. 31-45. Darell Thorpe, The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom], October 1993, an unpublished research paper and file. Thorpe, The Armor of Gods (Protective Skins or Garments in History & Color Symbolism), (Kindle Edition, 2012).*

4136- Oscar G. Brockett, *History of the Theatre*, (Boston, London, Sydney & Toronto: Allyn & Bacon, Inc., 1968, 1974, 1977, 1982, 4th ed.), 108, 116. 3rd ed., 1968, p. 91, 97-98, 103-103. Ethelwold, Bishop of Winchester, *The Monastic Agreement of the Monks & Nuns of the English Nation*, trans., Barbara Spear. The complete work can be read in a translation made by Dom Thomas Symons, pub., by Oxford Un. Press, 1953).

4137- *The Nicene & Post-Nicene Fathers*, vol. 13. p. 3 Ep. 6; Vol. 10, p. 321-3, chap. 6-7; *Library of Fathers*, Vol. 2, pp. 260-66, Lec. xix-xx.

4138- ANF, 2:231, Clement of Alexandria, *The Instructor*, book 1, chapter 9.

4139- *Jude 12, 21-24, Rev. 1:5, 7:14-17. Blake Ostler, "Clothed Upon: A Unique Aspect of Christian Antiquity," in BYU Studies, Winter 1982, p. 31-45. Darell Thorpe, The Garments Of The 1st & 2nd Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom], October 1993, an unpublished research paper and file. Thorpe, The Armor of Gods (Protective Skins or Garments in History & Color Symbolism), (Kindle Ed., 2012).*

4140- *Malachi 3:2, Isaiah 1:16-18, 63:1-6, Rev. 19:7-16, Exodus 12:5, 21; Leviticus 14:10; 23:12. Ex. 12:3- 17; Isa. 53:1-12; John 1:29, 36, Acts 8:32-35; 1 Pet. 18-20; Rev. 5:12-13, 7:13-17, 13:8, 21:9-27, 22:3. There are many art works that show below Christ on the cross, different ones washing their garments or clothing in the stream of Christ's blood that flows down from Christ crucified. See: Byzantine and Russian Painting, Kostas Papaioannou, Trans. by Janet Sondheimer, Pub. by Funk & Wagnalls, N.Y., p. 82-3, & 9 0 -1; Christ Lore, Being the Legends Traditions Myths Symbols Customs & Superstitutions of The Christian Church, by Fredk. WM. Hackwood, F.R.S.L., Pub. in Lon. 1902, Elliot Stock, repub. by Gale Research Co. Book Tower, Detroit, 1969, p. 117, "Washing in the*

Blood of Christ. From an old Florentine tract in defense of Savonarola." And: The Encyclopedia Of Visual Art, Biographical Dictionary of Artists, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol.6, p.32.) At the foot of the cross, is a skull, which may perhaps be a traditional symbol for the tradition of Adam's grave. The first man, Adam's remains washed by drops of blood from the cross, by Christ's atonement, 1 Cor.15:12-54, & Christ's victory over death in the descent & resurrection (Eph.4:7-10, 1 Pet.3:15-22). See also: Ivory Carvings In Early Medieval England, by John Beckwith, 1972, Harvey Miller & Medcalf, p.84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria and Albert Museum [Cat. 88]. Another skull is depicted here at the foot of the cross. Washing clothing in blood types is mentioned in Genesis 49:11-12, in the King James Version, "washed his garments in wine; and his clothes in the blood of grapes". Which reminds us of Christ trampling in the wine press alone, where they would crush grapes, the fluid would flow down into containers. This was a type of Christ's working out the atonement alone. In some art works, Christ is in the wine press, while people wash their garments in the stream of blood color grape fluid flowing from Christ's work to crush and trample the juice from the grapes. Rev. 14:19-20; Isaiah 63:3, Karen Boren and Teri Williams, Messiah of the Winepress: Christ & the Red Heifer, (Beit Parah Pub., 2002). The Catecheses by Saint John Chrysostom, bishop. <http://liturgyhours.wordpress.com/>). The Forgotten Books of Eden, The First Book of Adam & Eve, 28-42, 68-74. Rev.7:13-15, Isa.1:15-20. Archaeological Discoveries, (Relative to the Judaeo-Christians), Historical Survey by Ignazio Mancini, O.F.M., Pub. Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, 165-70, & fig.39, p.166, Adam under Calvary, medieval miniature of Valenciennes, (from LTS 1965, p. 278). Darell Thorpe, The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom], October 1993, an unpublished research paper and file. Thorpe, The Christ In Santa Unmasked [How Modern Traditions & Legends About Santa Can Be Traced Back To The Early Christian Doctrine That Christ Went to Other Nations Around The World]. (CR 1994, revised December 1995). Thorpe, Christ's Pilgrimage Unto the Ends of the Earth (1996). Jesus Christ, The World Wide Wounded Wanderer, (CR 1992, 1998, Revised 2011, 2ND Ed. 2013, First illustrated Edition, 3rd Text, 12-12-2013). Ellis T. Rasmussen, (General Director), Reflections on Mormonism, Judaeo-Christian Parallels, (Provo, Utah & BYU, Religious Studies Center, 1978), Papers Delivered at the Religious Studies Center Symposium, BYU, March 10-11, 1978), 99-137, 155-173, paper by Edmond LaB. Cherbonnier, In Defense of Anthropomorphism, & paper by James H. Charlesworth, Messianism in the Pseudepigrapha and the Book of Mormon.

4141- Isa. 59:1-18, 61:1-3, 10, 63:1-3, 11-13, Psa. 132:9, Ezk.44:17, Rev.3:3, 7:13-14, 19:7-9, Heb. chap. 1, 9:3-28, c.10, Jude 6-25. Willis Barnstone, (Editor), The Other Bible, (San Fran., Calif.: Harper & Row, 1984, 2005), 87-100, 290-298, 308-313. Willis Barnstone & Marvin Meyer, (Editors), The Gnostic Bible, Gnostic Texts of Mystical Wisdom from the Ancient and Medieval Worlds, (Boston & London: Shambhala, 2003, 2009, Revised Edition, to include the Gospel of Judas), 277- 318, 406-414. Jeffrey M. Bradshaw, Temple Themes In The Book of Moses, (Salt Lake City, Utah: Eborn Publishing, 2010). Stephen D. Ricks, & LeGrand L. Barker, Who Shall Ascend Into The Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon, SLC, Utah: Eborn Books, 2009, 36, 47-458. Huge Nibley, collected works vol. 16: The Message of the Joseph Smith Papyri, An Egyptian Endowment, (Provo & SLC, Utah: FARMS, & Deseret Book Co., 2005, 2nd ed.), 456-532. Gregory of Nyssa, On the Baptism of Christ, <http://www.newadvent.org/fathers/2910.htm> Cyril of Jerusalem, Lectures on the Mysteries, <https://archive.org/details/CyrilCatLects01> - <http://www.ccel.org/ccel/schaff/npnf207.ii.xiii.html> Jeffrey M. Bradshaw, Temple Themes In The Book of Moses, (Salt Lake City, Utah: Eborn Publishing, 2010), 17-22, 26-59, 63, 67, 77-89, 115-19, 122-26, 149-57, 171, 188-92. William J. Hamblin, "Aspects of an Early Christian Initiation Ritual." Blake Ostler, "Clothed Upon: A Unique Aspect of Christian Antiquity," in BYU Studies, Winter 1982, p. 31-45. <http://ica.themorgan.org/manuscript/page/30/77118> - Morgan Lib. & Museum, NY, Medieval & Renaissance Manuscripts, Book of Hours, Paris France, 1485-90, MS M.231 fol. 137r. <http://medieval.tumblr.com/post/1043075716/this-is-just-right-out-rhea137-making-visible> - <http://perpetuummobile.tumblr.com/page/4> - Annunciation, where a naked spirit baby of Christ descends down to Mary. Ensoulment. As to when the spirit enters the body. http://www.sites.hps.cam.ac.uk/visibleembryos/sl_3.html Darell Thorpe, The Garments Of The First And Second Adam: [The Symbolical Meanings Of Garments In Early To Later Christendom], October 1993, an unpublished research paper and file. Thorpe, The Armor of Gods (Protective Skins or Garments in History & Color Symbolism), (Kindle Edition, 2012). 1 Esdras 1:1, 4:42-44, 5:56, Leviticus. Joseph Fielding McConkie, Sons & Daughters of God, (SLC, Utah: Bookcraft, 1994), 84-119. Margaret Barker, (research paper), Temple Music, (Temple Studies Group, May 2009). J. Eugene Seaich, Ancient Texts and Mormonism, (Murray, Utah: Sounds of Zion, 1983). Seaich, The Heavenly Council, Mysteries and Sacred Ordinances, (unpublished research paper). 1 Chron. 28:18, 2 Chron. 3:14, temple-veil.

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4143- Joseph Fielding McConkie, Sons & Daughters of God, (SLC, Utah: Bookcraft, 1994), 74, 217, n.12, Edwin Hatch, The Influence of Greek Ideas on Christianity, 1890 reprint, Gloucester, Mass.: Peter Smith, 1970, 244-45.

4144- Joseph Fielding McConkie, Sons & Daughters of God, (SLC, Utah: Bookcraft, 1994), 71, 77-78.

4145- James L. Barker, Apostasy From the Divine Church, SLC, Utah: Deseret News Press, 1960, 224-232. Richard R. Hopkins, How Greek Philosophy Corrupted the Christian Concept of God, (USA, Utah: Cedar Fort Inc., 2009). Mark E. Petersen, The Unknown God, (SLC, Utah: Bookcraft, 1978), 37-50.

4146- Mark E. Petersen, The Unknown God, (SLC, Utah: Bookcraft, 1978), 3-4, 15-40. Joseph Fielding McConkie, Sons & Daughters of God, (SLC, Utah: Bookcraft, 1994), 115-16, 221, notes 21-23, p. 240: Edmond LaB Cherbonnier, "In Defense of Anthropomorphism," In Reflections on Mormonism: Judaeo-Christian Parallels, ed. By Truman G. Madsen, p. 155-73, (Provo, Ut.: Religious Studies Center, BYU, 1978), p. 191-95.

4147- Did the earliest anti-Christians amongst the Jews also know, & rejected the earliest Christians' beliefs in deification? Perfection? They did have different ones going around keeping track of Christ's sayings, so they could find faults with his teachings. Doing so, because they perceived him to be just the "carpenter's son," but also that he was possessed with a devil, & thus couldn't be "the son of God," or another "god," especially a man-god, or God in the form of a man. They rejected that idea, & thus accused him of being a drunk, & his miracles, sometimes, even before their eyes, as being done by the power of the devil, or because he & John the Baptist, were possessed of a devil. (Matt.11:4-6, 18-19 (Christ a drunk?), 12:22-45, 13:54-58, 22:15-22, 57-68, 26:21, Mark 14:57-68, Luke

11:53-54, 19:22, 20:20, John 2:18-22, 6:26-69, 10:31-42, 15:18-20, Acts 2:1-15, 6:8-15). Thus, did the early anti-Christians know about the earliest Christian teachings about deification, how that they believed, that upon being repentant, cleansed of sins, & developing Christ like traits, & perfected too, that they could become like Christ, & become Gods & Goddesses? Celsus, who cites the Jewish critics who wrote against the early Christians, notes how the early Christians talk of becoming perfect. So if he got the rejected concept from earlier Jewish critics, did they also know about the doctrine of deification too? They certainly rejected Christ for being a god-maker, (John 10:23-39). Matthew 5:48, John 17:20-23; Matthew 13:43. R. Joseph Hoffmann, *Celsus On The True Doctrine, A Discourse Against the Christians*, translated by Hoffmann, (Oxford Un. Press, 1987), 18, 58-9; 73-4, & *The Ante-Nicene Fathers*, 4, Origen Against Celsus, p. 423-8, 439, 475, 486-88, 509, 547, 550-1, 563, 593-4, 646-7, 658, especially book 3 chap. iv-lx. See: *Christianity & Classical Culture*, by Charles Norris Cochrane, 1st Pub. by Clarendon Press 1940, Paper back ed. Oxford Un. Press in 1957, p.266-7, deification an old worn out myth, believed by the pagans & Romans, who believed their Caesars to be god-men. Will Durant, *The Story of Civilization*, (NY: Simon & Schuster, 1940s-1950s), 11 vols., 3: Caesar & Christ, (1944), p.226-7, 256, 260, 266, 269, 274, 280, 291-2, 309, 388, 430, 432, 523, 623, 640-1, 646, "deification" p.716.

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4149- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 34, 410, notes 40-41: *The Ante-Nicene Fathers*, 3:197, 237, 649, Tertullian, 140-230 A.D.

4150- Bart D. Ehrman, *The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament*, (New York, Oxford: Oxford Un. Press, 1993), 14, 19-46, 181-261.

4151- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 35-36, 396, 410, notes 43-44: Kent P. Jackson, *From Apostasy to Restoration*, SLC, Utah: Deseret Book 1996, 15. Frederic W. Farrar, *The Early Days of Christianity*, (Lon., Paris & NY: Cassell, Petter, Galpin & Co., 1882), 2 vols., 1:208.

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4153- Joseph Fielding McConkie, *Sons & Daughters of God*, (SLC, Utah: Bookcraft, 1994), 95, n.22 on p. 220, & p. 247 of bib.: Catherine M. Thomas, (Thomas, M. Catherine), "The Influence of Asceticism on the Rise of Christian Text, Doctrine, and Practice in the First Two Centuries." (Provo, Utah: BYU, 1989), Ph.D., diss., p. 107, chap.3.

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University Press, 1959). Heather Child and Dorothy Colles, 1971, *Christian Symbols Ancient & Modern*, (Charles Scribner's Sons, Great Britain).

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4183- Joseph Fielding McConkie, *Sons & Daughters of God*, SLC, Utah: Bookcraft, 1994, 165-66.

4184- Matt. chaps. 5-7, 13:10-15, 19:4-6, 11:28-46, Mark 3:22-27 Christ casting out devils, was likened unto him entering the Devil's house to hand & wrist-grasp, those resurrected, rescued & set free from the Devil's prison-house, thus, a house divided against itself, can't stand. (Houses joined, garment imagery, those who opposed Paul, didn't joined the church, he shook his raiment, symbolic that he shook their sins & blood from his garments, & that their blood was upon their own heads for rejecting the gospel message, Acts 18:6-8). The unity type being that if a kingdom (be it the devil's or Christ's) is divided, because in the case of Christ's kingdom, the people don't keep his sayings, or commandments, because they have built their house upon the sand, rather than a firm foundation, such divisions will cause their house to fall. That's the building imagery here in these passages, (see also: Luke 11:14-23). But Christ admits that his teachings will cause divisions in families between those family members who want to continue in sin, & those who want to follow Christ's teachings, change their lives for Christ's better way, (Luke 12:48-53, John 6:66-71). Sometimes the unity was disturbed by greed, lying & other issues, (Acts 1:14, they prayed with one accord, they were a multitude of one heart and one soul, distributed their possession so that they could have all things in common, 4:32. But then there were some amongst them that caused issues, 5:1-11, by negative traits, keeping back parts of their donations, lying, etc. Helping hand, for righteous, shortened hand for wicked, not clasped, not brought together because of disobedience, iniquities, etc., (Acts 7:25, Rom. 10:21, Isa. 59:1-17, 41:13, 42:6-8, Psa. 17:7, 18:20-26, 35-36, 24:3-10, (Christ's hand clasping descent into hell passage). Psa. 37:23-24, 60:5, 73:23-24, 98:1, 108:6, 109:26-27, 118:13-16, 136:12, 138:7, Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (Salt Lake City, Utah: Eborn Books, 2009). Cleave unto the Lord, Acts 11:21-24. Resurrection symbolism was in how that the body would no longer see corruption, for the spirit would not be divided from the resurrected body again, (Acts 13:30-37). Contention in the church was not wanted because it caused divisions, people to depart & separate from each other, Acts 15:39). Wolves dividing & scattering the flock, Acts 20:28-32, thus he built them up, (building types), & warned them about not being scattered by false teachers, (wolves), 2 Cor. 2:17, 42, 2 Pet. 2:1-2). Not in agreement with Paul's missionary activities, his message rejected, symbolized by the people & Paul leaving each other, & the people casting-off their clothing & throwing dust in the air, (Acts 22:20-23). One body consisting of many members, expected to become one in agreement & unity, Rom. 12:4-9, cleave unto that which is good, (hand grasping type). Members to keep themselves together by keeping the commandments, putting on Christ (garment type), being held up, able to stand, & not fall away, because of the saving hand of God holds up those to help make them stand fast, (Rom. 13:8-14, 14:1-4). May God grant that the members be like minded one towards another, with one mind and one mouth glorify God, as Christ recieved us to the glory of God, (Rom. 15:5-7, received unto glory often is depicted with hand & wrist grasping, more unity symbolism). Rom. 6:8-20, keep unity in the body of Christ by not doing evil things to each other, being joined unto the Lord, one spirit type unity with him, not joined to a harlot, for your bodies are the members of Christ, & your body is a type of Temple of God that shouldn't be defiled, (1 Cor. 6:8-20). The body is like a type of church membership that should be in agreement & should not say the other members aren't needed, for what divides the body is contentions, & thus let no schism be in the body. For there are many members, yet one body, (1 Cor. 12). Christ raised from the dead, is on the Father's right hand, (Eph. 1:20). Bridging the gap, making the far near, or nigh, by keeping hand & wrist grasping covenants, thus made both one, with the wall of partition broken down, (like the broken down doors & gates of hades, limbo, purgatory, to), draw in, by hand & wrist grasping covenant making, & keeping, to make this oneness, the unity of those many members brought unto God in one body. Thus saved, they have access by one Spirit unto the Father, & are brought to God the Father, by Christ, his Son, having remained no more outsiders, but fellow citizens of the house hold of God, jointly fitted & framed like unto a temple in the Lord, (Eph. 2:12-22, Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986), Isaiah 42:5-7. 2nd series, N&PNF, 12:163-69, 176, 179, 182-3, 188 & 190, Leo the Great. H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and its Bearings on Scriptures*, (New York: Charles Scribner's Sons, 1885). <https://archive.org/details/bloodcovenantap04trumgoog> - J. Eugene Seach, *The Heavenly Council, Mysteries and Sacred Ordinances*, (unpublished research paper). The wall partition, bridging the gap, is sometimes depicted as hand clasping over a wall, like at the Roermont Cemetery. Plus the Last Judgment depiction, by Maestro de Loreto Aprutino, 1550s, Fresco in Church of Santa Maria in Piano. Arms reaching out to each other about to clasp on a infant baptism mode baptismal font, small but used for 3 immersions of infants, symbolizing the new life in Christ, (Christian-Art, vol. 1, #5, p. 204-5, Aug. 1907, "English fonts & covers," by Rev. P. H. Ditchfield, Locking somerset. The square font has 4 people reaching out towards each others' hands. Is it before the hand clasping, like in baptismal-resurrection types, or is it closing the gap types?). Further oneness symbolism, is in wedding types, two hands on two rings clasping together to become one hand clasp, they shall be one-flesh, (Eph. 5:22-33, also garment types, not having wrinkles, presented to the Lord, not having the spots of sin on the garments. Standing fast with one spirit, one mind, being one accord, (Philip. 1:27, 2:2). All these types were not to be considered as cramming many members literally into one body, but they were to be one in agreement with the Lord, & keep his commandments & covenants, that he may draw them into one fold.

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- 4193- Acts 7:56, Exodus 33:11, Genesis 32:24-32, *The Nicene & Post Nicene Fathers, second series*, vol. 14, *THE SEVEN ECUMENICAL COUNCILS. I. THE FIRST ECUMENICAL COUNCIL — THE FIRST COUNCIL OF NICE*, A.D. 325. III. *THE SECOND ECUMENICAL COUNCIL — THE FIRST COUNCIL OF CONSTANTINOPLE*, A.D. 381. X. *THE SEVENTH ECUMENICAL COUNCIL — THE SECOND COUNCIL OF NICE*, A.D. 787. Barry Bickmore, *Does God Have A Body In Human Form?* Barry Robert Bickmore, *Restoring The Ancient Church*, Joseph Smith & Early Christianity, (Ben Lomond, California: Foundation for Apologetic Information & Research FAIR, 1999), 75-165. Noel B. Reynolds, Editor, *Early Christians in Disarray, Contemporary LDS Perspectives on the Christian Apostasy*, (Provo, Utah: Foundation for Ancient Research and Mormon Studies, Brigham Young University, 2005), 205-293, section *The Introduction of Philosophy into Early Christianity*, Daniel W. Graham & James L. Siebach, see also other section, *Divine Embodiment: The Earliest Christian Understanding of God*, David L. Paulsen. See also: Brigham Henry Roberts, *Outlines of Ecclesiastical History*, (Salt Lake City, Utah: Deseret Book Company, 1979), 177-182. Dr. Hugu Nibley, *Tri-Stake Fireside talk*, 1964, *Earliest Christians According to Newly Discovered Papyri*. Also: Hugh Nibley, *Time Vindicates the Prophets*. See: *The Ante-Nicene Fathers*, vol. 1, *THE EPISTLE OF IGNATIUS TO THE EPHESIANS*. Rev. Marcelo Souza, lectures, Academy 3-13-2009, Council of Nicaea, Christology Controversies. Lecture 3-20-2009, Ecumenical Councils, & lecture on 3-27-2009.
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- 4196- Hoffmann, *Celsus On The True Doctrine*, 57-8. ANF, 4: 403, 408, 410, 413, Against Celsus, bk 1, ch. 39.

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the books that should be written. Amen." (John 21:25). Celsus also mocked the biblical stories believed by the Jews & Christians concerning the different stories in Old Testament times. "...There is also current among the Christians a variety of stories dealing with the begetting of children long after the parents are of child-bearing age....Their books are chock full of stories about the treacheries of mothers, God appearing on earth in various disguises, brother murdering brother, purportedly righteous men having intercourse with various women other than their wives; indeed, stories that rival in their immorality the tales of the Thyestians: brothers selling brothers, women being turned into salt-- & so on. It is no wonder that the reasonable among the Christians, embarrassed as they ought to be by such stories, take refuge in allegory!--as they are, all in all, very stupid fables...." R. Joseph Hoffmann, *Celsus On The True Doctrine*, (Oxford Un. Press, 1987), 53, 80-81. TANF, 4:399 bk 1 chap. 7, p. 436 bk 2 chap. 13, OAC.

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4232- Matthew 1:23, 3:17, 17:5, Luke 1:31, 2:11, 4:3, 9, 9:22, 35, 22:70, John 1:1-14, Romans 1:3, Galatians 4:4, Acts 13:13, Heb. 1:5, 5:5, Mark 9:7, 2 Peter 1:17, Ephesians 4:13, etc.

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Symbolism of the Primitive Church, NY: J. W. Bouton, 1875 & 1882.

4241- Clifford Davidson, *The Iconography of Heaven, Early Drama, Art, & Music*, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994), p. 194, note 69. See also: V. F. Hopper, *Medieval Number Symbolism* (1938, NY: Cooper Square, 1969), 43, 70.

4242- Madeleine Jarry, *World Tapestry, From Its Origins to the Present*, (NY: G. P. Putnam's Sons, 1968, 1969), 78—79, the seven sacraments include a hand clasping marriage ceremony. Tournai, third quarter of the 15th century. Fragments are in the Metropolitan Museum of Art, the Victoria and Albert Museum and the collection of William Burnell in England. Tapestry may have been made by Pasquier Grenier, who about 1475, offered it to the church of Saint-Quentin in Tournai. Another hand clasping marriage depicting the couple joining their right hands, dates back to A. D. 1487, see: *History of the English Speaking Peoples*, vol. 3, p. 780. Brass rubbing of Sir Maunteel and his wife from a Northamptonshire church. (Victoria and Albert Museum). The right hands of a couple are clasping in another wedding depiction, early 15th century, see: Brian Murphy, *The World of Weddings*, (New York and London: Paddington Press Ltd, 1978), p. 99, the marriage of Philippe d' Artois, Comte d' Eu, and Marie, daughter of the Duc de Berry. Marcus von Wellnitz's article: *The Catholic Liturgy and the Mormon Temple*, published in *Brigham Young University Studies*, (Provo, Utah: Brigham Young University Press, 1979), vol. 21, Winter 1981, number 1, p. 28: "Prominent among these are the marriage promises, "ratified by the ring, the kiss, and the handclasp of the couple" as they "laid their joined hands on the gospel book." (Note 136: Dalmats, *Eastern Liturgies*, pp. 117, 120). Another, the clasp made with the couples' right hands, 1420, see: Geoffrey Barraclough, *The Christian World*, (New York: Harry N. Abrams, CR Thames and Hudson Ltd., London, 1981), 144. For a couple of examples of pregnant woman, symbolic of the Virgin Mary's wedding type? See: *New Catholic Encyclopedia*, vol. 21, p. 809, fig. 2-a; and fig. 2-b, Flemish silk and wool, from the workshop of Pasquier Grenier, Tournai, 3rd quarter of the 15th century. In one, the right wrists of the couple are being grasped by the man about to join their hands together. Another, right hands are joined.

4243- Nigel Morgan *Early Gothic Manuscripts (II) 1250-85*, Lon.: Harvey Miller, 1988, fig.107, Hereford, Cathedral Library, o.7, VII, f.109 & f.156 (cat. 119). Bishop grasps wrists of couple to join their right hands. The middle finger of the groom's right hand is touching the middle of the palm of the bride's right hand. While the thumb of the Bishop is resting on the outside middle portion of the groom's right hand too.

4244- *Encyclopedia of World Art*, vol. 5, plate 279. Master of Flémalle, *Marriage of the Virgin*. Madrid, Prado. The couple makes the marriage clasp, in this case, with their right hands. Plate 226, imitating the artists of the Renaissance to the baroque period. M. Rainaldi depicts the marriage of the Virgin, derived from Durer. The man performing the ceremony is gently grasping their right hand arms to join their hands together. In this particular case, their right hand thumbs rest on each others' middle fingers' knuckles. Esmond Wright, General Editor, *The Medieval and Renaissance World*, (Hamlyn Pub. Group Limited, 1969, 1979), p. 39, 12th or 13th c. work. The man performing the wedding ceremony has grasped their right hand wrist to join their hands together. See also: Frederick Hartt, *Art*, (New York: Harry N. Abrams, 1976), vol. 2: *A History of Painting, sculpture and architecture*, p. 115, fig. 118, Jean Fouquet, *Marriage of the Virgin*, from the Book of Hours of Étienne Chevalier. 1452—56. Illumination, Musée Condé, Chantilly, France. The church leader has grasped their wrists to join their right hands together, in this depiction of the marriage of the Virgin. In 1434, Jan Van Eyck painted a pregnant "Virgin" in his work showing the betrothal of the Arnolfini. The bride's right hand rests in the palm of the groom's left hand, while his right arm is raised up in the oath or vow gesture. Hence, it is right before he joins his right hand with her's. (See: E. H. Gombrich, *The Story of Art*, (Phaidon Press Limited, 1950, 1972), 180—81, fig. 159. Lon., National Gallery. Rosa Maria Letts, *The Renaissance*, (Cambridge: Cambridge Un. Press, 1981), 36—37; Peter & Linda Murray, *The Art of the Renaissance*, (Thames & Hudson, 1963), p. 82; Malcom Warner, *Portrait Painting*, (Phaidon Press, 1979), p. 19; Richard H. Randall, Jr., *Texts by Diana Buitron, Jeanny Vorys Canby, William R. Johnston, Andrew Oliver, Jr., and Christian Theuerkauff, Masterpieces of Ivory, From the Walters Art Gallery*, (New York: Hudson Hills Press), see # 483, explanation p. 318. Pseudo-Gothic Triptych, ivory on wood, Spanish, about 1890's, ascribed to Francisco Pallis y Puig, 1859—1926. The marriage of the Virgin, showing the clasp made with each others' right hands. Darell Thorpe, *Jesus Christ's "Everlasting Gospel" & Ancient "Patternism"* (SLC, Ut: R.H.&P.S., CR 1990, unpublished research paper being revised 2000).

4245- Notice verse 7-9 of Rev.19. The wife (or church) was made ready for the marriage to the Lamb (Christ). "She" should be arrayed in fine linen, and clean white, for "...the fine linen is the righteousness of saints." (Rev.19:8, KJV). A portion from another version read: "(Now the fine linen signifies the righteous deeds of God's people.) -- NEB", (NEB = New English Bible), Curtis Vaughan, Th. D., General Editor, *The New Testament from 26 Translations*, (Grand Rapids, Michigan: Zondervan Publishing House, 1967), p. 1231. Some references to the "Lamb" are, in many cases, symbolical types of Christ who brought about the atonement, thus Christ was chosen to be the sacrificial lamb before the world began. See for example: Ex. 12:3-17; Isa.53:1-12; John 1:29, 36, Acts 8:32-35; 1 Pet.18-20; Rev.5:12-13, 7:13-17, 13:8, 19:7-9, 21:9-27, 22:3. Christ seems to also hint to this symbolical type in a parable about those who were not clothed in a wedding garment. (Matt.22:2, 11-13). Those who did not have on a wedding garment (perhaps symbolical of righteousness, Rev.19:7-9), were cast out.

4246- The ancient prophets throughout Old Testament times had slaughtered numerous animals as a type and reminder of what would happen to the promised Messiah, who would be "led as a sheep to the slaughter" (Isa. 53:7). Hence, in early Christian similitudes and types, Christ was depicted as a Lamb. JCJ Metford, *Dictionary of Christian Lore and Legend*, Sect, Symbol, Saint, Church, Creed, Tradition, Rite, Ceremony, Bible, & Belief, (London: Thames and Hudson, 1983), p. 158—59, see Lamb of God.

4247- Rev. chap. 12. The Dragon, or the Devil, seeks to destroy Mary and her baby, the Christ child. However, a guardian angel is there to receive the Christ child, who then in turn passes on the child into the hands of the Father. At which point the traditional hand clasping "rites of passage" takes place. For the Christ child is depicted as clasping the hands of the God the Father, just before he enters into that heavenly realm where the Father is. Nigel Morgan, 1983, *Early Gothic Manuscripts II, 1250-1285*, fig.37, (Paris, Bibl. Nat., fr.403. f.8v & f.19v (cat.103). The hand clasp between the Christ Child and the Father, as Christ enters into the heavenly realms. In another depiction, the woman passes on her child into the hands of an angel, who in turn, passes on the child into the hands of God. As with other depictions of this kind, there are hints to "rites of passage" hand clasps. In that the child, and the Father, clasp hands before the child's entrance into heaven. (fig., 114. "Seven-headed Dragon, Woman's Child taken up to Heaven; War in Heaven. New York, Pierpont Morgan Lib., M. 524, f. 8v (cat. 122)"). In another one, an angel is in the act of clasping the hands of the child, in order to take him into heaven. The dragon is there to confront them, but the child is carried away into heaven, as suggested by another portion that shows the legs of one who is depicted in the act of passing from one realm into the next. Thus, the artist has depicted that point in the event that shows the point where one is in between the two realms. (fig.125. Woman's Child taken up to Heaven. Malibu, J. Paul Getty Museum, Ludwig III I, f. 20 (cat. 124).

4248- When these passages are depicted in historic Christian art works, we see different types of hand and wrist grips in the Marriage of the Lamb to his bride. When the child, mentioned in Revelation 12:5, is "caught up unto God," in the art works, and writings, to be "caught up," was done by different types of hand and wrist grasps. For example, in the fifth-century Gospel of Nicodemus, "the Lord stretching forth his hand, made the sign of the cross upon Adam, and upon all his saints. And taking hold of Adam by his right hand, he ascended from hell, and all the saints." (The Ante-Nicene Fathers, vol.8, pp.353, there are different dates for this work, some say that it belongs to the 2nd century A.D., others, back to the 4th cent. A.D. While Maury places it as being from the 5th cent. A.D., from 405 to 420. And another writer suggests 439 A.D. see The Ante-Nicene Fathers, 8: pp.353, & 435-58; The Lost Books of the Bible, (USA, Newfoundland: Alpha House 1926), pp. 63, 81-2, 85-88, The Gospel of Nicodemus, formerly called the Acts of Pontius Pilate, dated here to be from about the later end of the 3rd century A.D. Translation of the gospel was published by Grynæus in the Orthodoxographia, vol. i, tom. ii, p.643). A similar hand shake is used in the apocalyptic 1 Enoch: "And the angel Michael,...seizing me by my right hand and lifting me up, led me out into all the secrets of mercy; and he showed me all the secrets of righteousness." In some of these later Christian art work that depict Revelation chapter 12, and during the war in heaven drama, similar types of rites of passage hand and wrist clasps take place between an angel, who descends from heaven, and the child. The angel in turn passes the child into the hands of the Father. The Father takes the child by the hands and pulls the child into heaven, away from the dragon. Thus "her child was caught up unto God, and to his throne" (Rev.12:5, KJV). Paul also speaks of one who was "caught up" into the third heaven, and was also "caught up" into paradise (2 Corinthians 12:1-4). It seems that in the act of being "caught up" different kinds of hand clasps are depicted. (See: By Study & Also By Faith, vol.1, p.620-21, see notes 43-45 on p.634, of Chap.24, entitled: The Handclasp and Embrace as Tokens of Recognition, by Todd M. Compton, making reference in the notes 43-5 to: M.R. James, The Apocryphal New Testament, (Oxford: Clarendon, 1955), p.95, & 137-39; 1 Enoch 71:3, in James H. Charlesworth, ed., The Old Testament Pseudepigrapha, (New York: Doubleday, 1983), 2 volumes, 1:49. See also a Slavonic Apocalypse of Abraham, c. A.D. 1300, the angel Yahoel (Metatron or Enoch) gestures to the heavens above as he leads a hesitant Abraham by the wrist. They ascend on the wings of eagles (cf. Exodus 19:4), see: Dr. Hugu W. Nibley, Temple and Cosmos, The Collected Works of Hugu Nibley, (Salt Lake City and Provo, Utah: Deseret Book Company and Foundation of Ancient Research and Mormon Studies = FARMS, 1992), vol.12, p. 277-9, fig.49 on p.278. In some depictions of Paul being caught up or "raised" to the 3rd Heaven. An angels come to escort him, one of the angels makes a gestural sign with the one hand, while with the other, the angel clasps the wrist of Paul to raise him up. (Luba Eleen, The Illustration of the Pauline Epistles in the French and English Bibles of the 12th and 13th Centuries, (Oxford: Clarendon Press, 1982), figs. 264 & 265; The Ante-Nicene Fathers, 8, pp.577-8). An angelic guide grasp the wrist of John(?) while ascending toward the city, where the Lamb, symbolic of Christ, is. (Clifford Davidson, Editor, The Iconography of Heaven, Early Drama, Art, and Music, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan University, 1994), plate 23. Heavenly Jerusalem. Bamberg Apocalypse. Bamberg, Staatsbibliothek, Cod. 140. Fol. 55. 12th century(?). In a "Miniature in an early German copy of the Liber Floridus, by Lambert of St-Omer, twelfth century. Example of the survival of the early Italic tradition. Wolfenbüttele, Herzog August Bibliothek, cod. Guelf. Gud. lat. 2, 14V." In this art work, there is what seems to be another depiction of a rites of passage hand clasp. For an arm extends down to clasp the wrists of the child who is about to enter into the heavenly realm away from the dragon. (Meer, Apocalypse, p.128-9, fig.85). An English dated "c. 1140" A.D., shows the traditional horned devil, about to claw at the Virgin & her baby. The devil's foul breath spews forth towards them, while an angel of God extends down to take the child back into the heavenly realms away from the devil. Rites of passage grips take place before that entrance into the heavenly realms. As that angel of God clasps a hold of the wrists of the child. Another portion of this art work shows Christ defending the city of God against the devil. (Hanns Swarzenski, Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe, (Chicago: The University of Chicago Press, 1st edition 1954, 2nd edition, 1967), plate 128, fig. 291, Adaption XII, English, cent. 1140 A.D., The right hand portion of art work, depicting an angel coming down out of heaven to take hold, with his right hand, the right wrist of the Christ child). A similar depiction to that of the English one, shows an angel clasping a hold of the child to raise him off the lap of the women, and to ascend into heaven. (Harper's Encyclopedia Of Art, vol. 2, p.312. SAINT SAVIN (Vienne, France).--The Church of St. Savin, 11th century, frescoes, 12th century, A.D. In the porch, are scenes from the Apocalypse. See also the drawing of the art work on p.312, far left col., lower portion of page, ST. SAVIN: SCENE FROM THE APOCALYPSE. (After the monograph by Merimee). Many of the basic elements to Rev. chap.12, are depicted in a 13th century A.D. work. Mary stands as if an orant, in the traditional prayer gesture, with up-lifted hands. The hands of God extend down out of heaven to receive the hands of the Child. The depiction show the point in time which was right before they clasp each others' hands. Mary is the one who is passing on her Son into the hands of God. Other art works show an angel involved in the chain of events, in that an angel passes on the Child into the hands of God. In this particular case, however, no angel is depicted, as in other works. (Jeffrey F. Hamburger, The Rothschild Canticles, Art & Mysticism in Flanders & The Rhineland Circa 1300, (New Haven and London: With the Assistance of the Gettys Grant Program, Yale University Press, 1990), #184, New Testament (Vatican City, Biblioteca Vaticana, MS Vat. Lat. 39), f. 163r. (Photo: Biblioteca Vaticana). A depictions of Rev.12, shows the point in the event where the woman has turned away from the dragon to pass her child into the hands of an angel that extends down out of heaven to clasp the hand of the child. The child reaches towards the angel and they clasp each others' hands. Up in the top right portion of this particular work, we see the feet of the child extending down, and it is as if the artist wanted to depict the point in which the Child was almost into the next realm, but not all the way yet. (Text by Dr. Donald E. Strong, etc., The Book of Art, A Pictorial Encyclopedia of Painting, Drawing, & Sculpture, Origins Of Western Art, (Published by Grolier, 1965), vol. 1, p.148-9, B. "Illustration to St. John's Book of Revelation, Chapter 12: from the the Apocalypse Manuscript, about 1250 Aachen, Germany, coll. Dr. Peter Ludwig").

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Confessions, Protestantism & Romanism, Reformation Principles, Sunday Observance, Religious Freedom, & Christian Union, (NY: Charles Scribner's Sons, 1885), <https://archive.org/details/christandchrist00schagoog> - Huge Nibley, Dr. (Series): The Collected Works of Huge Nibley, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), Vol. 1: Old Testament & Related Subjects, (1986), vol. 3: The World & The Prophets, Nibley, The Early Christian Church in the Light of Some Newly Discovered Papyri from Egypt, (Provo, Utah: FARMS, reprint, Nibley 1985, talk given by Dr. Nibley, Tri-Stake Fireside, Brigham Young University, March 3, 1964). See link, that may or not still work. <https://sites.lib.byu.edu/nibley/1964/03/03/the-early-christian-church/> - Audio: <https://sites.lib.byu.edu/nibley/1964/03/03/the-early-christian-church/> - <http://publications.mi.byu.edu/fullscreen/?pub=978> Dr. Huge Nibley, Time Vindicates the Prophets, (Radio series 1950s), <https://www.youtube.com/watch?v=BFiMbNUUklk&list=PLRiixycPYoJBmWBF1aQJbarY-SawvP1KR> - Terryl Givens, FAIR Conference, 2007, What the Western Tradition teaches us about the Pre-Existence, <https://www.youtube.com/watch?v=NuL2W4wjDwE> - Norman, Keith E. "Deification: The Content of Athanasian Soteriology." Ph.D. diss. Duke University, 1980. Internet Archives: Before Christ and After - Radio show 3-23-1988, Darell Thorpe, host of Out of the Best Books, KZZI 1510 AM radio, West Jordan, Utah, USA, 3-23-1988. Guest: Van Hale. <https://archive.org/details/BeforeChristAndAfter-RadioShow3-23-1988> - Internet Archives: Godhead Issues - Early Christian History on the Nicene Creed & Trinity, - Radio show archived: Darell Thorpe, Out of the Best Books, KZZI 1510 AM radio, West Jordan Utah, USA, 1-23-1988, guest Van Hale. <https://archive.org/details/GodheadIssues-EarlyChristianHistoryOnTheNiceneCreedTrinity> - Richard R. Hopkins, How Greek Philosophy Corrupted the Christian Concept of God, (USA, Utah: Cedar Fort Inc., 2009). Internet archives: <https://archive.org/details/christianplaton00biggiala> Charles Bigg, 1840-1908, The Christian platonists of Alexandria, (New York: McMillan & Co., Oxford: Clarendon Press, 1886). 1913 edition: <https://archive.org/details/thechristianplat00bigguoft> Hope links still work for Lectures. 1886: <https://archive.org/details/christianplaton00bigggoog> -

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4274- R. Joseph Hoffmann, *Celsus On The True Doctrine*, A Discourse Against the Christians, Oxford Un. Press, 1987, a reconstruction of a 2nd century A.D. early anti-Christian work, see p. 18, 58-9; 73-4, etc. & ANF, 4, Origen Against Celsus, 423-8, 439, 475, 486, 487-8, 509, 547, 550-1, 563, 593-4, 646-7, 658. Origen Against Celsus, p.593 book 6, chap. xlv, p. 593-4, book 6 chap. xlv, p.601 book 6, chapter lxi, p.626, see also p.621. chapter 27, p.602 chapter lxi, p.617 book 7, chap. xvi, (Heb.12:22-3), p.641 book 8 chapter 4-5, p.645-8 book 8 chapter 17-22, p. 668 chap. lxxiv, p.658 book 8 chapter L. See also: Bart D. Ehrman, *The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament*, (NY: Oxford Un. Press, 1993).

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4276- Barry Bickmore, *Restoring The Ancient Church, Joseph Smith & Early Christianity*, Ben Lomond, Calif.: FAIR, 1999, 97, n. 65, Augustus H. Strong, *Systematic: Theology*, (Old Tappan, NJ: Fleming H. Revell Co., 1970), 250. *The World And The Prophets*, Dr. Huge Nibley, p.157-162, Nibley's radio show during the 1950s, Time vindicates the Prophets, he mentions Origen's views about bodies being dispensed with in the eternities, which might mean that Christ's resurrected body would also be eventually dispensed with, or gotten rid of too.

4277- ANF, 4:407, 422, 424, 427–28, 447, 464, 557, 565, 609 & 641, Origen Against Celsus.

4278- Barry R. Bickmore, *Restoring The Ancient Church, Joseph Smith & Early Christianity*, Calif.: F.A.I.R., 1999, 89, n.40: David L. Paulsen, "Early Christian Belief in a Corporeal Deity: Origen & Augustine as Reluctant Witnesses," *Harvard Theological Review*, 83 (1991): 111–112. Gennadius, in N&PNF, series 2, vol. 3:368–69.

4279- Barry Robert Bickmore, *Restoring The Ancient Church, Joseph Smith & Early Christianity*, (Calif.: F.A.I.R., 1999), 89–90, n.42: Origen, *De Principiis*, Preface 9, TANF, 4:241. Tad R. Callister, *The Inevitable Apostasy*, and *the Promised Restoration*, SLC Utah: Deseret Book 2006, 114-16, 423, notes 33-35: ANF, 4:241, 261-2, 277, 284.

4280- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book 2006, 73, 417, note 37: *The Ante-Nicene Fathers*, 4:240-41, Origen. Bart D. Ehrman, *The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament*, (NY: Oxford Un. Press, 1993).

4281- Barry Robert Bickmore, *Restoring The Ancient Church, Joseph Smith & Early Christianity*, (Calif.: F.A.I.R., 1999), 95, n.60: Origen, *De Principiis*, 1:1:1, 2:8:5, ANF, 4:242, 289.

4282- Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo & SLC, Utah: FARMS, Deseret Book), vol.3: *The World And The Prophets*, (1987), 157-8, 311, notes 8-12: Ignatius, *Epistle to the Smyrnaeans*, 3, in PG 5:709, *Epistle to the Trallians*, 9, in PG, 5:681, (Other codices: F, O, U, V.), Origen, *Peri Archon II*, 6, 2, in PG 11:188-91, 210. PG = J.P. Migne, *Patrologiae Cursus Completus, Series Graeca*, Paris: 1857-66, 161 vols.

4283- Tad R. Callister, *The Inevitable Apostasy, & the Promised Restoration*, SLC, Utah: Deseret Book, 2006, 119.

4284- G. W. Butterworth, *Origen On First Principles*, (Gloucester, Massachuset: Peter Smith 1973, & Harper & Row, 1966), introd., xxxii-xxxiv.

4285- ANF 4:551, bk.5 chap.19, also chaps.14-18, Origen Against Celsus. Celsus: It's silly for early Christians to tell of "...those who long since dead will rise up from the earth possessing the same bodies as they did before....I ask you: Is this not the hope of worms? For what sort of human soul is that has any use for a rotted corpse shows just how utterly repulsive it is: it is nothing less than nauseating & impossible. I mean, what sort of body is it that could

return to its original nature or become the same as it was before it rotted away?..." R. Joseph Hoffmann, *Celsus On The True Doctrine*, Oxford Un. Press, 1987, 86. Bart Ehrman, *The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament*, NY: Oxford Un. Press 1993. Richard Hopkins, *How Greek Philosophy Corrupted the Christian Concept of God*, USA, Ut.: CFI, 2009. Joseph Fielding McConkie, *Sons & Daughters of God*, (SLC, Ut: Bookcraft, 1994, 15-209.

4286- The Ante-Nicene Fathers, 2:217, 265--66, 452--54, Clement of Alexandria, *The Instructor*, book 1, chapter 6, book 2, chapter 11; *The Stromata, or Miscellanies*, book 5, chapter 6.

4287- Bart Ehrman, *The Orthodox Corruption of Scripture, The Effect of Early Christological Controversies on the Text of the New Testament*, NY: Oxford Un. Press 1993. Richard Hopkins, *How Greek Philosophy Corrupted the Christian Concept of God*, USA, Ut.: CFI, 2009. Joseph Fielding McConkie, *Sons & Daughters of God*, (SLC, Ut: Bookcraft, 1994, 15-209. Barry Robert Bickmore, *Restoring the Ancient Church*, Joseph Smith & Early Christianity, Ben Lomond, Calif.: FAIR 1999, 75-165. Noel B. Reynolds, (Ed.), *Early Christians In Disarray, Contemporary LDS Perspectives on the Christian Apostasy*, Provo, Ut: FARMS & BYU Press, 2005, 205-293. Dr. Hugu W. Nibley talk during a Tri-Stake Fireside, Brigham Young University, March 3, 1964. Links:

<https://sites.lib.byu.edu/nibley/1964/03/03/the-early-christian-church/> - Links might, but might not still work:
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4288- Joseph F. McConkie, *Sons & Daughters of God*, SLC, Ut.: Bookcraft 1994, 109-10, 221, notes 9-11, p. 244-5: David L. Paulsen, "Early Christian Belief in a Corporeal Deity: Origen & Augustine as Reluctant Witnesses," *Harvard Theological Review*, 83 (1991), 105-16, p. 109, 113. John McIntock & James Strong, eds. *Cyclopedia of Biblical, Theological, and Ecclesiastical Literature*, NY: Harper & Brothers, 1877, 7:430.

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4290- Barry Robert Bickmore, *Restoring The Ancient Church*, Joseph Smith & Early Christianity, (Ben Lomond, California: Foundation for Apologetic Information & Research, F.A.I.R., 1999), 96, see foot note 60. G. W. Butterworth, *Origen On First Principles*, (Gloucester, Massachuset: Peter Smith 1973, & Harper & Row, 1966). Joseph Wilson Trigg, *Origen (The Bible and Philosophy in the Third-century Church)*, (Atlanta: 1946, 1952, 1971, 1973, & John Knox Press. *The Library of Christian Classics*, volume 2, Alexandrian Christianity, Selected Translations of Clement & Origen with Introductions and Notes by John Ernest Leonard Oulton, D.D., Regius Professor of Divinity in the University of Dublin; Chancellor of St. Patrick's and Henry Chadwick, B.D., Fellow & Dean of Queens' College, Cambridge. (Philadelphia: The Westminster Press, 1983).

4291- Barry Robert Bickmore, *Restoring The Ancient Church*, Joseph Smith & Early Christianity, (Calif.: F.A.I.R., 1999), 95, n.60: Origen, *De Principiis*, 1:1:1, 2:8:5, ANF, 4:242, 289.

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4309- Joseph Fielding McConkie, *Sons & Daughters of God*, (SLC, Utah: Bookcraft, 1994). Critics keeping track of Christ sayings, to vilify & by twisting his words into something he didn't say, & vilify-misinterpret him: Matt.22:15-22, 26:21, Mark 14:57-58, Luke 11:53-54, 19:22, 20:20, John 15:8-20. Christ & his disciples, prophets & apostles using the Old Testament prophecies to show Christ fulfilled them, Act 2:25-36, 8:28-35, 10:43, 13:27, 32-37, 17:1-5, 26:22-24, 28:23, Luke 24:13-32, 18:31, 2 Tim.3:14-17, Matt.2:4-6, John 5:39-46, 7:48, 8:52-59, 20:9. A. S. Garretson, *Primitive Christianity & Early Criticism*, (Boston: Sherman, French & Company, 1912). <https://archive.org/details/primitivechristi0lgarr> - In Rabbi Joseph Kimchi wrote in Book of the Covenant, "there's a part that attempts to show that the incarnation or embodied-Christ as Messiah, is refutable on scriptural grounds. So while earliest Christians used the scriptures to show Christ fulfilled prophecies, the early anti-Christians amongst the Jews would use the scriptures to counter this claim. Kimchi's son, Rabbi David Kimchi, in "Answers to the Christians," claimed that the "foreshadowings of Christ," were not fulfilled, not even one. See: Pinchas Lapide, *Israelis, Jews, and Jesus*, (Garden City, NY: Doubleday, 1979), 88-90.

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- 4531- Scott R. Petersen, Where Have All The Prophets Gone? (Springville, Utah: Cedar Fort, 2005), 91, 137, n. 44: ANF, 2:174, Clement of Alexandria, Exhortation to the Greeks, 1.
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- 4541- Mit Beiträgen von, Gabriele Atanassiu, Mariano d' Alatri, Stanislaod da Campagnola, Servus Gieben, Engelbert Grau OFM, Raoul Manselli, Raymond Oursel, Clemente Schmitt, Franz von Assisi, Italy; Stuttgart, Zürich: Belser Verlag, 1990, 176-77. Meister der Stikkappen: Allegorie der Armut, um 1320. Assisi, Unterkirche, Gewölbe über dem Hauptaltar. Arms of God extend out of heaven over a wrist grasping marriage ceremony, above which an angel holds a vest or garment. Figures 233-35, crowning of saint in a heavenly coronation ceremony, encircled by angels, some of which are making the prayer gesture, with hands placed together in front of them, their fingers pointing upward. Miklós Boskovits & Serena Padovani, *The Thyssen-Bornemisza Collection, Early Italian painting 1290-1470*, Lon.: Sotheby's Publication, Philip Wilson Publishers Ltd, 1990; General Ed., Irene Martin, p. 34-37, #4: The Madonna & Child enthroned with a female martyr, St John the Baptist & 4 angels. Bartolomeo di Messer Bulgarino (or Bulgarini) AD 1300/10-1378. Pages 56-57, Cenni & Giovanni de Biondo worked together on panel of St. John the Evangelist enthroned (Florence. Accademia, no. 444). Pages 96-97, #15, The Coronation of the Virgin and four angels. Giovanni da Bologna, 1377-89. Pages 114-17, #18: The Madonna & Child enthroned with 6 angels. Lorenzo Monaco, late 1380's; died 1426. Pages 140-141, 158-159, #25: The Coronation of the Virgin with 5 angels. Master of 1355, active 1325-75.
- 4542- Jahrbuch Der Berliner Museen, Jahrbuch der Preußischen Kunstsammlungen Neue Folge, Neunter Band - 1967, (Verlagsort, Berlin: Im Gemeinschaftsverlag G. Grote'sche Verlagsbuchhandlung KG - Gebr. Mann, 1967), 75, Abb. 55, Madonna, Narbonne, Kathedrale. The Christ child holds an orb in his hand.
- 4543- ANF, 1:144-45, The Epistle of Barnabas, chapters 11, & 12; ANF, 3:157-8. Isa.45:1-3, 42:6-7, mentions a rites passage hand grip that is part of a covenant. Early Christians may have considered this passages to be a prediction of Christ's descent down & ascension up out of the realm of the spirit prison. The Ante-Nicene Fathers, 1: pp.146 & 207; Isa.9:2, 13:1-4, 24:15-22, 41:10-14, 49:8-9, 51:14; Eph.4:7-10; 1 Peter 3:14-22, 4:5-6; Jeffrey Burton Russell's 3 books, *Satan The Early Christian Tradition*; Lucifer, the Devil In the Middle Ages; The Prince of Darkness; Walter Oakeshott, *Classical Inspiration In Medieval Art*, (New York: Frederick A. Praeger Inc., 1959), plate 80, A Carolingian ivory masterpiece: France, 9th century A.D.; Hanns Swarzenski, *Romanesque Art*, pl.15, fig.34; pl.15, fig.35; Daniel C. Peterson & Stephen D. Ricks, article: Comparing LDS Beliefs With 1st-Century Christianity, (Published in *The Ensign*, (Salt Lake City, Utah: The Church of Jesus Christ of Latter-day Saints, March 1988), pp.7-11; T.W. Doane, 1882 & 1910, *Bible Myths*, chapter 22, p.211-14; William Barclay, 1967, *The Apostles' Creed*, pp.119-33; Geoffrey R. King, 1949, *The 40 Days*, pp.15-20; Nibley, *Mormonism And Early Christianity*, (SLC & Provo, Utah: FARMS & Deseret Book Co., 1987), *The Collected Works of Hugu Nibley*, vol. 4, p.115-21; *By Study & Also By Faith*, vol.1, p.202-221, chap. 11, Aspects of an Early Christian Ritual, by William J. Hamblin, BYU, Provo, UT, & p. 611-642, chap. 24, The Handclasp and Embrace as Tokens of Recognition, by Todd M. Compton, L.A., Calif.; Kaari Ward, Editor, etc., *ABC's Of The Bible*, Reader's Digest, 1991, cover picture, lower left hand corner: Madonna & Child, (Mary & the Christ child), by Giovanni da Milano (The Metropolitan Museum of Art, Rogers Fund, 1907); Lawrence Gowing, *Paintings in the Louvre*, (NY: Stewart, Tabori & Chang, 1987), p.35, & 167; Bryan Holme, *Medieval Pageant*, (Thames & Hudson, 1987), pp.28-9, & p.34; Robert Fossier, 1989, *The Middle Ages*, p.435; Lester B. Rogers, Fay Adams, & Walker Brown, *Story of Nations*, (Holt, Rinehart & Wilson, Inc., 1943), p.176; Sidney Painter, 1953, *A History of the Middle Ages, 284-1500 A.D.*, p.430; Gertrude Hartman, *The World We Live In And How It Came to Be*, (NY: The Macmillan Co., 1931, 1961, 18th printing), p.128-9; Darell Thorpe, *The Pilgrimages & Struggles Of The Human Family In & Through The Different Realms Of Existences*, (SLC, Ut: R.H.P.S. 1990, 1992), unpublished.
- 4544- Eve Borsook, *Messages In Mosaic, The Royal Programmes of Norman Sicily 1130—1187*, Oxford: Clarendon Press, 1990, 11.
- 4545- E. Baldwin Smith, *The Dome, A Study in the History of Ideas*, NJ: Princeton Un. Press, 1950, 1978, 4-44.
- 4546- Horton & Marie-Hélène Davies, *Holy Days & Holidays, The Medieval Pilgrimage of Compostela*, (London & Toronto: Associated Un. Press, Lewisburg Bucknell Un. Press, 1982), p. 142. Roland H. Bainton, *The Horizon History of Christianity*, NY: American Publishing, & Harper & Row, Publishers, 1964, 214-15.
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- 4548- Eve Borsook, *Messages In Mosaic, The Royal Programmes of Norman Sicily (1130—1187)*, (Oxford: Clarendon Press, 1990), 34, plate 18. Palermo, Cappella Palatina: view of apse and sanctuary from nave looking east. 12th c., the Hand of God extending from the celestial regions.

- 4549- Peter Lasko; Editors: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Australia, etc.: Penguin Books, 1972), vol. 36, *Ars Sacra*: 800—1200, p. xvii, plate 180. Christ, ascending(?) in to heaven, hand of God extending out of heaven to grip, right hand to right wrist of Christ. From the altar frontal from Broddetorp. 1150. Stockholm, Statens Historiska Museet.
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moral perfection, and are gathered together, as if to welcome the newest arrival. The newest arrival is in the very process of being lifted up through the entrance way by Christ, who, with his left hand, is grasping the right wrist of a person who has made it all the way to the top of the ladder. Hence, the various rungs in the ladder represented "the degrees of self-improvement and penance, leading to the attainment of moral perfection and the soul's ascent to heaven. . . . [where the] righteous are welcomed at the top by Christ, while those who have failed in the test and succumbed to temptation, fall into hell, the gaping maw of a dragon." (Olga Popova, *Russian Illumination Manuscripts*, see explanation for #42).

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4571- Roland H. Bainton in *The Renaissance*, 6 Essays, (NY: Harper Torchbooks, The Academy Library, Harper & Row Publishers, CR 1953, The Metropolitan Museum of Art, and 1962, Erwin Panofsky), Essay IV: Man, God, & The Church in the Age of the Renaissance, by Bainton, p.77-96, Calvin's point of view mentioned on p. 96.

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Musee de l'Hospice, Villeneuve-les-Avignon, France; Bernard S. Myers, (General editor), *Art Treasures in Germany, Monuments, Masterpieces, Commissions of Collections*, (NY; & Lon.: Terwin Copplestone, & Hamlyn Pub. Group Limited, 1970), p. 55, fig.73, p.56-7, fig.76, p.69, fig.96, p.70, fig.99, p.89, fig.126, & p.94, fig.135. Juliana and Dumitru Dancu, 1979, *Romanian Folk Painting on Glass*, 123. Maria-Gabriele Wosien, 1974, *Sacred Dance, Encounter with the Gods*, (NY: Thames & Hudson, 1986), p. 26-29; Juliana & Dumitru Dancu, (Translated into English by Andreea Gheorghitioiu), *Romanian Folk Painting on Glass*, (Bucharest: Meridiane Publishing House, 1979), 123, *Dormition of the Virgin*, Laz Pavel Zamfir 1897, *Jianu Collection*, Museum of Oltenia, Craiova. Above the scene which shows different saints gathered around Mary's body at the moment of her death, is Mary's soul being welcomed into heaven by Christ. Mary is grasping the middle of Christ's hand with her hands. According to other art works, Christ then will conduct her through the rest of the heavenly mysteries in which she will be crowned, enthroned, glorified, and deified. Bernard S. Myers, Editor, McGraw—Hill Dictionary of Art, (NY; Toronto; Lon.; Sydney; Johannaesburg: McGraw—Hill Book Co., 1969), p. 269. *Das Jenseits im Mittelalter, Himmel Hölle Fegefeuer*, page 79, Abb. 47. Jüngstes Gericht, Huth-Psalter, nach 1280. London, British Library, Add. 38116, fol. 13. - Eine der frühesten bildlichen Umsetzungen der Heilstreppe. Showing an angelic guide grasping the wrist of the first, in many, to be guided into paradise on the right hand side of Christ, who sits enthroned, with both hands raised up. *Himmel Hölle Fegefeuer*, p.81, Abb 49. "Interzession, Glasfenster, 1. Hälfte 14. Jahrhundert. Freiburg i.Br., Münster, nördliches Seitenschiff, zweites Fenster von Westen."

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A.D. (Art, by Frederick Hartt, Vol. II, Pub. by Harry N. Abrams, N.Y., 1976, pl.21, Renaissance. Enguerrand Quarton. Coronation of the Virgin. Panel Painting, Musee de l'Hospice, Villeneuve-les-Avignon, France; Art Treasures in Germany, Monuments, Masterpieces, Commissions of Collections, Gen. Eds. Bernard S. Myers, N.Y., Terwin Copplestone, Lon., Pub. by Hamlyn Pub. Group Lim., 1970, p.55, fig.73, p.56-7, fig.76, p.69, fig.96, p.70, fig.99, p.89, fig.126, & p.94, fig.135; Civilisation, Clark, pp.156-7, #22, Holbein, Madonna of Bugomaster Meyer. Mary crowned. Another depiction, 1st half of the 16th c. shows Mary & Christ enthroned; Treasures From The Kremlin, (An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art), NY, May 19-Sept.1979, & Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980, Pub. by Metro. Mus., of Art, N.Y., Distrib. by Harry N. Abrams, Inc., p.32, pl.5, & p.140. In 1560s, from the chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Russia. The "Virgin and Child in the "circles" of glory", the lower portion shows groups of people, some of which depict "monks praising the Virgin." Treasures From The Kremlin, p.33-36, & 140, #7. The Synaxis, or Assembly, of the Virgin. Inv. no. 5062, Provenance: Side chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Kremlin, Moscow School, 1560s. Crowned and enthroned along side Christ. Heaven: A History, p.136, 161, pl.30, dated 1575 A.D., Antonino Polti, O.P., Della felicità suprema del cielo (Perugia: Rastelli, 1575). Another depicts "the Virgin Enthroned with the Child" A.D. 1589; Treasures From The Kremlin, p.58 & 157, pl.22, Gold reliquary diptych, front, inside, reverse. A gift from Czar Fedor Ivanovich to Czaritsa Irina. Accessioned from the Monastery of the Ascension, Moscow Kremlin, in 1918 (Inv. no. 15400). Moscow, Kremlin workshop, 1589 A.D. During the 19th century in England and Rome, the Virgin Mary was still believed to have been deified, and raised up to divine rank even to the point where she was still being worshipped as a partaker of the Godhead. The 2 Babylons, by Rev. Alexander Hislop, 1916, & 1959 ed., Pub. in Amer. by Loizeaux Brothers, Inc., Neptune, N.J., p.83 & 265-7. A History by Colleen McDannell & Bernhard Lang, Yale Un. 1988, p. 83-4, etc., & Art, by Frederick Hartt, Vol.2, Pub. Harry N. Abrams, NY 1976 see pl.21, the Virgin Mary Crowned, dated 1453-54. A.D.; Roman & Palaeo-Christian Painting, by Gerald Gassiot-Talabot, Trans. by Anthony Rhodes, Pub. Funk & Wagnalls, NY, p. 92-3, depicting Saints with crowns; The Rothschild Canticles, by Jeffrey F. Hamburger, fig. 106, 126-7; Byzantine Painting, by Andre Grabar, 1st Ed. 1953, this Ed. 1979, p.54-5, depicting Martyrs with crowns, 6th cent. AD. Russian Illuminated Manuscripts, by Olga Popova, Trans., by Kathleen Cook, & others, 1984, Aurora Art Pub., Len. p.20, dated about the 15th cent. AD.

4681- Will Durant, The Story of Civilization, NY: Simon & Schuster, 11 vols., 1950, 4: The Age of Faith, A History of Medieval Civilization – Christian, Islamic, & Judaic – from Constantine to Dante: A.D. 325-1300, p.103-105. Vol. 3: (1944 & 1972), Caesar and Christ, A History of Roman Civilization and of Christianity from their beginnings to A.D. 325, p. 226-27, 256, 260, 266, 269, 274, 280, 291-92, 309, 388, 430, 432, 523, 623, 640-41 & 646.

4682- R. W. Southern, The Making of the Middle Ages, (London: The Folio Society, 1998), 86–87. Foot note 13: The quote comes from 'Anonymous of York', but is questioned as to who it may be from by different sources & scholars. For studies on this issue & the ceremonies of the kings & priests mentioned, see: Monumenta Germaniae Historica, Libelli de Lite Imperatorum et Pontificum, III, 663–5. G. H. Williams, The Norman Anonymous of AD 1100, in Harvard Theological Studies, vol. 18, 1951. Miscellanea Biographica, ed. J. Raine, Surtees Soc., 1838. Also: F. Kern, Gottesgnadentum und Widerstandsrecht im früheren Mittelalter, 1914, 53–123 (English translation entitled: Kingship and Law, S. B. Chrimes, 1939, 27–61. E. H. Kantorowicz, The King's Two Bodies: a Study in Medieval Political Theology, (Princeton, 1957).

4683- Gen.35:2, 41:42, Ex.19:6-14, 28:2-4, 39-42, 29:2-7, 21-22, 29. Henry Ansgar Kelly, The Devil at baptism: Ritual, Theology, & Drama, Ithaca & Lon.: Cornell Un. Press, 1985. Gene Gurney, Kingdoms of Europe, An Illustrated Encyclopedia of Ruling Monarchs from Ancient Times to the Present, NY: Crown Pub., 1982, 60-62, 152, 234-35, 237, 269, 284-85, 441, 502, etc. Millia Davenport, The Book of Costume, NY: Crown Pub., 1948 & 1976.

4684- James L. Barker, Apostasy From the Divine Church, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 538–39, foot note 26: Pocket Prayer Book, "Ordinary of the Mass," Part II, p. 100.

4685- Davies, Holy Days and Holidays, p. 33.

4686- Clifford Davidson, Editor, The Iconography of Heaven, Early Drama, Art, & Music, Monograph Series, 21, (Kalamazoo, Michigan: Medieval Institute Publications, Western Michigan Un., 1994), p. 8—9, 81, 84—85, 179, 181, 185, 186, makes references to, and shows some of the many art compositions depicting these after life ordinances, such as the coronation, crowning, enthroning, glorification of the Saints, especially, the Virgin Mary.

4687- Rebecca Martin, Textiles in Daily Life in the Middle Ages, (Cleveland Ohio: The Cleveland Museum of Art, 1985), p.20-1, fig. 7; Hollister, Medieval Europe, A Short History, 1968, p. 334-336; Giulio Carlo Argan, Fra Angelico, Biographical & Critical Study, (The World Pub., Co.), p.61-2, 90-1; Frederick Hartt, Art, NY: Harry N. Abrams, 1976, vol. 2, pl.21; Bernard S. Myers, Monuments, Masterpieces, Commissions of Collections, (New York, Terwin Copplestone, London: Hamlyn Pub. Group Lim., 1970), p. 55, fig.73, pp.56-7, fig.76, p.69, fig.96, p.70, fig.99, p.89, fig.126, & p.94, fig.135; Clark, Civilisation, p.156-7, #22, Holbein, Madonna of Bugomaster Meyer. Crown on Mary. Vincent Cronin, Mary Portrayed, Lon.: Darton, Longman & Todd, 1968, 3.

4688- Paul Carcus, The History of the Devil and the Idea of Evil, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Co., 1900), 149.

4689- The Oxford Illustrated History of Christianity, Ed. John McManners, NY: Oxford Un. Press, 1990, 43.

4690- Christian Monasticism, by David Knowles, 1969, reprinted 1972 & 1977, Pub. World Un., Library, McGraw-Hill Co., N.Y., Toronto, p.11.

4691- Teaching of Sylvanus: 111:8-13. Seach, Ancient Texts & Mormonism, 38. The Nag Hammadi Library In English, James Robinson, Pub. Harper & Row, San Francisco, 1977, p.358.

4692- The Encyc. of Relig. Eliade, 4:261, Gnosis: A Selection of Gnostic Texts, Werner Foerster, Pub. Clarendon Press, Oxford, 1972, 333-34; In the Corpus Hermeticum 1.26; 4.7; 13.14.

4693- The Nag Hammadi Library In English, Robinson, 1977, p.31, 302, 333, 358; Seach, Ancient Texts & Mormonism, p.39, 42-45, citing Tripartite Tractate 69:24-25; 70:32-5; Gospel of Philip 75:25-76:5. Epistula Apostolorum 19, in Edgar Hennecke and Wilhelm Schneemelcher, New Testament Apocrypha, 2 Vols., Pub. Philadelphia Westminster Press, 1963, Vol.1, p.202.

4694- Coptic Apocrypha in the Dialect of Upper Egypt, by E.A. Wallis Budge, 6 Vols, Pub. Oxford Un., Press, 1913, 3:214, Book of the Resurrection of Jesus Christ by Bartholomew.

4695- Tripartite Tractate 70:32-35; Seach, Ancient Texts & Mormonism, 38-9, 42-45; Casaubon, In Epist. ad Eustath. We become gods by grasping the Divine power & substance. N&PNF, 5:502, n.4.

- 4696- Offenders For a Word, Peterson & Ricks, 1992, p.79, note 249, & 224, citing from: Early Christian Doctrines, Rev. ed. San Francisco: by J. N. D. Kelly, Pub. by Harper & Row, 1978, p.348; An Ecclesiastical History, John Lawrence Mosheim, D.D., 1819, Vol.2, p.43, part 2, 5th Cent., A.D., n.e.; & pp.52-4, & n. w, on p.53-4; The Nicene & Post-Nicene Fathers, vol. 5, p.502, note 4; Western Civilization, Langer, etc., 1968, p.308.
- 4697- The Emergence of the Catholic Tradition, Pelikan, p.233; After Jesus, The Triumph of Christianity, Pub. by Reader's Digest, 1992, p.10-11; Chronology 600 Years at a Glance. N&PNF, 5:502 note 4.
- 4698- The Homilies of Saint Jerome, Pub. by The Catholic Un. Press, Wash. D.C., 1964, p. 106-7, & 353; Western Civilizations, Burns, Lerner, & Meacham, 10th ed. 1984, Vol.1, p. 228.
- 4699- Apostasy to Restoration, T. Edgar Lyon, 1960, p.168; After Jesus, Reader's Digest, p.11 of Chronology 600 Years at a Glance; Mission Monthly, Vol.12, #11, entitled: Christians & Mormons Debates on Theology. The 3rd debate was on: Can Men Progress To Godhood?, p.16-23, Van Hale, citing from St. Augustine; See also: Sermo 166.4; 342, 5; 192.1; Philip Schaff and Philip Wace, A Select Library of the Nicene and Post-Nicene Fathers of the Christian Church, First series, 14 Vols. (Grand Rapids; William B. Eerdmans, 1989), see vol.8 p.178, Expositions on the Book of Psalms 50:2; Western Civilizations, Burns, Lerner, & Meacham, Vol.1, p. 230.
- 4700- Scott R. Petersen, Where Have All the Prophets Gone? (Springville, Utah: Cedar Fort, 2005), 92-93, 137, n. 51: Augustine, On the Psalms 50.2, in N&PNF, 1:8:178, the elect are gods by grace.
- 4701- James L. Barker, Apostasy From the Divine Church, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 459, foot note 1: Philip Schaff, History of the Christian Church, (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing, Co., 1950), 8 vols., vol. 3, p. 792-93.
- 4702- Medieval Europe (A Short History), C. Warren Hollister, 2nd ed., Pub. by John Wiley & Sons, Inc., N.Y., Lon., Sydney, 1964 & 1968, p. 35.
- 4703- R.W.Southern The Making of the Middle Ages, Lon.: Folio Soc., 1998, 228, n.3: Regula S. Benedicti, c.7
- 4704- James L. Barker, Apostasy From the Divine Church, (Salt Lake City, Utah: Deseret News Press, CR 1960, Kate Montgomery Barker), 521-22, foot notes 9-10: Alfred Wesley Wishart, A Short History of Monks and Monasteries, (Trenton, N. J.: Albert Brandt. 1900), 131-148. Will Durant, The Story of Civilization, (New York: Simon & Schuster, 1940s-1950s), 11 vols., vol. 4, The Age of Faith, (1950), p. 518-519. Rule of Benedict, chap. 53. S. R. Maitland, Dark Ages, (London: 1890), 196-98.
- 4705- R. W. Southern, The Making of the Middle Ages, Lon.: The Folio Society, 1998, 228-31, plate 13, p. 234-237. John Rupert Martin, The Illustration Of The Heavenly Ladder of John Climacus, Princeton Un. Press, 1954. Walter Hilton, The Ladder of Perfection, U.S.A.: Penguin Classics, 1988. Dom Hubert Van Zeller, The Holy Rule, Notes on St. Benedict's Legislation for Monks, NY: Sheed & Ward, 1958. Caroline Walker Bynum, Jesus as Mother, Studies in the Spirituality of the High Middle Ages, Berkeley, Calif.: Un. of Berkeley California Press, 1982, paper back edition 1984). And even though this type of quest for godhood, with all its symbolism of crowns, garments, hand and wrist grasping entrances into heaven, were very popular in earlier centuries, in later centuries, different ones like the 16th century Reformer, John Calvin, 1509-1564, rejected this form of deification. Concerning this, Roland H. Bainton notes how Calvin suggested that: "No moral achievement can ever give any claim upon God, and no ascending of the ladder of the chain of being can ever unite man with God and make him into God. The very notion of the deification of humanity was to Calvin blasphemous." Roland H. Bainton in The Renaissance, Six Essays, (New York: Harper Torchbooks, The Academy Library, Harper & Row Publishers, CR 1953, The Metropolitan Museum of Art, and 1962, Erwin Panofsky), Essay IV: Man, God, And The Church in the Age of the Renaissance, by Bainton, p. 77-96, Calvin's point of view mentioned on p. 96. Jennifer O'Reilly, Oct. 1972, Studies in the Iconography of the Virtues and Vices in the Middle Ages, graphic page before 349, fig. 27. Olga Opova, trans. by Kathleen Cook, Vladimir Ivanov and Lenina Sorokina, Russian Illuminated Manuscripts, (Leningrad: Aurora Art Publishing, 1984), #42. Giles Morgan, Freemasonry, Its History and Myths Revealed, (New York: Metro Books, an imprint of Sterling Publishing, 2008), 14, 175-80. Walter Leslie Wilmhurst, 1867-1939, The Meaning of Masonry, (New York: Gramercy Books, Crown Publishers, Inc., 1980), 33, 63, 124-28, 137, 162. Dr. Paul Carcus, The History of the Devil and the Idea of Evil, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 339, Heradis von Lansperg's Hortus Deliciarum. Satanic Temptations and the Ladder of Life.
- 4706- The Holy Rule, Zeller, 1958, p.56-8, 65, & note 27 on p.80, (citing from Cassian, "Conferences, I; ch. 7."), p.82, 89, 99-101, see note 5 on p.101, Conferences, 14; I & 9. p.103, 106-7, 123, 125-6; The Ladder of Perfection, by Walter Hilton, 1988, Penguin Classics; The Illustration of the Heavenly Ladder of John Climacus, John Rupert Martin, Pub. by Princeton Un., Press, 1954; The Ancient Civilizations of Byzantium, Antione Bon, 1972, p.114; The Christian World, ed., by Geoffrey Barraclough, Pub. by Harry N. Abrams, Inc., N.Y., 1981, p.100-1, & 164-5; Russian Illuminated Manuscripts, Olga Popova, trans. by Lenina Sorokina, 1984, Aurora Art Pub., Leningrad, 1st pub. in the USA by Thames & Hudson, fig. 42. St. Basil, St. John Climacus, the author of the Passion of SS. Perpetua, Felicity, & Cassiodorus used the ladder to depict the soul's ascent towards God & moral perfection.
- 4707- Pseudo-Dionysius: The Complete Works, Trans., by Colm Luibheid, NY, & Mahwah, Paulist Press, 1987, p.176, The Celestial Hierarchy 12:3.
- 4708- Edward McNall Burns, Robert E. Lerner, & Standish Meacham, Western Civilizations, Their History & Their Culture, NY: W.W. Norton & Co., 1st edition 1941, 7th edition 1968-9, 10th edition, 1984), 1. Volume Western Civilization, Langer, & Geanakoplos, etc., 1968, p.424.
- 4709- By the 11th century ladders of virtues depicted monks progressing towards the crown of life which was their reward from the hand of Christ. See: Russian Illuminated Manuscripts, by Olga Popova, see top-left explanation #42; Studies in the Iconography of the Virtues and Vices in the Middle Ages, O'Reilly, Thesis, Oct. 1972, Lon., 1988, p.176, & 355. John Rupert Martin, The Illustration Of The Heavenly Ladder of John Climacus, (Princeton: Princeton University Press, 1954).
- 4710- Maximus the Confessor Selected Writings, by George C. Berthold, Pub. Paulist Press, NY, 1985, p.102-4, & 152-3; Offender For A Word, Peterson & Ricks, 1992, p.79, note 250, & p.230. The Ensign March 1988, 7-11, see p. 8, & note 7, citing The Spirit of Eastern Christendom (600-1700), p.10; The Christian Tradition, vol.2, Chicago: Un., of Chicago Press, by Jaroslav Pelikan, (1974): 10, citing S.L. Epifanovic; cf. Nygren (1982): 428, n.3. Article: "Deification" Symeon Lash, in The Westminster Dictionary of Christian Theology, ed. Richardson & Bowden, 1983, p.147-48; Robinson, Are Mormons Christians?, p.62, see note 11, & p.119.
- 4711- Anna D. Kartsonis, Anastasis, The Making of An Image, (New Jersey: Princeton Un. Press, 1986), 80-1.
- 4712- Western Civilization, Langer, & MacKendrick, etc., 1968, p. 249 & 425.

- 4713- Dom Hubert Van Zeller, *The Holy Rule, Notes on St. Benedict's Legislation for Monks*, (NY: Sheed & Ward, 1958), 5-6, 9-12, 15, 56-8, 65, 70, 73, 80, 82, 89, 99-101, 103, 106-7, 123, 125-6, 176-78, 180, 182, 264, 287-8, 370, 372, 419, 460, & 464.
- 4714- Mysticism, by Evelyn Underhill, (N.Y., 1930), p.419; St Symeon the New Testament Theologian [late 10th century A.D.], wrote, "He who is God by nature converses with those whom he has made gods by grace, as a friend converses with his friends, face to face." See: "Deification" by Symeon Lash, in *The Westminster Dictionary of Christian Theology*, ed. Richardson & Bowden, p.147-48; cited in Robinson's *Are Mormons Christians?*, p.62, note 11, & p.119.
- 4715- Jaroslav Pelikan, *The Spirit of Eastern Christendom*, 220.
- 4716- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 86–87. Foot note 13: The quote comes from 'Anonymous of York', but is questioned as to who it may be from by different sources & scholars. For studies on this issue & the ceremonies of the kings & priests mentioned, see: *Monumenta Germaniae Historica, Libelli de Lite Imperatorum et Pontificum*, III, 663–5. G. H. Williams, *The Norman Anonymous of AD 1100*, in *Harvard Theological Studies*, vol. 18, 1951. *Miscellanea Biographica*, ed. J. Raine, Surtees Soc., 1838. Also: F. Kern, *Gottesgnadentum und Widerstandsrecht im früheren Mittelalter*, 1914, 53–123 (English translation entitled: *Kingship and Law*, S. B. Chrimes, 1939, 27–61. E. H. Kantorowicz, *The King's Two Bodies: a Study in Medieval Political Theology*, (Princeton, 1957).
- 4717- R. W. Southern, *The Making of the Middle Ages*, (Lon.: The Folio Society, 1998), 237, foot note 14, *Oratio XX (Patrologiae Cursus Completus, series latina, ed. J. P. Migne)*, vol. 158, 903; no. III in Schmitt, iii, 7.
- 4718- Geoffrey Barraclough, *The Crucible of the Middle Ages, The 9th & 10th Centuries in European History*, (London: The Folio Society, 1998), 191–92. Deification themes in Christian coronation ceremonies. Will Durant, *The Story of Civilization*, (NY: Simon & Schuster, 1940s-1950s), 11 vols., vol. 3, *Caesar and Christ, A History of Roman Civilization and of Christianity from their beginnings to A.D. 325*, p. index, see deification, 226–27, 256, 260, 268–69, 274, 280, 291–92, 309, 316, 388, 430, 432, 523, 623, 640–41, 646, Emperors as 'gods.'
- 4719- James L. Barker, *Apostasy From the Divine Church*, (SLC, Utah: Deseret News Press, 1960), 582–83, foot notes 33–35: Qualben, *A History of the Christian Church*, p. 158–60. Joseph Lortz, *History of the Church*, (Milwaukee: Bruce Pub. Co., 1939, translated, amended & adapted by Edwin G. Kaiser), 197–99.
- 4720- *Medieval Europe (A Short History)*, by C. Warren Hollister, Pub. by John Wiley & Sons, Inc., 1964 & 1968, N.Y., Lon., Sydney, 2nd Ed., p. 154-5.
- 4721- Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley, California: University of Berkeley California Press, 1982, paper back edition 1984). Christopher Brooke, (photos, Wim Swaan), *Monasteries Of the World, The Rise & Development of the Monastic Tradition*, (Crescent books, 1982, Paul Elek). David Knowles, 1969, *Christian Monasticism*, (New York, Toronto: World University Library, McGraw-Hill Company, reprinted 1972 & 1977). Tudor Publishers Company). Dom Hubert Van Zeller, *The Holy Rule, Notes on St. Benedict's Legislation for Monks*, (New York: Sheed & Ward, 1958). Jonathan Riley-Smith, *The Crusades, A Short History*, (New Haven and London: Yale University Press, 1987). Leonard W. Cowie, 1962, *The March of the Cross*, (New York, U.S.A.; Toronto, Canada; and London, England: McGraw-Hill Book). Schroll, Sister M. Alfred, *Benedictine Monasticism, as reflected in the Warnefrid-Hildemar commentaries on the Holy Rule*, (New York, Columbia University Press, 1941).
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- 4723- Walter Dennison & Charles R. Morey, *Studies in East Christian & Roman Art*, NY: The MacMillan Co., 1914 & 1918, 1– 30. John R. Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, Princeton Un. Press, 1954.
- 4724- 2 Tim.2:9-12, 4:7-8; Rom.8:15-18; Rev.2:10; 3:5, 11; 6:9-11; James 1:12. The Painted Churches of Cyprus, (Treasures of Byzantine Art), Andreas Stylianou & Judith A. Stylianou, Pub. Trigraph- Lon. for the A.G. Leventis Foundation, 1985, 60, fig.22, The 40 Martyrs, early 12th c., church of St. Nicholas of the Roof, Kakopetria, 108, fig. 50, early 12th c., church of Sts. Joachim & Anna, Kaliana, 122-3, fig. 60, dated 1105/6, church of Panagia Phorbiotissa of Asinou, near Nikitari; Heaven: A History, 137-141, The soul as a queen, enthroned with Christ, & crowned, 103-4, pl.8; 12th century A.D., manuscript lat. 4450, fol. 1 verso. Bavarian State Library, Munich. And p. 105, pl.9, 12th cent. A.D., Santa Maria in Trastevere, Italy.
- 4725- James L. Barker, *Apostasy From the Divine Church*, SLC, Utah: Deseret News Press, 1960, 333-412.
- 4726- *Western Civilizations*, Burns, vol. 1: p. 342-44.
- 4727- *The Christian World*, Edited by Geoffrey Barraclough, NY: Harry Abrams, 1981, 100-1, Life is a Ladder, 12th c. icon from St. Catherine's Sinai.
- 4728- Jesus as Mother (Studies in the Spirituality of the High Middle Ages), by Caroline Walker Bynum, Un., of Calif., Press, Berkeley L.A., Lon., 1982, see the illustration facing title page, from the "Ladder of Virtues," from *Hortus Deliciarum* (destroyed manuscript formerly in Strasbourg), hand copy of C.M. Engelhardt.
- 4729- Jennifer O'Reilly, Oct. 1972, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, 344-45, graphics before p. 349, fig. 27.
- 4730- Horton and Marie-Hélène Davies, *Holy Days & Holidays, The Medieval Pilgrimage of Compostela*, (London and Toronto: Associated University Press, Lewisburg Bucknell University Press, 1982), p. 45, note 65. For the warrior see, inter alia, Romans 8:37 and especially Epesians 6:10—17; for the athlete, a concept important in the first part of *Regula of Saint Benedict (The Rule of Saint Benedict in Latin and English*, trans. And ed. Justin McCann (London: Burns, Oates, 1952), see also: 1 Cor. 9:24—25.
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- 4732- *An Illustrated Outline History of Mankind*, Ed. Cole & Warren, Vol. 1, p. 252-53.
- 4733- https://en.wikipedia.org/wiki/Joachim_of_Fiore - John H. Mundy, *The High Middle Ages 1150–1309*, Lon.: Folio Soc., 1998, 302–3, 401, n.13: *Tractatus super quatuor evangelia*, ed. Buonauiuti, 80, & Luke 2:25–34.
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- 4735- <https://en.wikipedia.org/wiki/Consolamentum> - <https://archive.org/details/LInquisitionOrigins> - <https://en.wikipedia.org/wiki/Catharism> - John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 329–334. Jean Markale, *Montségur and the Mystery of the Cathars*, (Rochester, Vermont: Inner Traditions, 1986, 2001, 2003), 30–31, etc. James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005), 9–10.

4736- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin 1968), pages 171–172. https://en.wikipedia.org/wiki/Third_Council_of_the_Lateran – <https://en.wikipedia.org/wiki/Waldensians>.

4737- Morris Bishop, *The Middle Ages*, (Boston: Houghton Mifflin Company, 1968), 172–173. <https://en.wikipedia.org/wiki/Consolamentum> <https://en.wikipedia.org/wiki/Catharism>. Lambert, Malcolm (1998). *The Cathars*. Oxford: Blackwell. p. 21. https://en.wikipedia.org/wiki/Cathar_Perfect.

4738- Jesus as Mother, *Studies in the Spirituality of the High Middle Ages*, by Caroline Walker Bynum, Un., of Calif., Press, Berkeley L.A., Lon., 1982, p. 236.

4739- "The bodies of the blessed will shine 7 times brighter than the sun." Aquinas made reference to Matthew 13:43; 17:2 & 28:3, which suggested to him that the perfected bodies of the righteous would shine forth with great light. See: *Heaven: A History*, McDannell & Lang, p.83–4, 89–92, n.27, on p.369, Aquinas, Sth, Suppl. 91:3; *Summa Theologica* 2:2027; *The March Of The Cross*, Cowie, 1962, p.98, & 112–13, fig. 131.

4740- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 301, 401, end note 6: *Summa artis notariae* I praefatio (Venice, 1583), I, 2V, and Code 3, 38, 3.

4741- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 360–62, 377, 406, end note 33: *Contra gentiles* 3, 132, 4, 4 and 3, 135, 4, 4 (Rome, 1934), 386b and 391 b. 1 Timothy 5:22.

4742- Colleen McDannell & Bernhard Lang, *Heaven: A History*, (New Haven & Lon.: Yale Un. Press, 1988), 83–4, n.27, p.369, Albertus, *Commentary on the Sentences*, 4:44,31 in B. Alberti Magni opera omnia, XXX, 584.

4743- Jesus as Mother, *Studies in the Spirituality of the High Middle Ages*, Caroline Walker Bynum, Un., of Calif., Press, Berkeley L.A., Lon., 1982, p. 209 & 215.

4744- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 19–20, 382, end notes 6–7: Herman Fitting, *Juristische Schriften des früheren Mittelalters* (Halle, 1876), 164, *Petri Exceptionum* appendices, I, 95. E. H. Kantorowicz, *The King's Two Bodies. A Study in Medieval Political Theology*, (Princeton, 1957), 122n. <http://press.princeton.edu/titles/6168.html>

4745- Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 239–41. John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 355–79. Geoffrey Abbott, *Rack, Rope and Red-Hot Pincers, A History of Torture And Its Instruments*, (London: Brockhampton Press, 1993). Steven Runciman, *A History of the Crusades*, (London: Cambridge University Press, first edition, 1951, 1952, reprinted 1954, 1957, 1962, 1968), vol. 1, *The First Crusade, and the Foundation of the Kingdom of Jerusalem*, (1951), Volume two, *The Kingdom of Jerusalem and the Frankish East, 1100–1187*, vol. 3, *The Kingdom of Acre and the Later Crusades*, (1954). John Laurence (Pritchard), *A History of Capital Punishment, with a Comment of Capital Punishment by Clarence Darrow*, (New York: The Citadel Press, 1960), the comment is from *Crimes, Its Cause and Treatment*, by Clarence Darrow, 1922, (Tomas Y. Crowell Company, 1950). Jonathan Riley-Smith, *The Crusades, A Short History*, (New Haven and London: Yale University Press, 1987). Regine Pernoud, (Editor), Enid McLeod, (Translator), *The Crusades, History in the Making*, (New York: G. P. Putnam's Sons, 1963, CR Martin Secker & Warburg Ltd., 1962, France title; *Les Croisades*, CR 1960, Rene Julliard). Thomas Asbridge, *The Crusades, The Authoritative History of the War for the Holy Land*, (New York, New York: EEE and Imprint of Harper Collins Publishers, 2010). Thomas Asbridge, *The First Crusade, A New History*, (New York: Oxford University Press, 2004). James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (NY, Doubleday, 2005). Cullen Murphy, *God's Jury, The Inquisition and the Making of the Modern World*, (New York, Boston: Houghton Mifflin Harcourt, 2011, Advanced Reading Copy). Edward Burman, *The Inquisition, The Hammer of Heresy*, (New York: Dorset Press, 1984). James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005). Michael Kerrigan, *A Dark History: Catholic Church, Schisms, Wars, Inquisitions, Witch Hunts, Scandals, Corruption*, (New York: Metro Books, 2014). Chas S. Clifton, *Encyclopedia of Heresies and Heretics*, (New York: Barnes & Noble Books, 1992). Aubrey Burl, *God's Heretics, The Albigensian Crusade*, (Thrupp - Stroud- Gloucestershire, Great Britain: Sutton Publishing Limited - Phoenix Mill, 2002, paper back edition 2005).

4746- Scott R. Petersen, *Where Have All The Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 239–40, 272, end note 7: *Epistle of Methetes to Diognetus* 7, in ANF, 1:27, written in ca. AD 130. Luke 9:51–56, James & John rebuked by Christ when rejected & not received at a village, they asked the Lord to send down fire from heaven to consume them. Christ said, "Ye know not spirit ye are of. For the Son of man is not come to destroy men's lives, but to save them." It wasn't by force of arms & Emperors' decrees, as in later centuries it became.

4747- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 368–77, 406, end notes 25–32: *De ecclesiastica potestate*, 2, 9–10, 15, I, 2, 4 also 3, 12 (ed. Scholz), II, 6, 37–8, 85, 95, 136, 209, I *Corinthians* 7:32, *Wisdom of Solomon* II:21. *Epistola ad Conradum de Offida* in *Archivum francisanum historicum* XI–XII (1918–19), 368. *Extravagantes communes*, I, 8, I in *Corpus iuris canonici*, ed. Emil Friedberg, 2 vols., (Leipzig, 1879–81), II, 1246. See also: Will Durant, *The Story of Civilization*, (New York: Simon & Schuster, 1940s), 11 volumes, *Caesar and Christ*, vol. 3, p. 226–67, 256, 260, 268–69, 274, 280, 291–92, 309, 388, 430, 432, 523, 623, 640–01, 646, see deification in the index on p. 716.

4748- John H. Mundy, *The High Middle Ages 1150–1309*, (London: The Folio Society, 1998), 304–05, 401, end note 17: *Arbor vitae crucifixae Jesu Christi* 5, I (Venice, 1485, rptd), 422a.

4749- James L. Barker, *Apostasy From the Divine Church*, SLC Utah: Deseret News Press, 1960, 526.

4750- John H. Mundy, *The High Middle Ages 1150–1309*, Lon.: Folio Soc., 1998, 317, 402, n.42: *De monarchia* 3, 16 (ed. Vinay), 280–2.

4751- Christopher Brooke, (photos, Wim Swaan), *Monasteries Of the World, The Rise & Development of the Monastic Tradition*, (Crescent books, 1982, Paul Elek). Dom Hubert Van Zeller, *The Holy Rule, Notes on St. Benedict's Legislation for Monks*, (NY: Sheed & Ward, 1958). Fr. Cornelio Mota Ramos, O.F.M., translated by Fr. Felipe Baldonado, O.F.M., (Catechism section), with Instructions by Capuchin Friars and Secular Franciscans, Fr. Zachary Grant, O.F.M. Cap., *The Rule of the Secular Franciscan Order, With a Catechism and Instructions*, (Chicago, Illinois: Franciscan Herald Press, 1980, 1981). Schroll, Sister M. Alfred, *Benedictine Monasticism, as reflected in the Warnefrid-Hildemar commentaries on the Holy Rule*, (NY, Columbia Un. Press, 1941).

4752- John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Walter Hilton, *The Ladder of Perfection*, (U.S.A.: Penguin Classics, 1957, 1988). Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley, California: University of Berkeley California Press, 1982, paper back edition 1984), inside cover art work of ladder to heaven, with temptations represented below in various types, such as money, a beautiful lusty woman, and other negative traits and sins. They distract some on the ladder, who fall for the temptations, or in other art works, are pulled off by dark demons. <https://archive.org/details/ScaleOrLadderOfPerfection> -

<https://archive.org/stream/EastChristianPaintingsInTheFreer#page/n1/mode/2up> - (Morey, Charles Rufus, 1877-1955; Freer, Charles Lang, 1854-1919; Walter Dennison & Charles R. Morey, Studies in East Christian and Roman Art, (New York: The MacMillan Company, 1914 & 1918). Those who pass over the temptations, under the ladder, & make it to the top of these ladders, or who develop Christ like traits, are perfected & deified. <https://archive.org/details/PhilsTalk-EarlyChurchFathersOnDeification>

4753- John H. Mundy, The High Middle Ages 1150-1309, (London: The Folio Society, 1998), 351-67. Fifty spiritual homilies, by Macarius, Saint, the elder, of Egypt, fourth century Mason, Arthur James, 1851-1928, (London and New York: Society for Promoting Christian Knowledge, 1921). If it hasn't been moved or taken down, see on Internet Archives: <https://archive.org/details/fiftyspiritualhom00maca> - audio: https://archive.org/details/fifty_spiritual_homiles_st_macarius_1410_librivox - Leonard W. Cowie, 1962, The March of the Cross, (New York, U.S.A.: Toronto, Canada; and London, England: McGraw-Hill Book), 33-34. Christ tested a rich man to see if he was willing to do all that He asked of him in order to be perfected. The rich man said that he had kept the commandments from his youth till then, and he asked what more he lacked. Christ said: "If thou wilt be perfect, go and sell that thou hast, and give to the poor, and thou shalt have treasure in heaven: and come follow me." (Matthew 19:16-26). However, this man refused to do what Christ asked of him. Later on during the 3rd century A.D., this passage inspired a number of Christians, such as a wealthy young man named Anthony of Egypt. He was so impressed by the passage that he followed Christ's advice and retired to the desert. He was later joined by like-minded men who lived as monks or hermits who sought to work towards moral perfection or "Christian perfection." Western Civilizations, (Their History and Their Culture), by Edward McNall Burns, Robert E. Lerner, & Standish Meacham, Pub. W.W. Norton & Co., NY, & Lon., 1st ed., 1941, 10th ed. 1984, Vol.1, p.219; & 222-23. David Knowles, 1969, Christian Monasticism, (NY, Toronto: World University Library, McGraw-Hill Co., reprinted 1972 & 1977). Tudor Publishers Co., p.10. W. H. C. Frend, Martyrdom & Persecution In The Early Church, (Garden City, NY: Anchor Books Doubleday & Company, 1967, 1966 edition), 202-3. Athanasius (Life 2); The Holy Rule (Notes on St. Benedict's Legislation for Monks), by Dom Hubert Van Zeller, Pub. by Sheed & Ward, NY, 1958, p.370; The Oxford Illustrated History of Christianity, edited by John McManners, pub. Oxford Un. Press, Oxford NY, 1990, p.51, 67, 69, 80, & 135-6. Nicolas Cheetham, Keepers of the Keys, A History of the Popes from St. Peter to John Paul II, NY: Charles Scribner's Sons, 1983, 155-60.

4754- Fr. Cornelio Mota Ramos, O.F.M., translated by Fr. Felipe Baldonado, O.F.M. (Catechism section), with Instructions by Capuchin Friars and Secular Franciscans, Fr. Zachary Grant, O.F.M. Cap., The Rule of the Secular Franciscan Order, With a Catechism and Instructions, (Chicago, Illinois: Franciscan Herald Press, 1980, 1981), 103, etc. Regis J. Armstrong, O.F.M. Cap., J.A. Wayne Hellmann, O.F.M., Conv., William J. Short, O.F.M., (Editors), The Saint, Francis of Assisi, (New York, London, Manila: New City Press, 1999, CR Franciscan Institute of St. Bonaventure University, St. Bonaventure, New York), 547-54, etc.

4755- Jay Rubenstein, Armies of Heaven, The First Crusade & the Quest for the Apocalypse, NY: Basic Books, A Member of the Perseus Books Group, 2011, Advanced uncorrected proof, Fall 2011. Jonathan Riley-Smith, The Crusades, A Short History, (New Haven & Lon.: Yale Un. Press, 1987). Regine Pernoud, (Editor), Enid McLeod, (Translator), The Crusades, History in the Making, (New York: G. P. Putnam's Sons, 1963, CR Martin Secker & Warburg Ltd., 1962, France title; Les Croisades, CR 1960, Rene Julliard). Steven Runciman, A History of the Crusades, (Lon.: Cambridge Un. Press, first ed., 1951, 1952, reprinted 1954, 1957, 1962, 1968), vol. 1, The First Crusade, and the Foundation of the Kingdom of Jerusalem, (1951). Thomas Asbridge, The Crusades, The Authoritative History of the War for the Holy Land, (New York, New York: EEE and Imprint of Harper Collins Publishers, 2010). Thomas Asbridge, The First Crusade, A New History, NY: Oxford Un. Press, 2004).

4756- John H. Mundy, The High Middle Ages 1150-1309, (London: The Folio Society, 1998), 359-60, 404, end note 9: Legenda S. Francisci 3, 9 in Opera omnia VIII, 512a.

4757- Nicolas Cheetham, Keepers of the Keys, A History of the Popes from St. Peter to John Paul II, (NY: Charles Scribner's Sons, 1983), 155.

4758- <https://en.wikipedia.org/wiki/Franciscans> -

4759- John H. Mundy, The High Middle Ages 1150-1309, (London: The Folio Society, 1998), 361, 414, end note 10 on p. 405: D. L. Douie, The Nature and the Effects of the Heresy of the Fraticelli (Manchester, 1932), 170.

4760- John H. Mundy, The High Middle Ages 1150-1309, (London: The Folio Society, 1998), 361-62, 405, end note 11: Tractatus contra Johannem 23 in H.S. Offler, Opera politica (Manchester, 1956) III, 89.

4761- Roland H. Bainton suggests that Pico's concept was nothing other than Neoplatonic mysticism, but that it was also not alien to the Christian tradition into which it had already been incorporated. "The early Greek theologians had declared that God became man in order that man by union in the Eucharist with God might become God." Bonaventura's "Itinerary of the Soul to God" is said to parallel Pico's version of deification. Through divine help the human family can rise above the terrestrial to the celestial and "may be wholly transferred and transformed into God." Bonaventura cites Dionysius the Areopagite, who is said to have transmitted the Neoplatonic tradition to the Christian West. See: The Renaissance, Pub. by Harper Torchbooks, 1962, originally pub. by The Metropolitan Museum of Art in 1953 under the title The Renaissance: A Symposium, 6 Essays, Essay II: Hard Times And Investment in Culture, by Robert S. Lopez, p.32, Essay IV: Man, God, And The Church In The Age Of The Renaissance, by Roland H. Bainton, pp.82-4, see note 9 on p.82 citing from a translation in The Renaissance Philosophy of Man, edited by E. Cassirer, P. O. Kristeller and J. H. Randall, 1948 (Phoenix paperback ed.), p.225 f; The World Of Giotto, c. 1267-1337, by Sarel Eimerl & Editors of Time-Life Bks., N.Y., 1967, p.190-1, Andrea da Firenze, The Way of Truth, 1366-1368.

4762- The Forgotten Books of Eden, Edited by Rutherford H. Platt, Jr., Assistant Editor J. Alden Brett, Pub. by Alpha House, Inc., 1927, U.S.A., The First Book of Adam & Eve, p. 8-13, 25-8, 30, 33, 34, 36-42, 68-74, included in with this collection of books, is one entitled: "The Book of the Secrets of Enoch". (Slavonic version). God says to Michael to anoint Enoch and cloth him in a garment of glory. (Ibid., p.89); Nibley, 1: Old Testament And Related Studies, p.152-3, 156-9; The Sacred Books And Early Literature Of The East, Parke, Austin, & Lipscomb, op. cit., Vol. XIV, The Great Rejected Books of the Biblical Apocrypha, Trans. by Rev. R. H. Charles, D.D., and others, Old Testament Apocrypha, The Books of Adam and Eve, introd., pp.9, 13-42; John 17:5; Eccl.12:7; Psa.73:23-5; 82:1, 6-7, Isa.41:13, 22-3; 2 Cor.5:1-10; Acts of Thomas 5-6 & 26, in ANT, 366-67, 375; W. Wright, Apocryphal Acts of the Apostles, 2:245-51; Gospel of Truth 23:33, 24:7, in NHLE, 41; cited in Temple & Cosmos, Nibley, p.122, see notes 67-8, on p.136, see also p.108.

4763- J. Huizinga, The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries, (London: The Folio Society, 1998), 28-29.

4764- James Reston, Jr., *Dogs of God, Columbus, the Inquisition, and the Defeat of the Moors*, (New York, New York, Doubleday, 2005). Charles T. Wood, *The Age of Chivalry, Manners and Morals 1000--1440*, (New York, U.S.A.; and London, England: University Books, CR 1970 by George Weidenfeld & Nicolson LTD). Grant Uden, *A Dictionary of Chivalry*, (New York: Thomas Y. Crowell Company, 1968, illustrations by Pauline Baynes, 1968). Jonathan Alexander and Paul Binski, (Editor), *Age of Chivalry, Art in Plantagenet England 1200--1400*, (Weidenfeld and Nicolson, London: Royal Academy of Arts, London, 1987). National Geographic: *The Age of Chivalry*, (USA: National Geographic Society, 1969). Marc Aronson, *Race, A History Beyond Black and White*, (New York, London, Toronto & Sydney: Gineeo Books, 2007). Albert Marrin, *Aztecs and Spaniards, Cortes and the Conquest of Mexico*, (New York: Atheneum 1986). William H. Prescott, (1796--1859), *History of the Conquest of Mexico and History of the Conquest of Peru*, (New York: the Modern Library, Random House, Inc., Date?). Francesco Gabrieli, *Arab Historians of the Crusades, Selected and Translated from Arabic Sources*, (New York: Barnes & Noble, 1993), translated from the Italian by E. J. Costello, 1957 by Giulio Einaudi Editore S.p.A. Turin. This translation 1969, by Routledge & Kegan Paul Limited. Jonathan Riley-Smith, *The Crusades, A Short History*, (New Haven and London: Yale University Press, 1987). Regine Pernoud, (Editor), Enid McLeod, (Translator), *The Crusades, History in the Making*, (New York: G. P. Putnam's Sons, 1963, CR Martin Secker & Warburg Ltd., 1962, France title; Les Croisades, CR 1960, Rene Juliard). Steven Runciman, *A History of the Crusades*, (London: Cambridge Un. Press, first edition, 1951, 1952, reprinted 1954, 1957, 1962, 1968), vol. 1, *The First Crusade, and the Foundation of the Kingdom of Jerusalem*, (1951), Volume two, *The Kingdom of Jerusalem and the Frankish East, 1100--1187*, vol. 3, *The Kingdom of Acre and the Later Crusades*, (1954). Thomas Asbridge, *The Crusades, The Authoritative History of the War for the Holy Land*, (NY: EEE and Imprint of Harper Collins Publishers, 2010). Thomas Asbridge, *The First Crusade, A New History*, (New York: Oxford Un. Press, 2004). Frances Gies, *The Knight In History*, (NY, etc., Harper & Row, Perennial Library, 1984).

4765- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 76.

4766- Benedictine Monks of St. Augustine's Abbey, Ramsgate, *The Book of Saints, A Dictionary of Servants of God*, (Wilton, Connecticut: Morehouse Publishing, 1921, 1989, sixth edition). Dom Hubert Van Zeller, *The Holy Rule, Notes on St. Benedict's Legislation for Monks*, (New York: Sheed & Ward, 1958). Schroll, Sister M. Alfred, *Benedictine Monasticism, as reflected in the Warnefrid-Hildemar commentaries on the Holy Rule*, (New York, Columbia University Press, 1941). David Knowles, 1969, *Christian Monasticism*, (New York, Toronto: World University Library, McGraw-Hill Company, reprinted 1972 & 1977). Tudor Publishers Company). *The Book of Saints, by the Benedictine monks of St. Augustine's Abbey*, (Wilton, Connecticut: Ramsgate, Morehouse Publishers, 1989, first published in 1921). Giles Morgan, *Freemasonry, Its History and Myths Revealed*, (New York: Metro Books, an imprint of Sterling Publishing, 2008). Walter Leslie Wilhmurst, 1867--1939, *The Meaning of Masonry*, (New York: Gramercy Books, Crown Publishers, Inc., 1980).

4767- Gertrude Hartman's *The World We Live In and How It Came To Be, A Pictured Outline of Man's Progress from the Earliest Days to the Present*, CR 1931 Hartman; NY: Macmillan, 1961: Chapter IX, *In Feudal Days*; pages 127-142). J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 76, 116--117. Steven Runciman, *A History of the Crusades*, (London: Cambridge Un. Press, first edition, 1951, 1952, reprinted 1954, 1957, 1962, 1968), vol. 1, *The First Crusade, and the Foundation of the Kingdom of Jerusalem*, (1951), Volume two, *The Kingdom of Jerusalem and the Frankish East, 1100--1187*, vol. 3, *The Kingdom of Acre and the Later Crusades*, (1954). Thomas Asbridge, *The Crusades, The Authoritative History of the War for the Holy Land*, (New York, New York: EEE and Imprint of Harper Collins Publishers, 2010). Thomas Asbridge, *The First Crusade, A New History*, (NY: Oxford Un. Press, 2004). Frances Gies, *The Knight In History*, (NY, etc., Harper & Row, Perennial Library, 1984). Christopher Brooke, (photos, Wim Swaan), *Monasteries Of the World, The Rise & Development of the Monastic Tradition*, (Crescent books, 1982, Paul Elek). David Knowles, 1969, *Christian Monasticism*, (New York, Toronto: World University Library, McGraw-Hill Company, reprinted 1972 & 1977). Tudor Publishers Company). Schroll, Sister M. Alfred, *Benedictine Monasticism, as reflected in the Warnefrid-Hildemar commentaries on the Holy Rule*, (New York, Columbia University Press, 1941). John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Walter Hilton, *The Ladder of Perfection*, (U.S.A.: Penguin Classics, 1988). The origins of our modern Hospitals goes back to the Hospitals, historical a hospice, especially one run by the Knights Hospitaliers. Such good concepts of helping to heal the sick, wounded, & injured, has continued on with the moral perfecting concepts & character building concepts of freemasonry. See: Giles Morgan, *Freemasonry, Its History and Myths Revealed*, (New York: Metro Books, an imprint of Sterling Publishing, 2008). Walter Leslie Wilhmurst, 1867--1939, *The Meaning of Masonry*, (NY: Gramercy Books, Crown Publishers, Inc., 1980).

4768- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 116--117.

4769- Introduced by Masaccio, Masolino and Pollaiuolo after 1430, *Fifty Centuries of Art*, by Francis Henry Taylor, 1954, Pub. Metropolitan Mus., of Art, Harper & Brothers, NY., 46.

4770- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 189.

4771- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 192--93. Emile Male, *The Gothic Image, Religious Art in France of the Thirteenth Century*, (New York: Cathedral Library, Harper Torchbooks, Harper & Brothers Publishers, 1913, 1958 edition, first published 1913, this edition from the third French edition, arranged by E. P. Dutton & Co., originally published under title: *Religious Art in France of the Thirteenth Century, A Study in Mediaeval Iconography and its Sources of Inspiration*), 105--108. John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley, California: University of Berkeley California Press, 1982, paper back edition 1984), see art work in the inside cover area, etc. Jaroslav Pelikan, *Mary Through the Centuries, Her Place in the History of Culture*, (New Haven & London: Yale University Press, 1996). Vincent Cronin, *Mary Portrayed*, (London, England: Darton, Longman & Todd, 1968). 12th century work, *Hortus Deliciarum*. Paul Carcus, 1900, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, 339).

4772- J. Huizinga, *The Waning of the Middle Ages, A Study of the Forms of Life, Thought and the Art in France and the Netherlands in the Fourteenth and Fifteenth Centuries*, (London: The Folio Society, 1998), 245.

- 4773- Textiles in Daily Life in the Middle Ages, Rebecca Martin, Pub. Cleveland Muse. of Art, Cleveland Ohio, 1985, 20-1, fig. 7, Coronation of Virgin. Embroidery. Italy, Florence, 1st half 15th c., CMA 53. 129 (cat. no. 5), & fig. 8, Lorenzo Monaco, Italian, 1370/71-1425. Panel, 1414. Galleria degli Uffizi, Florence. Medieval Europe A Short History, Hollister, 1968, 334-336.
- 4774- The Gospel in Art, by Albert E. Bailey, 1916, Pilgrim Press, Boston & Chicago, 382-385, 415-421. Archaeological Discoveries, Mancini, 1970, p. 165-170; Anastasis, Kartsonis, p. 72. Fra Angelico also depicted the Last Judgment which he painted about 1429 during his stay at Fiesole, for the Camaldolese monks of Santa Maria degli Angeli; now in the Academy, Florence. It may be that some fragments of the doctrine of deification had been preserved to a certain extent in the way Angelico depicted the "saved" as having faces which shined.
- 4775- Russian Illuminated Manuscripts by Olga Popova. Trans. by Kathleen Cook, Valdimir Ivanov & Lenina Sorokina, 1984 Aurora Art Pub., Leningrad, 1st pub. in USA, Thames & Hudson Inc., #42 The Ladder to Paradise of St John Climacus. The Ladder, f. 2 Lenin Library, Moscow (Desnitsky collection, 439), ms 21, 1 Moscow.
- 4776- Giulio Carlo Argan, Fra Angelico, Biographical & Critical Study, The World Pub. Co., p. 61-2, The Coronation of the Virgin, Louvre, Paris.
- 4777- Art, Frederick Hartt, Vol. 2, Harry Abrams NY 1976, pl. 21, Renaissance. Enguerrand Quarton. Coronation of Virgin. Panel Painting, Musee de l'Hospice, Villeneuve-les-Avignon, France; Art Treasures in Germany, (Monuments, Masterpieces, Commissions of Collections, Gen. Eds. Bernard S. Myers, NY, Terwin Coplestone, Lon., Pub. by Hamlyn Pub. Group Lim., 1970, 55, fig. 73, p. 56-7, fig. 76, p. 69, fig. 96, p. 70, fig. 99, p. 89, fig. 126, & p. 94, fig. 135; Civilisation, Clark, p. 156-7, #22, Holbein, Madonna of Bugomaster Meyer. Mary wears a crown.
- 4778- A 15th century work shows a person suffering martyrdom, an angel anoints the wounds of the body of the saint. Also, the spirit of the saint is depicted in the very act of ascending with an angel, the saint's soul rides up on a garment. See: The Human Story, Europe In The Middle Ages, by Michel Pierre, Morgan -- Antoine Sabbagh, Pub. by Sliver Burdett Press, Englewood Cliffs, New Jersey, 1988, see p. 34, Reliquary of St. Laurent, fifteenth century, Musee des Beaux-Arts, Moulins. Originally published in 1986 by Casterman, under the title: L' Histoire des Hommes: L' Europe du Moyen Age. In some cases, the crowning ceremony in the after life depicts the saints or martyrs as being clothed in a royal robe, a garment, or investment of some kind. (Rev. 3:5, 5:10, 6:9-11, 7:9, 14-15, Heaven: A History, p. 137-141, pl. 26. Jean Bellegambe, Paradise. Century 1526-30, a portion of The Last Judgment panel. Staatliche Museen, East Berlin; The Encyc. of Visual Art, Vol. 3, p. 235. Byzantine & Archaeology, by O.M. Dalton, Pub. by Dover Pub. Inc., N.Y., 1961, p. 409-10, fig. 240; Sculptures of the World, by Sheldon Cheney, p. 305. And: Anglo-Saxon Art, by David M. Wilson, (7th century A.D. to the Norman Conquest), p. 186-7, fig. 233, from a psalter (Paris, Bibliotheque Nationale, lat. 943, fol. 4v.), first pub. in the U.S.A., by the Overlook Press, Woodstock, N.Y., 1984, by Thames & Hudson. Showing the crucifixion of Christ, the hand of God extending down towards His Son, & angels descend out of heaven with garments in their arms. See also: Encyc. of World Art, Vol. I, pl. 432, from a Gospel Book, Illumination, end of the 12th century A.D., Venice, S. Lazzaro (Ms. 1635, fol. 284v), Armenian Art; The Icon, by Kurt Weitzmann, & others, 1982, pp. 30-1, Here a 10th century depiction of the 40 martyrs shows angels coming with garments to cloth the martyrs' souls in. Kenneth Clark, Civilisation, A Personal View, (NY & Evanston: Harper & Row, 1969), 155-156, #108.
- 4779- Rev. 3:5, 5:10, 6:9-11, 7:9, 14-15, Heaven: A History, p. 137-141, pl. 26. Jean Bellegambe, Paradise. Century 1526-30, a portion of The Last Judgment panel. Staatliche Museen, East Berlin. And: The Encyc. of Visual Art, Vol. 3, p. 235. Byzantine & Archaeology, by O.M. Dalton, Pub. by Dover Pub. Inc., N.Y., 1961, p. 409-10, fig. 240. Also: Sculptures of the World, by Sheldon Cheney, p. 305. And: Anglo-Saxon Art, by David M. Wilson, (7th century A.D. to the Norman Conquest), p. 186-7, fig. 233, from a psalter (Paris, Bibliotheque Nationale, lat. 943, fol. 4v.), first pub. in the U.S.A., by the Overlook Press, Woodstock, N.Y., 1984, by Thames & Hudson. Showing the crucifixion of Christ, but also a depiction, showing the hand of God extending down towards His Son, Jesus Christ. Angels descend out of heaven with garments in their arms, perhaps to be ready to cloth Christ's spirit in the martyr's garment, when His spirit leave his body at death. See also: Encyc. of World Art, Vol. I, pl. 432, from a Gospel Book, Illumination, end of the 12th century A.D., Venice, S. Lazzaro (Ms. 1635, fol. 284v), Armenian Art.) And: The Icon, by Kurt Weitzmann, & others, 1982, p. 30-1. Here a 10th century depiction of the 40 martyrs shows angels coming with garments to cloth the martyrs' souls in.
- 4780- Terry L. Givens, When Souls Had Wings,... NY: Oxford Un. Press, 2010, 151, 352, end note 15: Pico della Mirandola, Oration on the Dignity of Man, in The Renaissance Philosophy of Man, ed. Ernst Cassirer, Paul Oskar Kristellar, & John Herman Randall (Chicago: Un. of Chicago Press, 1967), 223, 226.
- 4781- James Reston, Jr., Dogs of God, Columbus, the Inquisition, & the Defeat of the Moors, NY: Doubleday, 2005, 65-66.
- 4782- Walter Hilton, The Ladder of Perfection, (Lon. Eng.; NY: Penguin Books, 1988; translated by Leo Sherley-Price, with Introduction by Clifton Wolters, 1957, first published by Penguin in 1957), introduction, xxiii.
- 4783- Hilton, The Ladder of Perfection, p. xxiii, xxiv, 55, 118, 121, 122.
- 4784- Walter Hilton, The Ladder of Perfection, intro., p. xxiv.
- 4785- Hilton, The Ladder of Perfection, p. 55 & 56.
- 4786- Hilton, The Ladder of Perfection, p. 74.
- 4787- Hilton, The Ladder of Perfection, p. 118-119.
- 4788- Hilton, The Ladder of Perfection, p. 120-121.
- 4789- Hilton, The Ladder of Perfection, p. 128.
- 4790- Hilton, The Ladder of Perfection, p. 151.
- 4791- Russian Illuminated Manuscripts, Olga Popova. Trans. Kathleen Cook, Valdimir Ivanov & Lenina Sorokina, CR 1984 Aurora Art Pub., Leningrad, 1st pub. in the USA, Thames & Hudson Inc., #42 The Ladder to Paradise of St John Climacus. The Ladder, f. 2 Lenin Lib., Moscow (Desnitsky collect., 439), ms 21, 1 Moscow.
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- 4793- Will Durant, The Story of Civilization, (New York: Simon & Schuster, 1940s-1950s), 11 vols., vol. 6, The Reformation, A History of European Civilization from Wyclif to Calvin: 1300-1564, (New York: Simon & Schuster, 1957), 338, end note 3, on p. 962: "In Robertson, W., Charles V, I, 374.
- 4794- Roland H. Bainton, Here I Stand, A Life of Martin Luther, (Paper back edition, 1950 by Pierce & Smith, & 1978, New American Library for Abingdon Press, Nashville), 77-78.

4795- James Barker, *Apostasy From the Divine Church*, SLC, Utah: DNP, 1960, 700, n. 17: Joseph McSorley, *An Outline History of the Church by Centuries*, (St. Louis: B. Herder Book Co., 1957, revised edition), 615.

4796- *The Lost Books of The Bible & The Forgotten Books of Eden*, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), the first and second book of Adam & Eve. See also: Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 61–70, 78, 82, 109, 140, 157, 164–166, 172, 240–244, 255–256, & 270. Stephen D. Ricks, & LeGrand L. Barker, *Who Shall Ascend Into the Hill of the Lord? The Psalms In Israel's Temple Worship In The Old Testament and in the Book of Mormon*, (SLC, Utah: Eborn Books, 2009), 83–97, *The Hymn of the Pearl*. Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010), 28–50, 63–64, 93–105, 149–172, etc. At the moment that Adam reaches forth his hand to clasp the hand of Christ, & as his hand passed into the bright nature, the glorious light of Christ, "...His [Adam's] reentry to paradise is imminent. In fact, his admission to the sphere of the divine has already begun & his deification (along with the deification of mankind) is already under way in this miracle of the re-creation, as the Anastasis came to be known." Anna D. Kartsonis, *Anastasis, The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986), 72, etc. See also: Isa.42:6-7; Eph.4:7-10; 1 Pet.3:15-22, 4:5-6. *The Deification of Man: St. Gregory Palamas and the Orthodox Tradition*, Crestwood, N.Y.: St. Vladimir's Seminary Press, 1984, p.12 & 13; The last quote here is part of a doxastikon, or hymn of praise, from the Feast of Annunciation. This hymn is about the deification of Adam and it is still sung today at this feast, as it is celebrated in Eastern Orthodoxy. Ignazio Mancini, O.F.M., *Archaeological Discoveries Relative to the Judaeo-Christians*, (Jerusalem: Publishers of the Studium Biblicum Franciscanum, Fran. Print. Press, 1970), p.165-70. The early Christian writer, Theophilus of Antioch [155-168-181 A.D.], in response to the early anti-Christian Autolytus, wrote that Adam had become a god. (ANF, 2:104-105).

4797- Bainton noted that the very notion of the deification of humanity was considered blasphemous to Calvin. (The Renaissance, Pub. by Harper Torchbooks, 1962, 6 Essays, Essay IV: Man, God, And The Church In The Age Of The Renaissance, by Roland H. Bainton, 96, 169.

4798- James L. Barker, *Apostasy From the Divine Church*, (SLC Utah: Deseret News Press, 1960), 751–52, foot note 9–10: This is from a summarization of Calvin, by Philip Schaff, *History of the Christian Church*, (Grand Rapids, Michigan: Wm. B. Eerdmans Publishing Co., 1950), 8 vols., vol. 8, p. 241.

4799- *Treasures From The Kremlin*, (An Exhibition from the State of Museums of the Moscow Kremlin at the Metropolitan Museum of Art, N.Y., May 19-Sept. 1979, and Grand Palais, Paris, Oct. 12, 1979 & Jan. 7, 1980), Pub. by Metro. Mus., of Art, N.Y., Distrib. by Harry N. Abrams, Inc., p.32, pl.5, & p.140.

4800- *Treasures From The Kremlin*, p. 33-36, & 140, #7. *The Synaxis, or Assembly, of the Virgin*. Inv. no. 5062, Provenance: Side chapel of the Assembly of the Virgin in the Cathedral of the Annunciation, Moscow Kremlin, Moscow School, 1560s.

4801- *Heaven: A History*, p.136, 161, pl.30, dated 1575 A.D., Antonino Polti, O.P., *Della felicità suprema del cielo* (Perugia: Rastelli, 1575).

4802- *Treasures From The Kremlin*, p.58 & 157, pl.22, Gold reliquary diptych, front, inside, reverse. A gift from Czar Fedor Ivanovich to Czaritsa Irina. Accessioned from the Monastery of the Ascension, Moscow Kremlin, in 1918 (Inv. no. 15400). Moscow, Kremlin workshop, 1589 A.D.

4803- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 152, 353, end notes 24–25: Henry More, *Antimonopsychia*, XXV, cited in *Patrides*, *Cambridge Platonists*, 18. Henry More, *Grand Mystery of Godliness*, I.16.6; *Conjectura Cabbalistica*, "Preface to the Reader," III, cited in Lichtenstein, Henry More, 47.

4804- John Milton, *Paradise Lost*, NY: Mentor, 1961, 91, 146-47. John Milton, *Complete Poems and Major Prose*, Edited by Merritt Y. Hughes, (Indianapolis: The Odyssey Press, The Bobbs-Merrill Company, Inc., 1957, 1st Edition, 16th printing, 1975), 207-635, "Paradise Lost A Poem in Twelve Books, The Author, John Milton, 2nd Edition," (London: S. Simmons, 1674).

4805- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 151–52, 353, end note 22: Benjamin Whichcote, "The Manifestation of Christ and the Deification of Man," in *Patrides*, *Cambridge Platonists*, 70.

4806- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, (New York: Oxford University Press, 2010), 152, 353, end note 23: Athanasius, *De Incarnatione Verbi Dei*, LIV, cited by Ralph Cudworth, "A Sermon Preached before the House of Commons," in *Patrides*, *Cambridge Platonists*, 101.

4807- *The Gospel In Art*, Bailey, 1916, p.410-13. Darell Thorpe, *Jesus Christ's Everlasting Gospel and Ancient "Patternism"*, (an unpublished manuscript), 1990. *The Pilgrimage and Struggle of the Human Family In And Through The Different Realms of Existences*, Thorpe, unpublished manuscript 1990–2.

4808- Rev. Alexander Hislop, *The Two Babylons (or The Papal Worship Proved to be the Worship of Nimrod and His Wife)*, (England: A & C Black, LTD., 1916; American editions, Neptune, New Jersey: Loizeaux Brothers, 1943 and 1956), 83 & 265-7.

4809- Walter Leslie Wilmshurst, *The Meaning of Masonry*, (New York: Gramercy Books, 1980, Crown Pub., Inc., reprint of fifth edition (1927), published by Rider, London. This edition by Gramercy Books, an imprint of Random House Value Publishing, New York), 12–155, etc.

4810- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, an imprint of Sterling Pub., 2008, 16-19, 83, 175, 178-80. Walter Leslie Wilmshurst, *The Meaning of Masonry*, NY: Gramercy Books, 1980, Crown Pub., Inc., reprint of 5th ed. 1927, pub. by Rider, Lon.. This ed. by Gramercy Books, an imprint of Random House Value Publishing, NY), 15, 18, 29, 33-53, 62-63, 72-76, 87, 94-110, 114, 119-22, 124-27, 137-63, etc.

4811- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, (NY: Metro Books, an imprint of Sterling Pub., 2008), 18-19. Daniel-Rops, *Jesus And His Times*, (NY: Image Books, A Division of Doubleday & Co., 1958, CR 1954 & 1956 by E. P. Dutton & Co., Inc.), vol.2, p.236. *National Geographic*, vol. 164, No. 6, p. 774, Dec. 1983. Byzantine Empire, article entitled: *Eternal Easter in Greek Village*, by Maria Nicolaidis-Karanikolas. Linda J. Ivanits, *Russian Folk Belief*, (New York; London, England: M. E. Sharpe, Inc., 1989), 136–387. J.C.J. Metford, *Dictionary of Christian Lore and Legend*, (London, England: Thames & Hudson, 1983), 58–59, see *Candle, Candelmas and Candlestick*. Edna Barth, *Lilies, Rabbits, and Painted Eggs, The Story of the Easter Symbols*, (NY: The Seabury Press, 1970), 18-19. See the cover design & credits for *Biblical Archaeology Review*, March/April 1998, vol. 24, No.2, *Illuminating Byzantine Jerusalem*, p. 4, & p. 40-43, 46-47, 70-71. Article: *Illuminating Byzantine Jerusalem, Oil Lamps Shed Light On Early Christian Worship*, by Jodi Magness.

4812- Early Christian Art, The Late Roman & Byzantine Empires from the 3rd to the 7th centuries, fig. 83: "Venice, St. Mark's" 5th cent., "Christ in Limbo." Adam reaches around a pillar to clasp Christ's right hand. See: Walter Lowrie, *Art In The Early Church*, (NY, NY: Pantheon Books, 1947), plate 100 a & b. Raymond Koechlin, *Les Ivoires Gothiques*, Francais, Planches, (Paris, France: F. De Noble, 1968), no. 34, Petrograd, Musée de l'Ermitage). In the old form of marriage in the Orkneys, they would join their hands through a perforation, or ring, in a stone pillar. Lillian Eichler, *The Customs of Mankind, With Notes on Modern Etiquette and the Newest Trend in Entertainment*, (Garden City, New York: Nelson Doubleday, Inc., 1924), 230. In ancient Near Eastern temples, "Covenants are sealed in temples or near pillars standing near temples" writes John M. Lundquist. See his article: *The Legitimizing Role of the Temple in the Origin of the State*, published as chapter 9 in *Temples of The Ancient World*. Edited by Donald W. Parry, (Salt Lake City; Provo, Utah: Deseret Book Company, and Foundation for Ancient Research and Mormon Studies, 1994), 179—235, see p. 220. Furthermore, "the king stood by a pillar and made a covenant before the Lord." (p. 220, citing 2 Kings 23:2-3, see also foot note 148 on p. 148, & 284—86. On the internet, Creation of Adam & Eve scenes, Hjembaek. c.1475. (M-K 11-091). On at least four pillars are hand symbols, the curtains are tied open, hung in the middle of the pillars. The Basilica of Sant' Apollinare Nuovo is a basilica church in Ravenna, Italy. It was erected by Ostrogoth King Theodoric the Great as his palace chapel during the first quarter of the 6th century (as attested to in the *Liber Pontificalis*). 504 AD to "Christ the Redeemer". Also in: Jean Porcher, *French Miniatures, or Medieval French Miniatures*, (New York: Harry N. Abrams), fig. 38, The Annunciation to Zacharias, Bible, second half of 12th century, Bibliothèque Nationale, Ms. lat. 16746, f. 42, near a pillar, in the temple, illustrating Luke 1:10-11, two men are clasping each others' left hands. Wim Swaan, *The Gothic Cathedral*, (Garden City, NY: Double Day & Co., 1969, Paul Elek Productions Lim.), p. 109, fig. 105, the towers of Laon from the sketchbook of Villard de Honnecourt. Paris, Bibliothèque Nationale, a hand symbol is up at the top of pillars. In another: Robert Fossier, *Edited and Translated by Janet Sondheimer, The Middle Ages, The Cambridge Illustrated History of the Middle Ages, 1350–950*, (Cambridge: Cambridge University Press 1989), 470, Carolingian ivory work, Relief, c. 870. John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954). Walter Hilton, *The Ladder of Perfection*, (U.S.A.: Penguin Classics, 1988). Giles Morgan, *Freemasonry, Its History & Myths Revealed*, (NY: Metro Books, an imprint of Sterling Pub., 2008), 6-7, 14-15, 34-35, 64-65, 93.

4813- Walter Leslie Wilmshurst, *The Meaning of Masonry*, (NY: Gramercy Books, 1980, Crown Pub., Inc., reprint of 5th edition (1927), pub. by Rider, London. This edition by Gramercy Books, an imprint of Random House Value Publishing, NY), 12–155, etc. Anthony W. Ivins, 1934, *The Relationship of "Mormonism" & Freemasonry*, (SLC, Utah: Deseret News Press). E. Cecil McGavin, *Mormonism & Masonry*, (SLC, Utah: Stevens & Wallis, Inc., 1947). Giles Morgan, *Freemasonry, Its History and Myths Revealed*, (New York: Metro Books, 2008). Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: F.A.R.M.S., & Deseret Book Co.). Volume 1: *Old Testament & Related Subjects*, (1986). Vol.2: *Enoch The Prophet*, (1986). Vol. 3: *The World & The Prophets*, Vol. 4: *Mormonism & Early Christianity*, (1987). Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51—52, (December 1948—April 1949). Nibley, *What is a Temple, The Idea of a Temple in History*, reprint by F.A.R.M.S., Nibley, (IDE-T). From: *The Millennial Star* 120 (August 1958). Nibley, *The Early Christian Church in the Light of Some Newly Discovered Papyri from Egypt*, (Provo, Utah: F.A.R.M.S. reprint, Nibley 1985. From a talk given by Dr. Nibley during a Tri-Stake Fireside, Brigham Young University, March 3, 1964). ` Dr. Huge Nibley, collected works volume 16: *The Message of the Joseph Smith Papyri, An Egyptian Endowment*, (Provo & SLC, Utah: F.A.R.M.S., and Deseret Book Company, 2005, 2nd ed.). Jeffrey M. Bradshaw, *Temple Themes In the Book of Moses*, (Salt Lake City, Utah: Eborn Publishing, 2010). G. F. Bushman, *Masonic & Mormon Temple Ceremonies*, (North Salt Lake City, Utah: an unpublished research paper, CR March, 1952, dated March 1953). L. W. 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4814- *The Gospel In Art*, Bailey, 1916, p. 410-13.

4815- Giovanni Papini, *The Devil*, N.Y., E. P. Dutton & Co., 1954, p. 44-46.

4816- *God in Patristic Thought*, London, 1956, p.73.

4817- The Holy Rule, Zeller, 1958, Prologue, 5-6, & 9-11, n. 19 and 20, p.10-11, citing from "de Osuna" who may have made reference to a work said to be of St. Thomas, see: Third Spiritual Alphabet, Treatise 19; ch. 3. "Deus, qui humanae substantiae dignitatem mirabiliter condidisti et mirabiliter reformasti, as we have it in the Mass."

4818- The Weight of Glory and Other Addresses, by C. S. Lewis, rev. ed. (NY: Macmillan, Collier Books, 1980), 18; Stephen E. Robinson, Are Mormons Christians?, SLC, Utah: Bookcraft, 1991, 4th print. p.63, 119 & note 17. Lewis, The Joyful Christian, NY: Touchstone Books 1977, 77-78, 197.

4819- C. S. Lewis, The Joyful Christian, NY: Touchstone Books, 1977, 77-78.

4820- Tad R. Callister, The Inevitable Apostasy, and the Promised Restoration, SLC, Utah: Deseret Book 2006, 152, 398, 430, notes 154-56; C. S. Lewis, Mere Christianity, NY: Touchstone Books, 1980, 175-77. First paper back edition, NY: Collier Books, Macmillan Pub. Co., 1960, p. 153-4, 164, 171-76.

4821- C. S. Lewis, *The Quotable Lewis*, Ed. Wayne Martindale & Jerry Root. Wheaton, Ill.: Tyndale House 1989, 525: "What ever might have been the powers of unfallen man, it appears that those of redeemed Man will be almost unlimited. Christ, re-ascending from His great dive, is bringing up Human Nature with Him. Where He goes, it goes too. It will be made 'like Him'"

4822- C. S. Lewis, Mere Christianity, NY: Collier Books, Macmillan Pub. Co., 1960, 153-5, 162-66, 169, 171-76.

4823- C. S. Lewis, *The Quotable Lewis*, Ed. Wayne Martindale & Jerry Root. Wheaton, Ill.: Tyndale House 1989, 308.

4824- The Spirit of Eastern Christendom, Jaroslav Pelikan, Pub. Un. of Chicago Press, 1974, Lon., 10.

4825- An Illustrated Encyclopedia of Mysticism and the Mystery Religions, Ferguson, p.46.

4826- Imago Dei: Man in the Image of God, by Ernst W. Benz, cited in Reflections on Mormonism: Judaeo-Christian Parallels, edited by Truman G. Madsen. Provo: Religious Studies Center, Brigham Young Un., 1978, and cited by Petersen & Ricks, in Offenders For A Word, p.80, n.254, & p.215, Benz (1978): 215-16.

4827- Revelation, chapter 21; 22:12-14; Heb.11:13-16; John 14:2. A number of people who have had near death experiences have said that they learned during their experience that humans may one day become divine beings, and even co-creators with the gods in the universe. Some members of the human family will eventually become bright angelic beings, who will eventually become more like God until they eventually become gods. (See: Return From Tomorrow, by Dr. George G. Ritchie, 1978, pp.72-3; November 1989, "K-Talk," KTKK 630 AM radio in Utah, "Religion of the Line", host, Martin Tanner, guest Elane Durham, who had a "Near Death Experience" = NDE. An anti-Mormon caller said that the Mormons teach that God was once a man, that there are many Gods, & that we all can become Gods some day. Elane Durham responded: "Your not listening to me, because I'm telling you the same thing." On KTKK, Nov. 12, 1989, Martin Tanner interviewed George G. Ritchie. Ritchie said that he could discern & see the beings in this city of light & love. And "the most amazing thing was that they were glowing in the light that they admitted, like unto this being [Christ]. I think that for the first time, I then understood what the Bible says when Jesus made the statement: I'm the first fruit of men that all could follow." Ritchie later expounded on what he had learned during his after life experience, saying that the human families' ultimate destiny, is to become like Christ, and to become gods. My Life After Dying, Becoming Alive to Universal Love, by George G. Ritchie, Jr. M.D., 1991, Pub. by Hampton Roads, p.108-9, 130, 135-40, & 145-47.

4828- George G. Ritchie, Jr. My Life After Dying, Becoming Alive to Universal Love, 1991, Pub. by Hampton Roads, see p. 108-9, 130, 135-40, & 145-147.

4829- Catholicism, Richard P. McBrien, 2 vols. (Minneapolis: Winston Press, 1980), 1:146, 156. Stephen E. Robinson, Are Mormons Christians?, SLC, Utah: Bookcraft, 1991, 4th print. 1994, p.62, n.10, & p.119.

4830- This doctrine is said to have been based on a number of passages in both the Old & New Testaments, such as Psalm 82 (81).6; 2 Peter 1:4; Rom.8:9-17; Gal.4:5-7; & John 17:21-23. Irenaeus, St. Athanasius, [4th c.], St. Cyril of Alexandria [5th century], St. Maximus the Confessor, and later St. Symeon [late 10th century], are said to have taught the doctrine of deification as they understood it to be. It should be understood, says this article, that deification doesn't mean absorption into God, for the deified creature is to remain distinct. Rather, it "is the whole human being, body and soul, who is transfigured in the Spirit into the likeness of the divine nature, and deification is the goal of every Christian." Article: "Deification" Symeon Lash, in The Westminster Dictionary of Christian Theology, ed. Alan Richardson & John Bowden (Philadelphia: Westminster Press, 1983, 147-48. Stephen E. Robinson, Are Mormons Christians?, SLC, Utah: Bookcraft, 1991, 4th print., p.62, n.11, & p. 119.

4831- God's Laws of Success, Robert Tilton, (Dallas: Word of Faith, 1983), 170-71; Stephen E. Robinson, Are Mormons Christians?, (Salt Lake City, Utah: Bookcraft, 1991, 4th printing), p.63, note 14, p.119.

4832- The Deification of Man: St. Gregory Palamas & the Orthodox Tradition, Crestwood, NY: St. Vladimir's Seminary Press, 1984, 12, 13. The last quote here is part of a doxastikon, or hymn of praise, from the Feast of Annunciation. This hymn is about the deification of Adam, still sung & celebrated in Eastern Orthodoxy.

4833- On KTKK "K-talk" July 15, 1990, Howard Storms mentions the two extremes or two ways similar to some of the views held by some of the early Christians. (TANF) 2: p.451, 502, 573-4, 584-5, & Vol.4, p.434, 475, 509, 547, 551, 592-595, 641, & 646-7. Thus, from other transcripts and tapes of Howard Storm's NDE we note that this former atheist, learned, based on his NDE, that a divine ultimate destiny for the human family is with in our reach, for he said that: "This world is full of divine beings becoming more divine moment by moment day by day. This is like a huge garden full of divine beings, and that's what we are. We're divine and we're growing up; and we're growing up into realizing our divinity." (During the month of April 1992. DR. LYNN JOHNSON gave to me (Darell Thorpe) a letter of a type script of Howard Storm's near death experience. Earlier he had given me a copy of Howard Storm's experience on some tapes. This type script was based on the tapes. The information of this type script was typed by JBB, Silverdale, WA, from 1988 cassette tape from N.D.E. Research Institute, Ft. Thomas, KY. Also in Howard Storm's interview with Martin Tanner, July 15th, 1990 on "Religion on the Line" 630 AM RADIO, (KTKK- "K-Talk"), Utah. Another tape recording was made in 1989 at the NDE Research Institute, in Kentucky, a typescript of this 1989 taped version has been entitled: An Experience of Howard Storm.

4834- Jordan Vajda, "Partakers of the Divine Nature": A Comparative Analysis of Patristic and Mormon Doctrines of Divinization, (Provo, Utah: FARMS, & BYU, 2002), intro. & 10, 56.

4835- The Ante-Nicene Fathers, (Grand Rapids, Michigan: T&T Clark, Edinburgh, WM. B. Eerdmans Pub. Co., reprinted October 1989), 2:198, Clement of Alexandria, 153-193-217, Exhortation to the Heathen, chap. 10.

4836- If it hasn't been taken down or moved, on the Internet Archives are a number of different editions to this rare study: <http://web.archive.org/web/20030608223026/http://www.restorationhistory.com/Kindle-movie.html> The Strand Magazine, Jan. 1891, Santa Claus as a female youth, holding a Christmas tree, about to descend from the woods to a town below. Derived from German traditions about Christkind, Christkindl, German for Christ-child, where Kriss Kringle gets his name from, for it was Americanized by Americans hearing it in German.

<https://archive.org/stream/TheStrandMagazineAnIllustratedMonthly/TheStrandMagazine1891aVol.IJan-jun#page/n13/mode/2up> See also rough drafts on line of: The Christ in Santa Unmasked - <http://restoredgospellevidences.blogspot.com/2011/03/christ-in-santa-unmasked.html> – Internet article, <http://drivetimelivearchivespromosources.blogspot.com/> scroll down to art works of Christ's world wide treks. <http://millscreenshawdrivetimeliveschedule.blogspot.com/> See also on line, old web site: <http://web.archive.org/web/20030425124345/http://www.restorationhistory.com/rh/ctwww.html> Also: <http://web.archive.org/web/20030608222735/http://www.restorationhistory.com/Christ-The-World-Wide-Wounded-Wanderer.html> Radio show archived, commentaries on wandering Christ traditions in Christmas lore: Internet Archives: World Wide Wandering Christ - Collection of Christmas Traditions, Radio shows archived: <https://archive.org/details/WorldWideWanderingChrist-CollectionOfChristmasTraditions> Darell Thorpe, guest on KTKK 630 AM radio, talking about early to later Christian responses to early anti-Christians that charged that Christ neglected other nations. How early Christian apologists answered these types of claims was to testify that Christ did go to other nations, that he pre-existed, and after his death, descended into the spirit world to preach to those who hadn't heard the gospel, during the centuries before Christ, thus Christ didn't neglect others. These beliefs, of Christ's world wide treks, eventually became later legends, traditions, & Christmas lore about the wandering Christ-child, or in Germany, Christkindl, also called Kriss Kringle, then Santa Claus, who makes his annual frosty flights around the world during Christmas time. This study include a portion of a talk Darell Thorpe gave, 10-17-1992, at the Murray Library, Utah, USA, The Grand Pilgrimage Lectures. Then, portions of radio show, on KTKK 630 AM radio, K-Talk, West Jordan Utah, USA, 1999, on Sherlock A. Collin's show, as guest. Then, two shows 12-2012 & 12-16-2013 on Drive Time Live, The Mills Crenshaw Show, on KTKK. Then, a commentary track: Legendizations of wandering gods in ancient Americas and Christians Santa Claus. Then: 2 Mayan Math and Grasping Hands to Resurrect and Calendar Rounds for Returning Gods. Evidence that Christ went to other nations during his post-resurrection world wide treks. Music by Covert Cosmic Cruisers. <https://archive.org/details/WhenHowTheEarlyChristianBeliefsOfChristsWorldTreksBecameLater> See also on the Internet Archives: How the Early Christian Beliefs of Christ's World Treks Became Santa Claus' Global Flights, <https://archive.org/details/HowTheEarlyChristianBeliefsOfChristsWorldTreksBecameSantaClaus> You Tube: Santa Claus Unmasked as Wandering Christ <https://www.youtube.com/watch?v=x3lbMmE9UYM> You Tube: Christ As Cosmic Cruiser: Christ Went To Other Nations, Playlist, that still might be on line. <https://www.youtube.com/playlist?list=PL0B6EF521DAC91502> Also a book in historical poem form about these traditions about Christkindl, Kriss Kringle & Santa: Back to Golden Days of Christmas Past, by Darell Thorpe. https://www.amazon.com/Back-Golden-Days-Christmas-Past-ebook/dp/B00HNER9FU/ref=sr_1_4?s=digital-text&ie=UTF8&qid=1482272949&sr=1-4 – For a more recent edition of the earlier rough draft, see also: The Christ in Santa Claus Unmasked {color illustrated edition 12-17-2013} that shows references and art works. – https://www.amazon.com/Christ-Santa-Unmasked-illustrated-12-17-2013-ebook/dp/B00HETRRKQ/ref=sr_1_5?s=digital-text&ie=UTF8&qid=1482272949&sr=1-5 – More recent editions, with added sources & art works. https://www.amazon.com/Christ-Santa-Claus-Unmasked-Christian-ebook/dp/B005R8B15I/ref=sr_1_10?s=digital-text&ie=UTF8&qid=1482272949&sr=1-10 – Jesus Christ, the World Wide Wounded Wanderer Paperback – December 12, 2013, color-illustrated edition, that presents sources & traditions from different world cultures. https://www.amazon.com/Jesus-Christ-World-Wounded-Wanderer/dp/1494477319/ref=asap_bc?ie=UTF8

4837- A. S. Garretson, Primitive Christianity & Early Criticism, (Boston: Sherman, French & Company, 1912). <https://archive.org/details/primitivechristi014208mbp> R. Joseph Hoffmann, (translator) Celsus On The True Doctrine, (A Discourse Against the early Christians), (Oxford: Oxford University Press, 1987). Origen against Celsus: by Origen; Bellamy, James, Pub. 1660, <https://archive.org/details/origenagainsteel00orig> Contra Celsum, Origen; Chadwick, Henry, 1920-2008, ed. & tr Pub. 1953 <https://archive.org/details/contracelsumlib00selwgoog> – Robert Louis Wilken, The Christians As The Romans Saw Them, (Yale Un. Press; New Haven & Lon., 1984).

4838- Superman, Clark Kent, is played by Tom Welling, in the 10 seasons series, Smallville, based on DC comic book series, see on line dccomics.com & Warner Brothers, television, & wbtdvd.com. The series, came out about 2000, & ran through to the tenth & final season about 2011.

4839- Huge Nibley, Dr. (Series): The Collected Works of Huge Nibley, (Provo & SLC, Utah: F.A.R.M.S., & Deseret Book Co.), vol.4: Mormonism & Early Christianity, (1987), 1-9. Budge, E. A. Wallis (Ernest Alfred Wallis), Sir, 1857-1934; British Museum, Miscellaneous Coptic texts in the dialect of Upper Egypt, (1915), 655-6, 667, 679-80, 682, <https://archive.org/details/miscellaneouscop00budguoft> – The Lost Books of The Bible & The Forgotten Books of Eden, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), 38-62.

4840- Maymie R. Krythe, All About Christmas, (New York, Evanston & London: Harper & Row, 1954), 128.

4841- <http://www.miraclesofthesaints.com/2010/10/levitation-and-ecstatic-flights-in.html>

4842- Enid Broderick Fisher, Saints Alive! A Book of Patron Saints, Whom to Call Upon For Help With Health, Love, Work & Finance, Lon.: Fount Paperbacks, Harper Collins, 1995, 22.

4843- <https://en.wikipedia.org/wiki/Abb%C3%A1n>

4844- https://en.wikipedia.org/wiki/Pope_Abraham_of_Alexandria

4845- https://en.wikipedia.org/wiki/Abuna_Aregawi

4846- The Evidences Of The Christian Religion; Being A Collection Of All The Works, Tracks, and Essays, Of The Most Established Authors Who Have Written Upon The Evidences Of The Christian Faith, (Lon.: Conway and Rayer, Harvey's Buildings, Strand; The Historical Classics And Military Chronicle, 1815). In five volumes, see vol.1, p. 79. Granger Ryan & Helmut Ripperger, Translators, adapted from the Latin, The Golden Legend Of Jacobus de Voragine, (NY: Arno Press, A Pub. & Lib., service of The New York Times, 1969, 1941), p. xi, of foreword. ANF, 2:490-92, Clement of Alexandria, Miscellanies, book VI, chapter vi. ANF, 3:246-47, Tertullian, On Prescription Against Heretics, chap. vi, viii & p. 252, chap. xx. In the Recognitions of Clement, [1st-4th c.?], we read how the Lord sent the apostles to preach to all nations. Also, Peter says that they, the Apostles, "are sent; and of necessity he who is sent delivers the messages as he has been ordered, and sets forth the will of the sender." ANF, 8:106, 658, 667-71, Recognitions of Clement, Book 2, chapter XXXIII; The Teaching of Addæus The Apostle; Ancient Syriac Documents, The Teaching of The Apostles. Cynthia Pearl Maus, The Church And The Fine Arts, p.108 & 114. Gilda Berger, Easter & Other Spring Holidays, (NY, Lon.; etc.: Franklin Watts, 1983, A First Book), p.37-8. Kenneth Clark, 1969, Civilisation, A Personal View, (New York: Harper & Row, and Evanston), illustrations, ix, #32, & p.41, 44-45. Gustav Künstler, Editor, Romanesque Art In Europe, (Greenwich Connecticut: New York Graphic Society LTD., 1968), p. 26, explanation for figures 14-16. Lafaye, Quetzalcoatl & Guadalupe, p. 44-45. Robert J. Myers, Celebrations, The Complete Book of American Holidays, (Garden City, New York: Doubleday & Company, 1972), 206-8; Vincent Cronin, Mary Portrayed, 1968, p.18-20, 88-89, pl.47; & 1 Corinthians chaps 12-14. The Ante-Nicene Fathers, vol. 4, p. 281, Origen De Principiis, Book 2, chap. 5:1. Fredk. WM. Hackwood, F.R.S.L., Christ Lore, Being The Legends, Traditions, Myths, Symbols, Customs, & Superstitions of the Christian Church, (Lon.:

Elliot Stock, 62 Paternoster Row, E.C., 1902; Repub. in Detroit: Gale Research Co., Book Tower, 1969), p. 36-37. John Pope-Hennessy, *Fra Angelico*, (London: Phaidon Press, 1952), p.173, plates 38, 44, 45. X. Zanobi Strozzi: *The Coronation of the Virgin*. Uffizi, Florence. Page 200, XL. Zanobi Strozzi: *The Burial and Assumption of the Virgin*, with the apostles there. Gardner Museum, Boston. ANF, 3:36, Tertullian, *Apology*, chap. xxii; p.179, *The Soul's Testimony*, chap. vi.

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4848- John Robison, A.M., *Proofs Of A Conspiracy, 1798, Against All The Religions & Governments Of Europe, Carried On In The Secret Meetings Of Free Masons, Illuminati*, (NY: George Forman, 1798, republ.: Boston; Los Angeles: Western Islands, The Americanist Classics, 1967). Giles Morgan, *Freemasonry, Its History & Myths Revealed*, (NY: Metro Books, Sterling Pub., 2008), 175, 96-167. Gary H. Kah, *En Route to Global Occupation, A High Ranking Government Liaison Exposes the Secret Agenda for World Unification*, (Lafayette, Louisiana: Huntington House Publishers, 1991), 26-27, n. 8-9, on p. 215: U.S. George Washington Bicentennial Commission, *The Writings of George Washington Vol. 20* (Washington, D.C.: U.S. Government Printing Office, 1941), 518; & Ralph Epperson, *The Conspiratorial View of History* (Tucson: Epperson, 1986), 2; Louis T. McFadden, *Collective Speeches of Congressman Louis T. McFadden* (Hawthorne, CA: Omni Publications, 1970), 2. Radio show: Host: Van Hale, *Mormon Miscellaneous*, 2-16-2014, topic: Masonry-Guests, Nelson & Powell, on KTKK 630 AM radio, K-Talk, South Jordan, Utah. Ralph Epperson, *The Unseen Hand*.

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4850- Giles Morgan, *Freemasonry, Its History & Myths Revealed*, NY: Metro Books, Sterling Pub. 2008, 39. Walter Leslie Wilmhurst, *The Meaning of Masonry*, NY: Gramercy Books, Crown Pub. 1980, 109-10.

4851- Walter Leslie Wilmhurst, *The Meaning of Masonry*, NY: Gramercy Books, Crown Pub. 1980, 114-15.

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Husband, *The Metropolitan Museum of Art, Europe in the Middle Ages*, (New York: The Metropolitan Museum Of Art, 1987), Page, 103, fig. 96, Christ Presenting the Keys of Heaven to Saint Peter. German (Cologne?), ca.1315-20. The key is used to open the door of paradise, as Peter ascends with souls through the doors, or is seen as a hand clasping greeter at the door to paradise in other art works. Huge Nibley points out that Christ authorized, and gave to Peter the keys to the work that released the souls out of the gates of Hades. (Donald W. Parry, (Editor), *Huge W. Nibley, etc., Temples Of The Ancient World, Ritual and Symbolism*, (SLC, Utah: Desert Book Co., 1994, & Provo, Utah: FARMS), p. 595. See also: *The Golden Age of English Manuscript Painting (1200-1500)* by Richard Marks and Nigel Morgan, 1981, Pub. by George Braziller, N.Y., fig. III, Portrait of William de Brailles, Cambridge, Fitzwilliam Museum, MS. 330. Detail from a single leaf of the Last Judgment, p. 9. In this work an angel clasps the hand of a soul being set free from hell. Another portion shows Peter extending down his right hand towards a soul who extends his hands towards Peter's. It is the moments before they clasp hands. Peter holds a key in his left hand. *Romanesque Art In France*, by Joseph Gantner & Marcel Pöbe, 1956, Pub. by Thames & Hudson, pl. 135, p. 64 for explanation. Angel clasping the hand of a soul at the door to paradise, on the right-hand side of Christ as Judge, lower area. <http://www.wga.hu/art/zgothic/mosaics/7baptist/04baptis.jpg> Florence. The angel within the door is adapted from the classical th p r o t o t y p e o f H e r m e s P s y c h o p o m p o s . " http://4.bp.blogspot.com/_zVu0FGxQvzg/S-2JlrmqfKJ/AAAAAABb8/sW24S9-PW3o/s320/handclasp4.JPG See also: Conques Last judgment detail Portal, tympanum Abbey Church of St Foy Conques, Aveyrou, France begun 1100, 12th century stone work. Also: A Library of Fathers of the Holy Catholic Church, vol. 2, p. 264-5, S. Cyr il of Jerusalem, *Lecture On the Mysteries*. Giovanni di Paolo Giovanni di Paolo di Grazia Italian Siennese ca 1400–1482, *Hand greetings in paradise*. Hjembaek. c.1475. (M-K 11-078) Judgment, Peter clasping hands of souls on right side of Christ, to welcome them into Paradise. Hans Memling - Memlinc 1430 –94 German-born Early Netherlandish painter: *Last Judgment*, souls on right hand of Christ, greeted by St. Peter by hand shakes, clothed in garments before entering door to paradise! Apocalispe com o Comentario de Berengauda lnglaterral - England c. 1270- Righteous being welcomed into heaven. Monk clasps hands of those about to enter paradise. St. John Climacus, 15th century, Lenin Library, Moscow, clasp at top of ladder to heaven. *The Holy Virgins Greeted by Christ as They Enter the Gates of Paradise* Simon Marmion (French, Amiens ca. 1425–1489 Valenciennes). Dressed in white, greeted by hand clasp at door Christ is at. Virgins, dressed in white, are greeted by Christ at Gates of Paradise. Leaf from the Breviary of Charles the Bold and Margaret of York 1467–70. Christ clasps their hands to welcome them in. And: *The Last Judgement*, mural from Voronet, Monastery, Romania. Peter guides, by hand clasps, souls to the door to paradise. In: *Last Judgement*, Wenaston Doom a 16th-c. pre-Reformation panel painting depicting the Last Day of Judgment. Souls on Christ right hand, at doors to paradise, clasp a hand to enter. Dominican Monks Exchanging Handclasps -Capital of Santa Maria la Real de Nieva Church 13th c Spain. John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton Un. Press, 1954). On the internet art works: Broager. c.1525. Peter L.,ykt. (M-K 05-052) Judgment. In a stone carving work of the Last Judgment, on Christ's right- hand side is Abraham, with two souls in paradise, facing each other in paradise, another traditional clasp hands, is seen as they are on Abraham's lap. Links may, but also make not be working by the time of this reading. Links are sometimes changed & removed.

https://upload.wikimedia.org/wikipedia/commons/3/3a/Arles-St.Trophime-Romanisches_Portal-Im_Thympanon_thront_Christus_inder_Mandorla%3Bseine_li.Handh%C3%A4lt_das_Buch_mit_7_Siegeln%2Cdie_re.Hand_ist_zum_Segensgestus_erhoben.JPG Arles- St.Trophime-Romanisches Portal-Im Thympanon thront Christus inder Mandorla; seine li.Handhält das Buch mit 7 Siegeln, die re. Hand ist zum Segensgestus erhoben. 11th-13th c. Also: Fresco. Simon Peter with the keys to door to Paradise Elmelunde Kirke Church Elmelunde Mon Denmark, Peter, with his left hand, (while the key to the door of Paradise is in his right), he holds the right hand of one in many souls guided to paradise's door. Numerous examples of hand & wrist grasping at doors or gates to paradise, etc.

4853- Anna D. Kartsonis, Anastasis, *The Making of An Image*, (Princeton, New Jersey: Princeton University Press, 1986), p.72, etc. Albert E. Bailey, *The Gospel in Art*, Boston & Chicago: Pilgrim Press, 1916, p.382-385. Alfred Firmin Loisy, *The Birth of the Christian Religion & The Origins of the New Testament*, French title: *La Naissance du Christianisme Les Origines du Nouveau Testament*, translated by L. P. Jacks, (University books, 1962), 260-1, Christ "became man that he might deliver men from their bondage to death and lead them forth into immortality"

[see Hebrews 2:5-18]. See also: The Golden Legend of Jacobus de Voragine, (Trans. and adapted from the Latin by Granger Ryan & Helmut Ripperger), (New York: 1941, Arno Press, A Publishing & Library service of the New York Times, 1969), p. 293. John Rupert Martin, The Illustration Of The Heavenly Ladder of John Climacus, (Princeton: Princeton University Press, 1954). Walter Leslie Wilhmurst, The Meaning of Masonry, NY: Gramercy Books, Crown Pub. 1980, 114-117, 126-27, 140-42, etc. John P. Lundy, Monumental Christianity, Or the Art and Symbolism of the Primitive Church, (New York: J. W. Bouton, 1875 & 1882). Links might, but might not work: Internet Archives, (1976), <https://archive.org/details/MonumentalChristianity> - <https://archive.org/details/monumentalchris00lundgoog> - Walter Lowrie, Art In The Early Church, NY: Pantheon Books, 1947, pl. 100, etc.

4854- Giles Morgan, Freemasonry, Its History & Myths Revealed, NY: Metro Books, Sterling Pub. 2008, 14-19, 26-34, 42-43, 82-83, 182-87. Walter Leslie Wilhmurst, The Meaning of Masonry, NY: Gramercy Books, Crown Pub. 1980, 12-13, 24, 31-43, 63-66, 75-76, 99-100, 121-22, 124-28, 134-43, 145-69, etc. Walter Hilton, The Ladder of Perfection, (U.S.A.: Penguin Classics, 1988). Henry Ansgar Kelly, The Devil at baptism: Ritual, Theology, & Drama, (Ithaca & London: Cornell Un. Press, 1985).

4855- Walter L. Wilhmurst, The Meaning of Masonry, NY: Gramercy Books, Crown Pub. 1980, 146-7, 140-45.

4856- John Chrysostom, 354-407, Hom. xxv, In Joannem, & Hom. xl. In Ep. ad Rom, & Rom. 6:1-15. Col. 2:12. Walter L. Wilhmurst, The Meaning of Masonry, NY: Gramercy Books, Crown Pub. 1980, 149-151. Jeffrey M. Bradshaw, Temple Themes In the Book of Moses, (Salt Lake City, Utah: Eborn Publishing, 2010), 61-90, see chapter 5. The Symbolism of the Tree of Life and the Tree of Knowledge. Also chapter 6: The "Sacred Center" of the Garden of Eden. See also: Joseph Campbell, Historical Atlas of World Mythology, Vol. 2, The Way Of The Seeded Earth, Part 1, The Sacrifice, (New York, New York: Harper & Row, 1988). Joseph Campbell, The Mythic Image, (Princeton, New Jersey: Princeton University Press, Bollingen Series C, 1974, second printing, 1975, paper back printing 1981), 58-64, 190-208, 237-260. The Forgotten Books of Eden, Edited by Rutherford H. Platt, Jr., Assistant Editor J. Alden Brett, Pub. by Alpha House, Inc., 1927, U.S.A., The First Book of Adam & Eve, p. 8-81. The Ante-Nicene Fathers, vol. 1, p. 573, XXXI; vol. 2, p. 39-41, The Pastor of Hermas, Book III, Similitude 8, Chap. I-VI; p. 202, Clement of Alex., Exhortation To The Heathen, chap. x; Vol. 3, p. 164, 169-70 & p. 364-5, Tertullian Against Marcion, Book IV, chap. xiii; & p. 172, An Answer to the Jews, chap. xiv; Isa. xliii. 20; John 15:1-8; Rom. chap. 10, 11:16-27. In a 13th century depiction, an angel clasps the wrist of person as they ascend up to the heavenly Jerusalem, it also shows a "river of life" which flows from the throne of God, from either side of this river the tree of life grows. (See: The Horizon Book of the Middle Ages, by the Editors of Horizon Magazine, Editor in Charge, Norman Kotker, author, Morris Bishop, Pub. by American Heritage Pub., Co., N.Y., 1968, p. 81). Christianity And The Renaissance (Image and Religious Imagination in the Quattrocento, Edited by Timothy Verdon & John Henderson, Pub. by Syracuse Un. Press, 1990, p. 135 & 141, see chapter 5, p. 132-160, entitled: The Tree of Life And The Holy Cross (Franciscan Spirituality in the Trecento and the Quattrocento), by Rab Hatfield. A Garland Series, Outstanding Theses In The Fine Arts from British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages, by Jennifer O'Reilly, Oct. 1972, Pub. by Garland Pub., Inc., N.Y., & London. 1988, see p. 346-7. E. Baldwin Smith, The Dome, A Study in the History of Ideas, (Princeton, New Jersey: Princeton University Press, 1950, 1978), p. 26-28, see note 52: Trees where an important symbol to show that souls had entered paradise. The Forgotten Books of Eden, p. 131, Ode 22:1, 3, & 5. The early Christian Odes of Solomon (70-100 A.D.), also describe the pre-existent Church as a Community of "fruit-bearing tree," whose crown is "self-grown", and whose roots are "from an immortal land", watered by a "river of gladness" (Ode 11).

4857- Archaeological Discoveries, (Relative to the Judaeo-Christians), Historical Survey, by Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, p. 165-170, & fig. 39, on p. 166, "Adam under Calvary in a medieval miniature of Valenciennes, with detail of Adam. (from LTS 1965, p. 278)". Christ Lore, Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church, by Fredk. WM. Hackwood, F.R.S.L., Pub. in Lon. 1902, Elliot Stock, repub. by Gale Research Co. Book Tower, Detroit, 1969, p. 117, "Washing in the Blood of Christ. From an old Florentine tract in defense of Savonarola." See also: Ivory Carvings In Early Medieval England, by John Beckwith, 1972, Harvey Miller & Medcalf, p. 84, fig. 152. "Deposition. English (Hereford), about 1150. London, Victoria & Albert Museum [Cat. 88]". Another scull is depicted here at the foot of the cross, the traditional remains of Adam buried. <http://www.newadvent.org/cathen/02274a.htm> https://en.wikipedia.org/wiki/Fountain_of_Life Rev. 7:14. The Encyclopedia Of Visual Art, Biographical Dictionary of Artists, by Limburg Brothers - Francisco Ribalta, Pub. by Encyc. Britannica Intern., LTD., Lon., Vol. 6, p. 32, see "Attavante degli Attavanti: Crucifixion, a leaf from the missal illuminated for Thomas James, Bishop of Dol; 1483. Nouveau Musee des Beaux-Arts, Le Havre". Kathleen Cohen, Metamorphosis Of A Death Symbol, The Transi Tomb in the Middle Ages and the Renaissance, (Berkeley, Los Angeles, California; London, England: Un. Of Calif. Press, CR by the Regents of the Un. of Calif., 1973), p. 104-19; Paul Muratoff, La Peinture Byzantine, (Paris, France: A. Weber, MCMXXXV), plate XCVII, La Crucifixion - Art Byzantin (ver s 1100) - Mosaïque Couveni de Daphni (Attique), Christ's blood flows down to a scull below the crucifixion of Christ. See also: Frederick Hartt History of Italian, Renaissance Art, Painting, Sculpture, Architecture, 4th edition, (Harry N. Abrams, Inc., 1994), p. 44, fig. 19. Byzantine. Crucifixion, 11th century. Mosaic. Monastery Church, Daphni, Greece. See also: Hackwood, Christ Lore, p. 117, 162; Timothy Verdon & John Hender son, Editor s, Christianity And The Renaissance, Image and Religious Imagination in the Quattrocento, (Syracuse, NY: Syracuse Un. Press, 1990), p. 136-42, 150-51, fig. 5.1, The Tree of Life, mosaic. Rome, San Clemente, early 13th c. A.D., see also fig. 5.2, painted by Pacino di Bonaguida, now in the Accademia in Florence, early 14th c. Figures 5.13, & figure 5.10. "If Christ is the fruit of the tree, then surely the water that flows beneath it is his redeeming blood." (Ibid., p. 155). The Lost Books of The Bible and The Forgotten Books of Eden, (USA, Newfoundland: World Bible Publishers, Inc., 1926 and 1927), The First Book of Adam and Eve, p. 5-28, see 571, Book One, chaps 3-15 & chapter xlii, verses 5-8, p. 28, p. 8-10, 26-8, 30. Isaiah 1:15-20, 42:5-7.

4858- Giles Morgan, Freemasonry, Its History & Myths Revealed, NY: Metro Books, Sterling Pub. 2008, 48-51, 95, 100-103. Walter Leslie Wilhmurst, The Meaning of Masonry, NY: Gramercy Books, Crown Pub. 1980, 138-169.

4859- Archaeological Discoveries, (Relative to the Judaeo-Christians), Historical Survey, by Ignazio Mancini, O.F.M., Pub. of the Studium Biblicum Franciscanum, Collection minor #10, Jerusalem, 1970, p. 165-170. In some cases in early Christianity, Adam's grave was said to have been below the cross. "To bring out the idea of the redemptive work of Christ, the Judaeo-Christians felt it needful to create the legend around Calvary that Adam had been buried in the grotto below.... According to their [Judaeo-Christians] special ideas, the redemption by Christ was to have particular meaning for Adam: a kind of anticipated glorification of his body also. In this connection, we read in The Conflict of Adam & Eve that Melchisedech saw on the body of the first man a great light, while in the grotto under Calvary he could see angels going up & coming down to help the just souls scale the "cosmic ladder" between the grotto & paradise." Compare: Walter Leslie Wilhmurst, The Meaning of Masonry, NY: Gramercy Books, Crown Pub. 1980, 138-169. Anna D. Kartsonis, Anastasis, The Making of An Image, (Princeton, New Jersey: Princeton University Press, 1986), p. 72, etc. the moment of the hand clasp, Christ clasping Adam's hand

to pull him up from the dark pit of hades, thus brings about Adam's deification, & that of others to follow. Albert E. Bailey, *The Gospel in Art*, Boston & Chicago: Pilgrim Press, 1916, p.382-385. In 1984, Georgios I. Mantzaridis, a Greek Orthodox scholar, *The Deification of Man: St. Gregory Palamas and the Orthodox Tradition*, Crestwood, N.Y.: St. Vladimir's Seminary Press, 1984, pp.12 & 13; The last quote here is part of a doxastikon, or hymn of praise, from the Feast of Annunciation. This hymn is about the deification of Adam and it is still in Eastern Orthodoxy. The Ante-Nicene Fathers, Vol.1, p.326, 386-7, 403, 405, 430-1, 433, 435, 448, 450, 473-4, 478-9, 488-90, 497, 521-6, 531-3, 535, 540, 544, 548, 560-1, 567, & 569-70. The early Christian writer, Theophilus of Antioch [155-168-181 A.D.], in response to the early anti-Christian Autolyceus, wrote that Adam had become a god, (The Ante-Nicene Fathers, Vol. 2, p.104-105). Jennifer O'Reilly, *A Garland Series, Outstanding Theses In The Fine Arts From British Universities, Studies in the Iconography of the Virtues and Vices in the Middle Ages*, (New York, London: Garland Publishing, Inc., 1988; Thesis submitted to the Un. of Nottingham for the degree of Doctor of Philosophy, Oct. 1972), 331 & 338-9, 350-427. The Lost Books of The Bible and the Forgotten Books of Eden, (USA, Newfoundland: World Bible Publishers, Inc., 1926 and 1927), The First Book of Adam and Eve, p. 17-28. Paul Muratoff, *La Peinture Byzantine*, (Paris, France: A. Weber, MCMXXXV), plate XCVII, *La Crucifixion - Art Byzantin (vers 1100) - Mosaïque Couveni de Daphni (Attique)*, Christ's blood flows down on to a scull below the crucifixion of Christ. See also: Frederick Hartt, *History of Italian, Renaissance Art, Painting, Sculpture, Architecture*, (New York: Harry N. Abrams, Inc., 1994, 4 edition), p. 44, fig. 19. Byzantine. Crucifixion, 11th century. Mosaic. Monastery Church, Daphni, Greece. See also: Fredk. W.M. Hackwood, F.R.S.L., *Christ Lore, Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church*, (London: 1902, Elliot Stock; Detroit: Gale Research Co., Book Tower, 1969), p. 162. Peter Lasko; Editors: Nikolaus Pevsner & Judy Nairn, *The Pelican History of Art*, (Harmondsworth, Middlesex; Baltimore, Md; Ringwood, Victoria, Australia: The Pelican History of Art, Penguin Books, 1972), vol. 36, *Ars Sacra: 800—1200*, p. xvi, plate 152. Altar Cross of King Fernando and Queen Sancha given A.D. 1063. Madrid, Museo Arqueológico Nacional. Adam(?), with up raised hands, praying to be delivered from his grave below the cross. Page xvii, plate 172. Crucifixion. Ivory panel mounted on the cover of a Gospel Book, 11th century, last quarter. Tongeren (Tongres), Notre-Dame. A man ascends out of a box, or grave under the wounded feet of Christ on the cross. Vol. 34, *Painting In Europe: 800—1200*, p. xviii, plate 210. Saint-Amand: Crucifixion, from the Sacramentary. Mid 12th century, Valenciennes, Bibliothèque Municipale. A man with up lifted arms is seen in a box, or grave under the wounded feet of Christ on the cross. I also remember seeing an art work of Christ on the cross, with an open pit below. Underneath, was a hand extending down, being clasped by perhaps Adam, like in many other depictions of the descent into hell. However, I no longer know the source for this work.

4860- Walter Leslie Wilmhurst, *The Meaning of Masonry*, NY: Gramercy Books, Crown Pub. 1980, 12-13, 31-43, 46-53, 63-86, 94-110, 114-157, 189-90, 203 & 209, etc.

4861- Terryl L. Givens, *When Souls Had Wings, Pre-mortal Existence in Western Thought*, NY: Oxford Un. Press, 2010, 94, 343, end notes 96—97, Origen, *De Principiis*, I.3.8, I.8.1, ANF, 4: 255. Koetschau's Text, 67.

4862- Scott R. Petersen, *Where Have All the Prophets Gone?* (Springville, Utah: Cedar Fort, 2005), 89.

4863- R. W. Southern, *The Making of the Middle Ages*, (Lon.: The Folio Society, 1998), 228—31, pl.13, p. 234—237. John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, Princeton Un. Press, 1954. Walter Hilton, *The Ladder of Perfection*, (U.S.A.: Penguin Classics, 1988). Dom Hubert Van Zeller, *The Holy Rule, Notes on St. Benedict's Legislation for Monks*, (NY: Sheed & Ward, 1958). Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley, Calif.: Un. of Berkeley California Press, 1982, paper back ed. 1984). And even though this type of quest for godhood, with all its symbolism of crowns, garments, hand and wrist grasping entrances into heaven, were very popular in earlier centuries, in later centuries, different ones like the 16th century Reformer, John Calvin, 1509-64, rejected this form of deification. Concerning this, Roland H. Bainton notes how Calvin suggested that: "No moral achievement can ever give any claim upon God, and no ascending of the ladder of the chain of being can ever unite man with God and make him into God. The very notion of the deification of humanity was to Calvin blasphemous." Roland H. Bainton in *The Renaissance*, 6 Essays, (NY: Harper Torchbooks, The Academy Library, Harper & Row Publishers, CR 1953, The Metropolitan Museum of Art, and 1962, Erwin Panofsky), Essay IV: Man, God, & The Church in the Age of the Renaissance, by Bainton, p.77-96, Calvin's point of view mentioned on p.96. Jennifer O'Reilly, Oct. 1972, *Studies in the Iconography of the Virtues & Vices in the Middle Ages*, graphic page before 349, fig. 27. Olga Opova, trans. by Kathleen Cook, Vladimir Ivanov and Lenina Sorokina, *Russian Illuminated Manuscripts*, (Leningrad: Aurora Art Pub., 1984), #42. Giles Morgan, *Freemasonry, Its History and Myths Revealed*, (NY: Metro Books, an imprint of Sterling Publishing, 2008), 14, 175—80. Walter Leslie Wilmhurst, 1867—1939, *The Meaning of Masonry*, (NY: Gramercy Books, Crown Publishers, Inc., 1980), 33, 63, 124—28, 137, 162. Dr. Paul Carcus, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, 339, Heradis von Lansperg's *Hortus Deliciarum. Satanic Temptations & the Ladder of Life*.

4864- R. W. Southern, *The Making of the Middle Ages*, (London: The Folio Society, 1998), 228—31, 234—36.

4865- Marcus von Wellnitz, *BYU Studies*, Vol.21, Winter 1981, #1, p.17, notes 89-92, article: *The Catholic Liturgy & the Mormon Temple*.

4866- Bruce R. McConkie, *BYU Devotional*, talk entitled: *The Seven Deadly Heresies*.

4867- Russell, *The Prince of Darkness*, 41.

4868- Hackwood, *Christ Lore*, p.2; Manuel D'Histoire de la Litterature Francaise par Gustave Lanson et Paul Tuffrau, (Paris & Boston: Librairie Hachette D.C. Heath & Co., 1933), 88-98; L.M.J. Delaisse, *Medieval Miniatures*, 96-98; Wall, *Devils*, 40-41, 48, & 70; Russell, *The Prince of Darkness*, p.10, etc. Matthew 7:13-14; Bainton, *The Horizon History of Christianity*, 1964, 214-5; McDannell & Lang, *Heaven: A History*, 99, pl.7, p.113, pl.10, p.129, pl.19, p.149, pl.27, p.179, pl.33, p.244, pl.48, p.337, pl.60; Zaleski, *Otherworld Journeys*, 28, 56-7, 122-3, & 222 n. 2.

4869- For example: The rock-music group: Blue Oyster Cult, sing in their song: Don't Fear The Reaper. (The Reaper being a legendary personification for death. Thus, don't fear death?) They sing about how you can "become like they are" by killing yourself like Romeo and Juliet did? I read or heard somewhere how they didn't plan on people interpreting the lyrics to mean that they were promoting suicide, but that it was only about death.

4870- Richard Cavendish, *Man, Myth & Magic*, volume 9, p. 2479.

4871- Cottie Anthur Burland, *Beyond Science*, 1972, 120-21.

4872- Eric Maple, *Witchcraft*, (London: Octopus Books, 1973), 101.

4873- Rosemary Ellen Guiley, *The Encyclopedia Of Witches & Witchcraft*, Facts On File, 1989, 101, Devil's pact.

4874- Jeffrey B. Russell, *The Prince of Darkness*, NY: Cornell Un. Press, 1988, 150-1.

4875- Jeffrey B. Russell, *The Prince of Darkness*, NY: Cornell Un. Press, 1988, 150-5.

4876- Paul Carcus, 1900, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, 290.

4877- J. G. Davies, *The Architectural Setting of Baptism*, (London, England: Barrie & Rockliff, 1962), 70. Foot note 2: G. L. Kittredge, *Witchcraft in Old and New England*, 1928, p. 150f.

4878- Paul Carcus, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Pub. Co. 1900, 180. *Klassischer Skulpturenschatz*.

4879- Rossell Hope Robbins, *The Encyclopedia of Witchcraft & Demonology*, (NY, NY: Crown Publishing & Bonanza Books, MCMLIX), 370-71, see heading: *Pact with the Devil*.

4880- Raymond Buckland, *Witchcraft From the Inside*, Minnesota: Llewellyn Publication, 1971, 1975, 58-64.

4881- Jeffrey B. Russell, *The Prince of Darkness*, NY: Cornell Un. Press, 1988, 117-118.

4882- Paul Carcus 1900, *The History of the Devil & the Idea of Evil*, NY, Avenel: Gramercy Bks, 1996, 363-65.

4883- Maury Terry, *The Ultimate Evil*, (New York: Dolphin Book, Doubleday & Co., 1987), 163-4.

4884- Guiley, 1989, *The Encyclopedia Of Witches & Witchcraft*, Facts On File, p.101.

4885- Jeffrey B. Russell, *The Prince of Darkness*, NY: Cornell Un. Press, 1988, 115.

4886- Carl A. Raschke, *Painted Black, From Drug Killings to Heavy Metal—The Alarming True Story of How Satanism is Terrorizing our Communities*, (NY, NY: Harper Paperbacks, 1990). Maury Terry, *The Ultimate Evil*, (NY: Dolphin Book, Doubleday & Co., 1987). 2 books by Jacob Aranza: *Backward Masking Unmasked*, 1983; *More Rock & Country & Backward Masking Unmasked*, 1985. Richard Cavendish, *The Black Arts*, (NY: G. P. Putnam's Sons, 1967). Richard Cavendish, editor, *Man, Myth & Magic*, (NY: Marshal Cavendish, 1983), 11 vols. Gilda Berger, *Easter And Other Spring Holidays*, (New York; London; and Sydney: Franklin Watts, 1983, A First Book). Pamela Kennedy, *An Easter Celebration, Traditions and Customs From Around the World*, (Art research by F. Lynne Bachleda), (Nashville, Tennessee: Ideal's Children's Books, 1990). Daniel Lawrence O' Keefe, *Stolen Lightning*, (Continuum Publishing Co. 1982).

4887- Carl A. Raschke, *Painted Black, From Drug Killings to Heavy Metal—The Alarming True Story of How Satanism is Terrorizing our Communities*, (New York, New York: Harper Paperbacks, 1990). Maury Terry, *The Ultimate Evil*, (Garden City, New York: Dolphin Book, Doubleday and Company, 1987). 2 books by Jacob Aranza: *Backward Masking Unmasked*, 1983; *More Rock & Country & Backward Masking Unmasked*, 1985. *Waco Tribune-Herald*, Feb. 28, 1982. Jeffery Burton Russell, *The Prince of Darkness*, p.261. Arthur Lyons, *Satan Wants You, The Cult of Devil Worship in America*, (New York; London; Tokyo: The Mysterious Press, 1988), 44-61, & 74-124. David St. Clair, *Say You Love Satan* (1987), about the Ricky Kasso case. Documentary: *Satan in the Suburbs* (2000, TV) directed by Scott Hillier. "The Devil Worshipers" (1985, TV) Episode of ABC news program 20/20 which features the Kasso murder. There were two famous suicidal deaths in the 1980s that lead to trials in U.S. courts, one involving heavy metal rock band, Judas Priest, and a second involving Black Sabbath rock band member, Ozzy Osbourne. Another case is how satanist, Richard Ramirez, the satanic serial killer, also known as The Night Stalker, in a California court room. John Boston, *The Night Stalker*, Dark Horse Multimedia, Inc., 1998. Ricardo Leyva Muñoz Ramirez, known as Richard Ramirez (February 29, 1960 – June 7, 2013), was an American serial killer, rapist, and burglar. His highly publicized home invasion crime spree terrorized the residents of the greater Los Angeles area, and later the residents of the San Francisco area, from June 1984 until August 1985. Prior to his capture, Ramirez was dubbed the "Night Stalker" by the news media. The heavy metal rock and roll band, AC/DC's songs, *Highway to Hell*, AC/DC, "Night Prowler" - A favorite of Richard Ramirez aka the "Night Stalker." <http://ultimateclassicrock.com/acdc-richard-ramirez-night-prowler/> The History of AC/DC and the 'Night Stalker' Murders, By Nick DeRiso March 17, 2015. <https://www.youtube.com/watch?v=0W4bxbnpbw4&feature=youtu.be> The Beatles, "Helter Skelter" - Which Charles Manson claims inspired The Family to commit the Tate murders Judas Priest, "Better By You, Better Than Me" - Wherein the parents of Ray Belknap and James Vance sued over "backwards messages" that supposedly urged the suicide (Belknap) and suicide attempt (Vance) U2, "Exit" - Robert John Bardo claims he was fueled by this song when he decided to murder Rebecca Schaeffer https://en.wikipedia.org/wiki/Richard_Ramirez http://www.vice.com/en_ca/read/four-poems-inspired-by-richard-ramirez-847 <http://www.ilxor.com/ILX/ThreadSelectedControllerServlet?boardid=41&threadid=79206> Heavy metal rock band, Metallica's song "No Remorse" is said to have influenced Troy Albert Kunkle to murder Stephen Norton, 8-11-1984. "After the shooting, Kunkle quoted the following line from a song called "No Remorse" from an album "Kill 'Em All" by the heavy metal rock group Metallica: "Another day, another death, another sorrow, another breath," and told the group that the murder was "beautiful." <http://www.clarkprosecutor.org/html/death/US/kunkle947.htm> During the Gulf War, City College of New York professor Jonathan Pieslak read that 40% of Slayer's fan mail was from soldiers stationed in Iraq. So he started researching the types of music that soldiers listen to and why. Pieslak's website, the goal of his research "is to gain an understanding of how soldiers listen to music, what they listen to, and how they feel music may have affected them." Pieslak discovered that Metallica, Eminem, and Slayer are popular with our men and women overseas. Listen to the sound clips on the Guardian's site and you'll hear soldiers talk about their relationship to music during battle. They acknowledge the unnaturalness of humans killing each other, so they use extreme music to manufacture aggression. Before a mission, a particular group of soldiers would scream the lyrics to Eminem's "Go To Sleep." The music was blasted with the intent to irritate, like a noise weapon, the rival troops. Another group blasted, while on patrol, Metallica: "Seek and Destroy," "The Four Horsemen," "One," and "Sanitarium." <http://www.ilxor.com/ILX/ThreadSelectedControllerServlet?boardid=41&threadid=79206> Serial killer, Ted Bundy warned that the violence in the media had influenced him to murder-rape, & warned that it was getting worse, that there were evil forces behind the violence in the media. Music & media is far worse today than in Bundy's day. https://www.youtube.com/results?search_query=ted+bandy+interview+with+james+dobson

4888- Paul Carcus, 1900, *The History of the Devil and the Idea of Evil*, NY, Avenel: Gramercy Books, 1996, 285-87, 339, 345-47, Protestant demonology, see *Theatrum Diabolorum*, by Sigmund Feyerabend.

4889- Bernard J. Bamberger, *Fallen Angels, Soldiers of Satan's Realm*, (Philadelphia, Jewish Publication Society of America, 1952). Gustav Davidson, 1967, *A Dictionary Of Angels, Including the Fallen Angels*, (New York; London: The Free Press, and Collier-Macmillan Limited). Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). Lucifer, *The Devil In the Middle Age*, (Ithaca, London: Cornell University Press, 1984). The Prince of Darkness, Radical Evil and the Power of Good in History, (Ithaca, New York: Cornell University Press, 1988). Ernst and Johanna Lehner, *Devils, Demons, Death and Damnation*, (New York: Dover Pictorial Archive Series, Dover Publishing Inc., 1971). J. Charles Wall, *Devils*, (London, England: Methuen & Company, 1904; Detroit: Singing Tree Press, Book Tower, 1968, reissued).

4890- Isaiah 1:16–20, 3:8–26, 5:20, 11:5, 14:12–20, 30:1–5, 61:1–3, 10, Psa. 132:9, Ezk. 44:17, Rev. 19:7–9, Matt. 22:1–13, Rom. 13:12, Eph. 4:22–24, 5:27. Hermas III, Similitude IX:144, The Lost Books of The Bible & The Forgotten Books of Eden, (USA, Newfoundland: Alpha House, 1926 & 1927, World Bible Publishers), 257, women clothed in black garments, represented perfidiousness or literary deceitfulness; untrustworthiness, another, incontinence, or lacking self-restraint; uncontrolled. Another, infidelity, the fourth, pleasure. See also: Michael and Ariane Batterberry, *Fashion, The Mirror of History*, (New York: Greenwich House, 1982, Distributed by Crown Publishers, Inc., 1977), 10–14, 60–149, etc. Reay Tannahill, *Sex in History*, (USA: Scarborough House/Publishers, 1992, originally published in hardcover by Stein and Day-Publishers, 1980), 255–63. Vicki León, *Uppity Women of Medieval Times*, (New York: MJF Books, 1997), 11, 34–35, 132–33, 136–37. Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (New York, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 255, 285, 314–21, 339, 345–48. Brigham Young University Studies, 1982, article: *Clothed Upon: A Unique Aspect of Christian Antiquity*, by Blake T. Ostler, <https://byustudies.byu.edu/content/clothed-upon-unique-aspect-christian-antiquity> – https://speeches.byu.edu/talks/hugh-nibley_leaders-managers/ - Huge Nibley, *BYU Speakers, Leaders & Managers*, 8-19-1983. <http://publications.mi.byu.edu/fullscreen/?pub=1123&index=6> Huge Nibley, *Sacred Vestments*. See also: John Laurence (Pritchard), *A History of Capital Punishment*, with a Comment of Capital Punishment by Clarence Darrow, (New York: The Citadel Press, 1960), the comment is from *Crimes, Its Cause and Treatment*, by Clarence Darrow, 1922, (Tomas Y. Crowell Company, 1950). 1867–1939, Walter Leslie Wilmhurst, *The Meaning of Masonry*, (New York: Gramercy Books, Crown Publishers, Inc., 1980). Michael and Ariane Batterberry, *Fashion, The Mirror of History*, (New York: Greenwich House, 1982, Distributed by Crown Publishers, Inc., 1977). Philippe Aries & Georges Duby, *General Editors, Translator, Arthur Goldhammer, A History of Private Life, From Pagan to Byzantium*, (Cambridge, Massachusetts, London, England: The Belknap Press of Harvard University Press, 1987), vol. I, *From Pagan Rome to Byzantium*. Darell Thorpe, *The Armor of Gods (Protective Skins or Garments in History & Color Symbolism)*, (Kindle Edition, 2012). https://www.amazon.com/ARMOR-PROTECTIVE-GARMENTS-HISTORY-SYMBOLISM-ebook/dp/B00DP476FA/ref=sr_1_14?s=digital-text&ie=UTF8&qid=1482263764&sr=1-14

4891- Paul Carcus, *The History of the Devil & the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, orig. pub. in Chicago: Open Court Publishing Company, 1900), 285–87, 339, 345–47, Protestant demonology, see *Theatrum Diabolorum*, by Sigmund Feyerabend. Also art work of ladder, p. 339, is of Satanic temptations and the ladder of life, from Heradis von Lansperg's *Hortus Deliciarum*, where one of the things that causes those ascending the ladder to fall are precious garments. See also: John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, (Princeton: Princeton University Press, 1954), Walter Hilton, *The Ladder of Perfection*, (U.S.A.: Penguin Classics, 1988). Caroline Walker Bynum, *Jesus as Mother, Studies in the Spirituality of the High Middle Ages*, (Berkeley, California: University of Berkeley California Press, 1982, paper back edition 1984), see art work of ladder to heaven. Introduction, Charles T. Little & Timothy B. Husband, *The Metropolitan Museum of Art, Europe in the Middle Ages*, (New York: The Metropolitan Museum Of Art, 1987), Page 92, plate 83. Diptych with the Coronation of the Virgin and the Last Judgment, French (Paris), ca. 1260-70. Above this scene, Mary is crowned, & enthroned along side John the Baptist. They both serve as "intercessors" during the Last Judgment. Below this, note how an angel clasps the hand of monk or friar, judge worthy to ascend the ladder into heaven. In other art works, Christ grasps the hands or wrists of those who have made it by the demons, shooting arrows at them to knock them off the ladder. The ladder is said to represent the ascent towards moral Christian perfection. Dom Hubert Van Zeller, *The Holy Rule, Notes on St. Benedict's Legislation for Monks*, (New York: Sheed & Ward, 1958). Gustav Davidson, 1967, *A Dictionary Of Angels, Including the Fallen Angels*, (New York; London: The Free Press, and Collier-Macmillan Limited). Dr. Huge Nibley, *The Early Christian Church in the Light of Some Newly Discovered Papyri from Egypt*, (Provo, Utah: F.A.R.M.S. reprint, Nibley 1985. From a talk given by Dr. Nibley during a Tri-Stake Fireside, Brigham Young University, March 3, 1964), mentions to the ancient doctrine of the two ways, and the falling away. Walter Dennison & Charles R. Morey, *Studies in East Christian and Roman Art*, (NY: The MacMillan Co., 1914 & 1918). Vices are personified, attempting to get the ascending saint or monks to fall off the ladders, while other good traits & saints help the ascender keep clinging to and climbing up the ladder towards the rewards of reaching Christian moral perfection. Kurt Weitzmann & others, *The Place of Book Illumination in Byzantine Art*, p. 40-41, figures 33-34, Heavenly Ladder, Mount Sinai, cod. arab. 343, fol. 13v. Gilles Quispel, *The Secret Book of Revelation*, (New York: McGraw-Hill Books Company, 1979), 48, John ascending ladder, an angel clasps both his wrists to help him through the doors in the clouds of heaven. On internet: St. John Climacus, 15th century, Lenin Library, Moscow, ladder to heaven, with Christ at the top clasping the wrist of those who make it through the distractions & temptations below, some falling off, other clinging to the ladder. Those that are falling away, are like the apostate fallen angels who fell into the jaws of hell. Geoffrey Barraclough, *The Christian World*, (London, England: Thames & Hudson, and New York: Harry N. Abrams, 1981), p. 100-101, ladder to heaven, Christ at the top to greet & clasp the hands or wrist of those who make it. 12th century icon, from St. Catherine's Sinai. J. M. Sjødahl, *The Reign of Antichrist, Or The Great "Falling Away,"* (SLC, Utah: Deseret News Press, 1913).

4892- Carl A. Raschke, *Painted Black, From Drug Killings to Heavy Metal—The Alarming True Story of How Satanism is Terrorizing our Communities*, (NY: Harper Paperbacks, 1990). Maury Terry, *The Ultimate Evil*, (Garden City, New York: Dolphin Book, Doubleday and Company, 1987). 2 books by Jacob Aranza: *Backward Masking Unmasked*, 1983; *More Rock & Country & Backward Masking Unmasked*, 1985. Waco Tribune-Herald, Feb. 28, 1982. Arthur Lyons, *Satan Wants You, The Cult of Devil Worship in America*, (New York; London; Tokyo: The Mysterious Press, 1988), 44-61, & 74-124. David St. Clair, *Say You Love Satan* (1987). Etc.

4893- Eric Maple, *Superstition & The Superstitious*, South Brunswick, NY: A. S. Barnes and Co. 1972, 133.

4894- ANF, 1:61; Epistle of Ignatius to The Magnesians, chap. 5. Ignatius, 2 ways, p.148, The Epistle of Barnabas, chap.18, Barnabas, two ways.

4895- Jeffrey B. Russell, *The Prince of Darkness*,... NY: Cornell Un. Press, 1988, 178.

4896- Maury Terry, 1987, *The Ultimate Evil*, p.167. Rosemary Ellen Guiley, 1989, *The Encyclopedia Of Witches and Witchcraft*, (Facts of File), p. 99-102; Rossell Hope Robbins, *The Encyclopedia of Witchcraft & Demonology*, p. 377; Cavendish, *Man, Myth & Magic*, vol. 1, p. 277, vol. 5, p.1156.

4897- Blues singer and blues guitarist Robert Johnson's song about the cross roads later inspired Eric Patrick Clapton's version of it in his *Crossroads*. Music CD, Eric Clapton, *The Cream of Clapton*, (PolyGram International Music B.V., 1995, A&M Records, Inc.), song #4: *Crossroads* (Cream). Robert Johnson, *King of Spades Music* (BMI). Produced by Felix Pappalardi from the album *Wheels of Fire*, released 8-1968. Robert Johnson also sings about being on the move because there are "hell hounds on my trail." In early Christian art works, the jaws of hell are often depicted like unto the jaws of a dog. David Diringer D., *The Illuminated Book, Its History and Production*, (Lon.: Faber & Faber, MCMLVIII), VII-31, b. Uterecht Horae W. 188, fol.122 r: Christ in the Limbo, with the jaws of hell resembling the jaws of a dog. Jonathan Alexander & Paul Binski, *Age of Chivalry, Art in Plantagenet England*

- 1200-1400, (Lon.: Royal Academy of Arts with Weidenfeld & Nicolson, 1987), fig. 255, p. 306. The first part of a six part picture page. Christ rescues souls out of the jaws of hell which are shaped like the jaws of a dog. 14th century A.D.
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- 4899- Paul Carcus, 1900, The History of the Devil & the Idea of Evil, NY, Avenel: Gramercy Books, 1996, 252-53. In Günther's Sagenbuch des Deutschen Volkes, (Vol. I., p. 33 ff.), alleges that Strassburg cathedral required the sacrifice of 2 human lives, & the 2 brothers lie buried in its foundation.
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- 4903- Thomas Keightley, The World Guide to Gnomes, Fairies, Elves, & Other Little People, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 468-69.
- 4904- Jeffrey Burton Russell, The Prince of Darkness, Radical Evil & the Power of Good in History, (Ithaca, New York: Cornell Un. Press, 1988), 41. Sixth-century mosaic in San Apollinare Nuovo, Ravenna.
- 4905- Maury Terry, The Ultimate Evil, An Investigation into America's Most Dangerous Satanic Cult, 1987, p.163-4, 167; Rosemary Ellen Guiley, 1989, The Encyclopedia of Witchcraft & Demonology, p.99-102, note p.101; Cavendish, Man, Myth & Magic, p.1156.
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- 4907- Jeffrey B. Russell, The Prince of Darkness,... NY: Cornell Un. Press, 1988, 238.
- 4908- CD The Best of The Doors, NY: Elektra/Asylum Records, A Division of Warner Communications Inc., 1985, Disc One, song 1, Break On Through.
- 4909- Jerry Hopkins & Danny Sugerman, No One Here Gets Out Alive, NY: Warner Books, A Warner Communication Co. 1980, 70-374.
- 4910- Aranza, 1985, More Rock, Country, & Backward Masking Unmasked, p.11 & 14.
- 4911- Lyons, Satan Wants You, photo of Richard Ramirez on page before 97, see also p. 3-4.
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- 4922- Aranza, Backward Masking Unmasked, 12-15, 59-61; Hit Parade, 7-1982, 7; & July 1975, 64; Peter Herbst, The Editors of Rolling Stone, The Rolling Stone Interviews, Talking with the Legends of Rock & Roll, 1967-80, NY: St. Martin's Press/Roll, Stone, P., #26, Jimmy Page & Robert Plant, Interviewer Cameron Crowe 1975, 310-317; Eden Gray, The Tarot Revealed, 168.
- 4923- Vance Packard, The Hidden Persuaders, (NY, NY: A Pocket Cardinal Edition, Pocket Books, April, 1957 David McKay, Pocket Cardinal, March, 1958, & 26th print 1964).
- 4924- Wilson Bryan Key, Subliminal Seduction. Hidden Manipulators; & Self-help healing Tapes The Mind Mint.
- 4925- Carl A. Raschke, 1990, Painted Black; Jacob Aranza: Backward Masking Unmasked, 1983; More Rock & Country & Backward Masking Unmasked, 1985.
- 4926- Jerry Hopkins & Danny Sugerman, 1980, No One Here Gets Out Alive, NY: Warner Books, Haku Olelo, paper back ed., 1981.
- 4927- Stephen Davis, Hammer of the Gods, The Led Zeppelin Saga, William Morrow & Co., 1985, 131-2.

4928- Russell, *The Prince of Darkness*, p.18. In Christian lore, Satan has been depicted as being a sort of pan piper. Pan, sixth century Coptic ivory preserved in the ambo of Henry II at Aachen. Pan coalesces with that of the Devil: cloven hooves, goat's legs, horns, beast's ears, saturnine face, and goatee. The context and the pan pipes identify the figures as Pan rather than Satan. The traditional ways in which the devil was to appear, was in a Pan type of imagery. Therefore, could Led Zeppelin be telling their listeners that the devil is calling them to join him, & to accept the offer which he give them?

4929- A symbolical number for the anti-Christ, (Revelation 13:18).

4930- Stephen Davis, *Hammer of the Gods, The Led Zeppelin Saga*, William Morrow & Co., 1985, 9.

4931- Arthur Lyons, *Satan Wants You, The Cult of Devil Worship in America*, (NY; Lon.; Tokyo: Mysterious Press, 1988), 44, 47, 53, 60-70, 100, 165-73.

4932- Stephen Davis, *Hammer of the Gods, The Led Zeppelin Saga*, William Morrow & Co., 1985, p. 9.

4933- Jacob Aranza, *More Rock, Country & Backward Masking Unmasked*, 1985, p.12.

4934- *The Rolling Stone Magazine*, Special Issue, *The 70's*, 9-20-1990, p.56-60, & 109, article: J.D. Considine, *Led Zeppelin*.

4935- TN&PNF, vol. 8, p.3, vol.10, p.321-3, vol.5, p.522-4; Roger Adam, 1977, *Baptism for the Dead*, p.57-61; *Library of the Fathers*, vol.2, p.267-69; McDannell & Lang, *Heaven: A History*, p.137, 140-1, pl.26, & p.134; ANF, vol. 4, p. 546-7 & 550-1; *BYU Studies*, vol.22, Winter 1982, #1, p.31-45, Blake Ostler, *Clothed Upon: A Unique Aspect of Christian Antiquity*.

4936- Carl A. Raschke, *Painted Black, From Drug Killings to Heavy Metal—The Alarming True Story of How Satanism is Terrorizing our Communities*, (NY, NY: Harper Paperbacks, 1990). Henry Ansgar Kelly, *The Devil at baptism: Ritual, Theology, and Drama*, (Ithaca and London: Cornell University Press, 1985). Gilda Berger, *Easter And Other Spring Holidays*, (New York; London; Toronto; and Sydney: Franklin Watts, 1983, *A First Book*). Pamela Kennedy, *An Easter Celebration, Traditions and Customs From Around the World*, (Art research by F. Lynne Bachleda), (Nashville, Tennessee: Ideal's Children's Books, 1990).

4937- *United Press Internal*, Jan. 14, 1986.

4938- *Variety*, 12-31-1986; *The Satan Hunters*, p.93-95; William Guy Carr, *The Red Fog Over America*, 1973.

4939- *Satan Hunter*, 92.

4940- Rosemary Ellen Guiley, *The Encyclopedia of Witches & Witchcraft*, 1989, 101; Richard Cavendish, *Man Myth & Magic*, vol.1, 277; Stephen Davis, 1985, *Hammer of the Gods, The Led Zeppelin Saga*, 4-9, etc. *Movie: Crossroads*; Jacob Aranza, *Backward Masking Unmasked*, & *More Rock, & Country & Backward Masking Unmasked*; Raschke, *Painted Black*.

4941- Beatrice Sparks, 1979, *Jay's Journal*, p.162-65.

4942- Editors, Rutherford H. Platt, Jr., & J. Alden Brett, *The Forgotten Books of Eden*, (U.S.A.: Alpha House, Inc., 1927), *The First Book of Adam and Eve*, p.8-30; Ignazio Mancini, O.F.M., *Archaeological Discoveries, Relative to the Judaeo-Christians*, (Jerusalem: Historical Survey Publishers, *The Studium Biblicum Franciscanum*, Collection minor #10, 1970), p.165-170, & fig.39, on p.166, from LTS 1965, p. 278; Kostas Papaioannou, Translated by Janet Sondheimer, *Byzantine and Russian Painting*, (New York: Funk & Wagnalls), p.82-3, & 90-1; Fredk. WM. Hackwood, F.R.S.L., *Christ Lore, Being the Legends Traditions Myths Symbols Customs & Superstitions of The Christian Church*, (London: 1902, Elliot Stock, republished in Detroit: Gale Research Company, Book Tower, 1969), p.117, *Washing in the Blood of Christ*.

4943- Ernst & Johanna Lehner, *Devils, Demons, Death & Damnation*, p.71, figs. 103 & 104; R. P. Guacciis, *Compendium Maleficarum*, Milan, 1626.

4944- Maury Terry, *The Ultimate Evil*, Garden City, NY: Dolphin Book, Doubleday & Co., 1987, 169.

4945- *Waco Tribune-Herald*, Feb. 28, 1982; Aranza, *More Rock, Country, & Backward Masking Unmasked*, 1985, p.17-20; Jeffery Burton Russell, *The Prince of Darkness*, p.261; Arthur Lyons, *Satan Wants You, The Cult of Devil Worship in America*, (New York; London; Tokyo: The Mysterious Press, 1988), 44-61, & 74-124.

4946- Lyon, *Satan Wants You*, third page in from p. 96 of graphic pages.

4947- Aranza, *More Rock, Country, and Backward Masking Unmasked*, 1985, p.11-12.

4948- *The Satan Hunter*, Wedge & Powers, 1988, p.87-89.

4949- Carl A. Rascke, *Painted Black*, p.53; Rose G. Mandelsberg, 1991, *Cult Killers*.

4950- Darell Thorpe, "YE ARE GODS...CHILDREN OF THE MOST HIGH." (SLC, Utah: R.H. & P.S. 1993, revised 1994-96). Keith Edward Norman, Dept. of Religion, Duke Un., 1980, *Deification: The Content Of Athanasian Soteriology*, (Duke Un., thesis for the degree of Doctor of Philosophy, an unpublished manuscript, pp.30-1, & note 1 on p. 31 & p.256, *Der Uebermensch-Begriff in der Theologie der alten Kirche*, TU 77 (1961): p.147; *Sunstone Magazine*, Winter 1975, article by Keith Norman, entitled: *Divinization: The Forgotten Teaching of Early Christianity*; *The Ante-Nicene Fathers*, vol.5, p.518, & note 13; *Mormon Issues* #2, 1991, Van Hale & Bill Forrest, p.3, *Issues & Answers, "Ye Shall Be As Gods"*, by Don Bradley, citing Giovanni Papini, *The Devil*, (New York: E. P. Dutton & Co., 1954), pp. 44-6; *The Ante-Nicene Fathers*, vol.1, p.262; 419 & 522; Vol.2, p.206, 215, 374, & Vol.3, pp.480, & 608; Vol.4, p.509; Vol.5, p.518, 631; *The Homilies of St. Jerome*, (Washington, D.C.: The Catholic University Press, 1964), pp.106-7 & 353. The hand clasp, in many cases, in early to later Christianity, became a symbol of deification. In that God the Father, or Christ, or in other cases an angel would clasp the hand of the person ascending up into heaven were they would be received into glory. David seems to hint to this in the words: "Nevertheless I am continually with thee: thou hast holden me by my right hand. Thou shalt guide me with thy counsel, and afterwards receive me to glory." (Psalm 73:23-24, italics added). The Old Testament Prophet Daniel wrote: "And they that be wise shall shine as the brightness of the firmament; & they that turn many to righteousness as the stars for ever." (Daniel 12:3); Richard Laurence, *The Book of Enoch The Prophet*, 1892, pp. 84—89; J. R. Dummelow, *The One Volume Commentary*, (New York, 1908), p.698; *Damascus Document* 2:7ff.; Prof. Daniel C. Peterson & Prof. Stephen D. Ricks, *Offenders For A Word, [How Anti-Mormons Play Word Games to Attack the Latter-day Saints]*, (Salt Lake City, Utah: Aspen Books, 1992), p.78, see also notes 243-4, p.222, Peter Hayman, "Monotheism-- A Misused Word in Jewish Studies?" *Journal of Jewish Studies* 42 (Spring 1991): 4-5; cf. 11-12; Alan F. Segal's *Paul the Convert: The Apostolate & Apostasy of Saul the Pharisee*. New Haven: Yale, 1990, 34-71; cf. 22; John 17:17-24, 17:22 & 23, Matt.5:48; Luke 6:40; Luke 14:11; Romans 8:16-18; Matthew 25:34-40; Colossians 3:24-25; 1 Cor.15:35-43; 2 Cor.3:17-18; Matt.13:43; Col.1:27-28; 1 John 2:3-11, 18-29; 1 John 3:2-3; Colossians 3:4; 2 Tim.3:15-17; Heb.2:7, 9, 10; Isa.9:2, 14:9-19, 23:17-22, 41:10-16, 22-23, 42:5-7; 49:5-10, 51:14, 18, 52:1-3, 53:8-12, *Psa*.68:18; Eph.3:1-16, 4:7-13; Col.1:12-22, 1 Pet.3:17-22, 4:5-6; 5:4, 6; 1 Cor.15:23-28, 35-57;

Anna D. Kartsonis, *Anastasis The Making of An Images*, (Princeton: Princeton University Press, 1986), p.72, etc.; J.A. Herbert, *Illuminated Manuscripts*, pp.166-7, pl. XX. Pre-Existence, Wisdom & The Son Of Man, by R.G. Hammerton-Kelly. The Pre-existence: Our Pre-earth Life as Spirits In A "Family In Heaven", by Darell Thorpe, 1993. *Byzantine Art & Archaeology*, by O.M. Dalton, 1911, p.663, fig.420; etc. Isa.1:16-20; Heb.10:16-22; 1 Cor.6:9-11; Isa.41:22-23; Rev.3:21; 2 Tim.4:7-8, Rev. 19:10; Phil.2:5-12; 1 Pet.1:3-16; 2 Pet.1:2-11; Eph.4:10-13; Matt.25:21, 23.

4951- Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, NY, & Lon., England: Garland Pub., 1976. *An Illustrated Cultural History Of England*, F.E. Halliday, 1967-8, A Studio Book, The Viking Press, N.Y., p.86. "Fairford Church, Gloucestershire. The Last Judgment in the late Perpendicular west window, c. 1500. The earth burns beneath Christ's feet, below is St. Michael weighing souls, and Hell is on the right." *Romanesque Art In France*, Joseph Gantner & Marcel Pobe, 1956, Thames & Hudson, pl.135, & p.64. Peter clasp the hand of souls ascending towards the door of paradise. A hand extends to greet a soul. The *Horizon History of Christianity*, by Roland H. Bainton, English ed., 1964, Pub. by American Heritage Pub., Co., p. 214-15; *Heaven & Hell In Western Art*, Robert Hughes, 1968, p. 188-90; *The Golden Age of English Manuscript Painting (1200-1500)*, Richard Marks & Nigel Morgan, 1981, Pub. by George Braziller Inc., 393 NY, Fig. III, Portrait of William de Brailes, Cambridge, Fitzwilliam Museum, MS. 330. Detail from a single leaf of the Last Judgment, p.9, showing Peter extending down to clasp the hand of a person, while on the other side an angel clasps the wrist of a soul who seems to be one in many who are being rescued from hell. To name a few examples in many.

4952- Dr. Paul Carcus, *The History of the Devil and the Idea of Evil*, (NY, Avenel: Gramercy Books, 1996, originally published in Chicago: Open Court Publishing Company, 1900), 414-38. Dr. Beatrice Sparks, Editor, *Jay's Journal* (anonymous), (New York, Pocket Books, Simon & Schuster, Inc., 1979, first pocket book printing, June 1989). H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite and its Bearings on Scriptures*, (New York: Charles Scribner's Sons, 1885). <https://archive.org/details/bloodcovenantap04trumgoog> - Winning A Testimonial War, Lynn Bryson, tape series, & books, USA, early 1980s. Maury Terry, *The Ultimate Evil*, (Garden City, NY: Dolphin Book, Doubleday and Company, 1987). Carl A. Raschke, *Painted Black, From Drug Killings to Heavy Metal—The Alarming True Story of How Satanism is Terrorizing our Communities*, (New York, New York: Harper Paperbacks, 1990). Isa.42:6-7, Hugu Nibley, Dr. (Series): *The Collected Works of Hugu Nibley*, (Provo & Salt Lake City, Utah: F.A.R.M.S., & Deseret Book Co.), vol. 2: *Enoch The Prophet*, (1986). Daniel Lawrence O'Keefe, *Stolen Lightning*, (Continuum Publishing Company, 1982). Rice, *The Art of Byzantium*, p. 306, pl. 73; Weitzmann, *Age of Spirituality*, p. 423, # 371, p. 283, fig. 261, p. 285, fig. 263, Gregorietti, *Jewelry Through The Ages*, p. 166. *Encyclopedia of World Art*, vol. V, pl. 279; *New Catholic Encyclopedia*, vol. 21, p. 809, fig. 2 a—b; Morgan, *Early Gothic Manuscripts II*, 1250—1285, fig. 107; Jarry, *World Tapestry*, p. 78—79; Manion & Vines, *Medieval & Renaissance Illuminated Manuscripts*, p. 144 & 173, pl. 36; Dogaer, *Flemish Miniature Painting in the 15 & 16 Centuries*, p. 78, fig. 39. Ward, Cherry, Gere, Cartlidge, *Rings Through the Ages*, p. 54, fig. 7, p. 60, pl. 114, p. 67, plates 136 & 137, p. 68, p. 101, pl. 211, p. 59, 107, pl. 221, p. 114, pl. 245; Gregorietti, *Jewelry Through The Ages*, p.166; Davis & Pack, *Mexican Jewelry*, p.20-21, pl.12; Oman, *British Rings 800-1914*, see 54 a—e; Barker, *Wedding Customs & Folklore*, p.33.

4953- Jeffrey Russell, *The Prince of Darkness*,... NY: Cornell Un. Press, 1988, 117.

4954- Jeffrey Russell, *The Prince of Darkness*,... NY: Cornell Un. Press 1988, 117-18.

4955- Paul Carcus 1900, *The History of the Devil & the Idea of Evil*, NY: Avenel: Gramercy Bks, 1996, 372-73.

4956- Jeffrey Russell *The Prince of Darkness*, NY: Cornell Un. Press 1988, 119, Abbey church Souillac 12th c.

4957- Gertrude Hartman's *The World We Live In and How It Came To Be*, A Pictured Outline of Man's Progress from the Earliest Days to the Present, (CR 1931 Hartman; New York: The Macmillan Co., 1961): Chapter IX, In Feudal Days; pages 127-142. Lawrence Gowing, *Paintings in the Louvre*, (New York: Stewart Tabori & Chang, 1987), p. 167, Ulrich Apt The Elder, Augsburg 1455/60—1532. Robert Fossier (Editor), *The Middle Ages*, (The Cambridge Illustrated History of The Middle Ages I, 350-950), translated by Janet Sondheimer, (Cambridge University Press 1989), p. 435, etc. Heinz Edgar Kiewe, 1967, *The Sacred History of Knitting*, (Oxford, England: Art and Needlework Industrial Limited), chapter 13 entitled: *The Sack Royal 970-1961 A.D. Anointed, King In Divine Right, In The Sack Royal*, p. 57-58, etc. ABC's of the Bible, (Reader's Digest), Ed. Kaari Ward etc., 1991, cover design picture lower corner Madonna & child and hand clasp similar to those found in the early Christian mysteries. See also: *Paintings in the Louvre*, by Lawrence Gowing 1987, (New York: Stewart, Tabori and Chang), pp. 35 & 167; *Medieval Pageant*, by Bryan Holme, (Thames and Hudson, 1987), pp. 28-29; *Story of Nations*, by Walker Brown, (Holt, Rinehart & Wilson, Inc., 1943), etc., p. 176; *A History of the Middle Ages*, 284-1500, by Sidney Painter, 1953, p. 430. James Harvey Robinson, PH.D., CR 1902, 1903, 1916, 1918, 1919, *Medieval and Modern Times*, (Boston, New York, etc., The Athenaeum Press, Ginn and Co., Proprietors, Boston, U.S.A.) pp. 75-76, see also fig. 23. CHARLEMAGNE. Gertrude Hartman's *The World We Live In and How It Came To Be*, A Pictured Outline of Man's Progress from the Earliest Days to the Present, (CR 1931 Hartman; New York: The Macmillan Co., 1961): Chapter IX, In Feudal Days; p. 127-142. Charlton J. H. Hayes, Parker Thomas Moon, & John W. Wayland, *World History*, (1932, New York: The Macmillan Co., 1939) pp. 285, 302, 319. "With great ceremony the noble knelt bareheaded before his king, and putting his clasped hands within those of the king, solemnly promised: "For these lands I make homage and fealty to you, my lord." Then placing his hands upon the Bible he declared: "I swear upon these four gospels of God I will always be a faithful vassal to you and defend you and your land against all invaders." Then the king kissed his vassal upon the forehead and answered: "I receive you and take you as my man and give you this kiss in sign of faith." The great nobles, in turn, gave parts of their land to lesser nobles, who in return for their protection, swore similar vows of loyalty to them." (Hartman, *The World We Live in and How It Came To Be*, Chapter IX, In Feudal Days; p. 127-142). The ceremony by which a man promised to obey and serve his lord was "homage." The ceremony by which a lord handed over a fief and promised to protect the vassal receiving it was "investiture." In homage, the vassal appeared before the lord, in the presence of the latter's court, knelt before him, put his own folded hands into the hand of the suzerain, and said, "I swear to be faithful and attached to you as a man should be to his lord." Then the lord "invested" the Vassal with his fief. He delivers to the Vassal a flag, a staff, a written deed, or perhaps only a twig of a tree or a clod of earth, as a symbol of the property granted and the protection promised. This was investiture. (Hayes, Moon, & Wayland, *World History*, 302).

4958- *The Ante-Nicene Fathers*, vol. 2, p. 291, Clement of Alexandria, A.D. 153-193-217, *The Instructor*, Book 3, chapter 11, under the heading Love and the Kiss of Charity, see notes 1-2. The apostolic ordinances included shaking hands. This traditional hand clasping ordinances eventually became a tradition called the kiss of peace. This tradition eventually passed down through the ages and became a greeting. There is also indication here in note 1 that the early Christians were to guard themselves in making the holy kiss of peace unholy. Thus, even during the early days of the primitive Church, there may have been those who were performing Satan's counterfeit of this rite. De Maistre, *Soirées*, ii. p. 199, ed. Paris, 1850; Bunsen, Hippol., iii. p. 15.

4959- Michael Batterberry, *Art of the Early Renaissance*, (Milan Italy: Fratelli Fabbri, 1961—64, 1968), pp. 120—21, pl. 130, Jacopo Bellini, 1395—1471. Christ's descent into limbo, showing Adam on his knees giving the hand clasping homage and kiss of peace greeting to Christ, the King of Kings, and banner-bearer.

4960- Albert E. Bailey, *The Gospel In Art*, (Boston & Chicago: Pilgrim Press, 1916), 382—85, John Pope-Hannessy, *Fra Angelico*, (NY: Cornell Un. Press, 1952 & 1974), pl. 70.

4961- Darell Thorpe, *The Christ in Santa Unmasked*, (SLC, Ut: R.H. & P.S. 1996), Thorpe, Who's That Behind the Mask of Legends, (Salt Lake City, Utah: R.H. & P.S., 1997).

4962- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, & Other Little People*, (NY: Gramercy Books, 2000, Crown 78), 433—36, M. Villemarqué's col. Korrigan & Korred.

4963- https://en.wikipedia.org/wiki/Lord_Voldemort

4964- https://en.wikipedia.org/wiki/J._K._Rowling http://harrypotter.wikia.com/wiki/Unbreakable_Vow [https://en.wikipedia.org/wiki/Harry_Potter_and_the_Half-Blood_Prince_\(film\)](https://en.wikipedia.org/wiki/Harry_Potter_and_the_Half-Blood_Prince_(film)) https://en.wikipedia.org/wiki/Harry_Potter_and_the_Half-Blood_Prince <https://en.wikipedia.org/wiki/Hogwarts>.

4965- H. Clay Trumbull, D.D., *The Blood Covenant, A Primitive Rite & its Bearings on Scriptures*, NY: Charles Scribner's Sons, 1885.

4966- John Rupert Martin, *The Illustration Of The Heavenly Ladder of John Climacus*, Princeton Un. Press, 1954.

4967- Carl Van Treeck and Aloysius Croft, M.A., *Symbols in the Church*, 1936. George Ferguson, *Signs & Symbols In Christian Art*, (NY: Oxford Un. Press, 1959). Goble D'Alviella, (The Count), *The Migration of Symbols*, (Westminster, 1894, reproduced by University Books, 1956). Heather Child and Dorothy Colles, 1971, *Christian Symbols Ancient & Modern*, (Charles Scribner's Sons, Great Britain). John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882). Jesus as Mother (Studies in the Spirituality of the High Middle Ages), by Caroline Walker Bynum, 1982, Pub. by The Regents of the Un. of Calif., Paper back ed., printed 1984, see page before title page. Art work derived from a 12th century A.D., work in which the miniaturist had altered the conventional motif of a procession of monks toward the "crown of life" into a depiction of different social statuses or roles with their characteristic temptations. Monuments of Medieval Art, by Robert G. Calkins, 1979, Pub. by E. D. Dutton, N.Y., pp. 84-5; L'Europe Des Invasions, by J. Hubert, J. Porcher, & W.F. Volbach, Pub. by Gallimard, 1967, p. 72, fig. 84; Early Christian Art, by Andre Grabar, translated by Stuart Gilbert & James Emmons, Pub. Odyssey Press, N.Y., p. 27, fig. 25, p. 101, fig. 97, p. 142, fig. 146, p. 137, fig. 140; Stones, by Betty Willsher & Doreen Hunter, 1978, Pub. in 1979 by Taplinger Pub., Co., N.Y., p. 14-15, & 53; Early American Gravestone Art In Photographs, Duval & Rigby, p. 124-5; Of Graves And Epitaphs, Lindley, grave marker of Withington, Gloucestershire shows a hand extended to clasp the hand of a soul who is ascending to heaven. Arte Paleocristiano, op. cit., p. 146-151, fig. 88, an orant receives the hand of God; A Lithuanian Cemetery, op. cit., p.65, fig. 15, shows a hand clasp under the cross on a tomb stone. Kurt Weitzmann, (Essays), *Studies In The Arts At Sinai*, (New Jersey: Princeton University Press, 1982). Byzantine Book Illumination & Ivories, (London: Variorum Reprints, 1980). The Miniatures Of The Sacra Parallela (Parisinus Graecus 923), New Jersey: Princeton Un. Press, 1979. Illustrations In Roll & Codex, A Study Of The Origin & Method of Text Illustration, (Princeton, New Jersey: Princeton University Press, 1947). Weitzmann, (Editor, Herbert L. Kessler), *Studies In Classical & Byzantine Manuscript Illumination*, Chicago, U.S.A., & Lon., Eng.: Un. of Chicago Press, 1971. Weitzmann, (Editor), *Age Of Spirituality*, 1979, #438. Weitzmann, The Icon, (New York: Arnoldori Editore, & Alfred A. Knopf, Inc. 1982). Weitzmann's *Studies In Classical & Byzantine Manuscript Illumination*, edited by Herbert L. Kessler, (Chicago; Lon.: Un. of Chicago Press, 1971). Weitzmann, & others, Arnoldori Editor, The Icon, (New York: Alfred A. Knopf, 1982). Illuminated Greek Manuscripts from American Collections, An Exhibition in Honor of Kurt Weitzmann, Edited by Gary Vikan, (The Art Museum, Princeton University Press, 1973, [Dates of exhibition April 14-May 20, 1973]. Weitzmann & others, *The Place of Book Illumination in Byzantine Art*.

4968- Angel of Death Taking the Soul of a Dying Man. From Reiter's 'Mortilogus', 1508, souls clasps the hands of the angel of death. This is like the many hand clasping angelic guides' hand & wrist grasping, after death. <http://apamea.weebly.com/the-moon-in-the-mirror-prologue-to-a-brief-history-of-the-soul.html> In art works of the Medieval dance of death are hand & wrist grips, as death takes hold of different ones hands or wrist in similar manners of Christ's descent into hell, etc. Right skeletal-thumb of death in the middle of the left hand of a man. Lubeck's Dance of Death, <http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=lubeck5> Right hand wrist grasp on a Pope's left wrist. See also the hand clasping in the Tallinn: The Preacher and the Pope, <http://www.dodedans.com/Exhibit/Lubeck/Full/est1-stor.jpg> Tallinn: The Cardinal and the King, right hand thumb of skeletal death, rests on King's right hand knuckle area, another often repeated type of grip seen in art. <http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=est3> 1463: "Lübeck's dance of death without mentioning the fragment in St. Nikolai's church in Tallinn (the capitol of Estonia, formerly known as Reval). This painting is supposedly made by the artist responsible for the painting in Lübeck - namely Bernt Notke. It has even been claimed that the fragment in Tallinn is a remnant of Lübeck's painting from 1463." Bernt Notke, St. Nicholas' Church, Tallinn, Estonia. <http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=lubeck1> Death's right hand grasps Pope's left wrist, while Death's left hand right wrist of a King. In another section, deaths clasp left hand to right wrist of a Lady, then right hand pointer finger on Church leader's top middle of right hand, while death's thumb could be in middle of right hand palm of leader. Other examples are seen in links. <http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=lubeck2> Then another death's left hand to Knight's right. <http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=lubeck3> Another death's left hand thumb rests on pinky finger's knuckle of right hand of a person. These types also are seen on tomb stones. <http://www.dodedans.com/Exhibit/Image.php?lang=e&navn=lubeck4> In another section, another death's right hand grips left thumb of a person, <http://www.dodedans.com/Exhibit/Lubeck/Full/lubeck6-stor.jpg> In another, Death's left hand rests on the top right hand of a clergy pilgrim type, <http://www.dodedans.com/Exhibit/Lubeck/Full/lubeck8-stor.jpg> Death's right hand to left wrist of one person, while Death's left clasps Male's right wrist, <http://www.dodedans.com/Exhibit/Lubeck/Full/lubeck9-stor.jpg> Those in the line of a series of Death's clasping & holding a white clothing: The preacher, The pope The emperor, The empress, The cardinal, The king, The bishop, The duke, The abbot, The knight, The Carthusian, The nobleman, The canon, The mayor, The physician, The usurer, The curate, The merchant, The parish clerk, The craftsman, The hermit, The peasant, The youth, The maiden, The baby. Death & these people, clasp wrists & hands in numerous different ways. In another work: Dance of death, Nørre Alslev church, Falster, Denmark, around 1480. Death's left hand to King's right wrist area, while King's left is clasp by another Death's right hand to King's left wrist. While same Death's left hand to Church leader's right wrist, while Church leader's left wrist is clasped by another Death's right. While same Death's left hand to person's right. <http://www.medievalwall.com/painting/dance-of-death/> In another art work, Death's left hand thumb rests in the middle of King's right palm. Manuscript of Henry Knoblochtzer, Heidelberg, Germany, <http://www.medievalwall.com/painting/dance-of-death/> See also: Master of

Dance of death, Dance of death, church st. Mary at Škrilinah , Beram, Croatia (source: hakave.org). Plus: Master of Dance of death, Dance of death, church st. Mary at Škrilinah , Beram, Croatia, detail. Death's right hand to person's left wrist. <http://www.medievalwall.com/painting/dance-of-death/> More examples at: <http://www.danse-macabre.net/05-danse-macabre.htm> See also: Elina Gertsman, The Dance of Death in the Middle Ages: Image, Text, Performance, (Brepols, 2010).

4969- [https://en.wikipedia.org/wiki/\(Don%27t_Fear\)_The_Reaper](https://en.wikipedia.org/wiki/(Don%27t_Fear)_The_Reaper)

4970- Kent P. Jackson, *From Apostasy to Restoration*, SLC, Utah: Deseret Book Co., 1996, 10–11.

4971- N&PNF, vol. 7, S. Cyril of Jerusalem, Intro. Catechetical Instruction, xi-xxv.

4972- <http://www.ccg.org/c/CB063.html> (White linen garments of the Priest), in contrast to dark & black symbolism in Satanism, <https://en.wikipedia.org/wiki/Satanism>

4973- Francis Legge, Forerunners And Rivals Of Christianity, (From 330 B.C. TO 330 A.D.), 2 Volumes as 1, (New Hyde Park, New York: University Books, 1964). Daniel Lawrence O' Keefe, Stolen Lightning, (Continuum Publishing Company, 1982). Mark R. Levin, Men In Black, How the Supreme Court is Destroying America, (Washington DC: Regnery Publishing, Inc., 2005). Carl A. Raschke, Painted Black, From Drug Killings to Heavy Metal—The Alarming True Story of How Satanism is Terrorizing our Communities, (New York, New York: Harper Paperbacks, 1990). Maury Terry, The Ultimate Evil, (Garden City, New York: Dolphin Book, Doubleday and Company, 1987). Carl A. Raschke, 1990; 2 books by Jacob Aranza: Backward Masking Unmasked, 1983; More Rock & Country & Backward Masking Unmasked, 1985. No One Here Gets Out Alive, by Jerry Hopkins & Danny Sugerman, 1980, by Haku Olelo, paper back edition, Warner Bk. Stephen Davis, Hammer of the Gods, The Led Zeppelin Saga, (William Morrow & Co., 1985). The Encyclopedia of Witches & Witchcraft, by Rosemary Ellen Guiley, 1989, p.101; Man Myth & Magic, Vol.1, p.277, Richard Cavendish.

4974- Noel B. Reynolds, Ed., Early Christians In Disarray, Contemporary LDS Perspectives on the Christian Apostasy, (Provo, Utah: Foundation for Ancient Research & Mormon Studies, and Brigham Young University Press, 2005), 167, foot note 10, see “The Master and his Pupil,” in Joseph Jacobs, comp., English Fairy Tales, 3rd edition, rev. (London: Nutt; 1898, reprint New York: Schocken Books, 1967), 74–77. Keith Thomas, Religion & the Decline of Magic, (New York: Charles Scribner's Sons, 1971). Daniel Lawrence O' Keefe, Stolen Lightning, (Continuum Publishing Company, 1982). Helena Petrovna Blavatsky, 1831-1891, Isis Unveiled, A Master-Key to the Mysteries of Ancient and Modern, Science and Theology, (New York: J. W. Bouton, London: Bernard Quaritch, 1877), 2 vols., see also her 2 vols., The Secret Doctrine.

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4978- Thomas Keightley, The World Guide to Gnomes, Fairies, Elves, and Other Little People, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 58.

4979- Paul Carcus 1900, The History of the Devil & the Idea of Evil, NY, Avenel: Gramercy Bks, 1996, 179–82. Reader's Digests, The Bible Through the Ages, NY & Canada: The Reader's Digest Associations 1996, 181.

4980- John Russell Brown, The Oxford Illustrated History of Theatre, NY: Oxford Un. Press, 1995, 72-74.

4981- John Russell Brown, The Oxford Illustrated History of Theatre, NY: Oxford Un. Press, 1995, 69.

4982- John Russell Brown, The Oxford Illustrated History of Theatre, (NY: Oxford Un.Press, 1995), 69-70.

4983- Editors of Time-Life Books, The Enchanted World, Ghosts, (Alexandria, Virginia: Time-Life Books, 1984, series entitled The Enchanted World, Series Director, Ellen Phillips, & others, chief series consultant, Tristram Potter Coffin, Professor of English at University of Pennsylvania), 94–95, see also 16–24.

4984- Movie: Legend, taps into British folklore, legends, & traditions about goblins, Lord of Darkness, fairies, strange evil creatures of the filthy swamps, unicorns & other magical creatures of Celtic legends. It's a 1985 British-American fantasy adventure film directed by Ridley Scott, & starring Tom Cruiser, Mia Sara, Tim curry, David Bennent, Alice Playten, Billy Barty, Cork Hubbert & Annebelle Lanyon. It is a darker fairy tale http://en.wikipedia.org/wiki/Legend_%28film%29 examples of color symbolism, light & darkness symbolism.

4985- J.R.R. Tolkien, uses a lot of color symbolism in his fantasy series, The Lord of The Rings, also light and darkness, symbolic of the contrasts between the two opposites, good & bad. In the later movie series, an increase in power, of a wizard, Gandalf, after he, like Michael the arch angel, battles Satan, or Lucifer, thrusts him out, after which Lucifer becomes a fallen angel. Gandalf battles an underworld demon & they fall into the deep. After a near death experience type recovery, Gandalf the grey, as he's called, changes into Gandalf the white. With increased powers and might, his robe is also changed from grey to white also. For the advancement of powers, going from a gray level to a white level, see also: HubPages, The Lord of the Rings & Christian Symbolism, Jarrod 1240. <http://jarrod1240.hubpages.com/hub/The-Lord-of-the-Rings-and-Christian-Symbolism>

4986- Marc Aronson, Race, A History Beyond Black and White, NY, Lon., etc.: Ginee Seo Books, 2007, 185.

4987- J. R. R. Tolkien, The Fellowship of the Ring, first book in the fantasy trilogy, The Lord of the Rings, (New York: Ballantine Books, 1965, numerous printings, 1965, to paper back edition, 1973), chapter four, A Journey Into The Dark, p. 385-416, chapter 5, The Bridge of Khazad-dum, p. 417-431. In the second book, The Two Towers, Gandalf returns, as if returning from the underworld of the dead, and turns from Gandalf the Grey to Gandalf the White. Even is clothing is changed in colors as he progresses in powers & might. This might remind us of the deification process that is ritually acted out and dramatized in historic Christian rituals, baptism, liturgical rites, masses and the earlier Christian mysteries. Henry Ansgar Kelly, The Devil at baptism: Ritual, Theology, and Drama, (Ithaca and London: Cornell University Press, 1985); Alice K. Turner, 1993, The History of Hell, (New York, San Diego, U.S.A.; London, England: Harcourt Brace & Company); Ariel L. Crowley, BAPTISM FOR THE DEAD, (Boise Idaho: Prepared for Electronic Media by Stanley D. Barker); Chandler Rathfon Post, A History of Spanish Painting, (Cambridge, Massachusetts: Harvard University Press, 1930--1958; New York: Kraus reprint

Company, 1970's); Colleen McDannell and Bernhard Lang, *Heaven: A History*, (New Haven and London: Yale University Press, 1988); Craig Harbison, *The Last Judgment in Sixteenth Century Northern Europe*, (New York, U.S.A., and London, England: Garland Pub. Inc., 1976). Darell Thorpe, [Upon Them Hath The Light Shined](#), (Salt Lake City, Utah: Religious, Historical and Polemical Studies, 1995, unpublished manuscript, later published on line, Sept. 12, 2011, [Kindle Edition](#)). Francis Bond, *Fonts and Font Covers*, (London, New York, and Toronto: Henry Frowde, Oxford University Press, 1908); Frederick S. Paxton, *Christianizing Death, The Creation of a Ritual Process in Early Medieval Europe*, (Ithaca & London: Cornell University Press, 1990); Geoffrey R. King, *The Forty Days, (Grand Rapids, Michigan: W.M. B. Eerdmans, 1949); George Every, 1970 & 1987, Christian Legends*, (New York: Peter Bedrick Books); Hanns Swarzenski, *Monuments Of Romanesque Art, The Art of Church Treasures in North-Western Europe*, (The University of Chicago Press, 1954 and 2nd, Edition, 1967); Huge Nibley, Dr. (Series): *The Collected Works of Huge Nibley*, (Provo and Salt Lake City, Utah: Foundation for Ancient Research and Mormon Studies = F.A.R.M.S., and Deseret Book Company), Volume 4: *Mormonism and Early Christianity*, (1987); Nibley, *Baptism for the Dead in Ancient Time*, (Salt Lake City, Utah: Improvement Era, 51--52, (December 1948--April 1949); Ignazio Mancini, O.F.M., (Historical Survey), *Archaeological Discoveries, Relative to the Judaeo-Christians*, (Jerusalem: Studium Biblicum ranciscanum, Collection minor #10, Franciscan Printing Press, 1970); J. Charles Wall, *Devils*, (London, England: Methuen & Company, 1904; Detroit: Singing Tree Press, Book Tower, 1968, reissued); Jeffrey Burton Russell, *Satan, The Early Christian Tradition*, (Ithaca, London: Cornell University Press, 1981). *Lucifer, The Devil In the Middle Age*, (Ithaca, London: Cornell University Press, 1984). *The Prince of Darkness, Radical Evil and the Power of Good in History*, (Ithaca, NY: Cornell Un. Press, 1988); John M. Robertson, *Christianity And Mythology*, (London, England: Watts & Co., 2nd ed., 1910); John P. Lundy, *Monumental Christianity, Or the Art and Symbolism of the Primitive Church*, (New York: J. W. Bouton, 1875 & 1882); Walter Lowrie, *Art In The Early Church*, (NY, NY: Pantheon Books, 1947); *Hallenfahrt Christis*, in Richard Paul Wulker, *Bibliothek der Angelsachsischen Poesie*, (Leipzig: Wigands, 1897), 3 vols. *Himmel Hölle Fegefeuer, Das Jenseits im Mittelalter*, 1994, Schweizerisches Landesmuseum, Zurich, Wilhelm Fink Verlag, Munchen.

4988- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, and Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 60–64.

4989- Thomas Keightley, *The World Guide to Gnomes, Fairies, Elves, & Other Little People*, (New York: Gramercy Books, 2000 edition, earlier editions by Crown Pub., 1978), 78.

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4992- James Reston, Jr., *Dogs of God, Columbus, the Inquisition, & the Defeat of the Moors*, NY: Doubleday, 2005, 176.

4993- Gregory of Nyssa, AD 330-386, "The old man is buried in water, the new man is born again, & grows in grace." De Poenitentia. Chrysostom, AD 354-407, "We were [not literally] planted together in His death but [symbolically] in the likeness of His death." (Hom. 25, In Joannem, & Hom. xl. In Ep. ad Rom, & Rom.6:1-15). Paul's type-ology of Christ's death & resurrection was baptism, saying: "I die daily," buried with Christ, raised up with Christ. 1 Cor. 15:12 -31; 2 Cor. 4:10 -14, 5:1-4; Col. 2:12 -14, 20. Early to modern critics, try to make such things sound literal. Sacrament is a bloody cannibalistic meal, they say. Porphyry (232-305), *Against the Christians* (R. Joseph Hoffmann, (translator) *Celsus On The True Doctrine, (A Discourse Against the early Christians)*, (Oxford: Oxford University Press, 1987), 49. Like with anti-LDS "Christians" who use mistakes of LDS leaders' misinterpretations of White & Delightful as being literal, when it's ancient ritualistic color symbolism. Critics of modern Christianity vilify Christ's & Paul's sayings as being literal, cutting off of penis, Gal.4:15; 5:11-12. Kenneth Humphreys, *Jesus Never Existed: Christ taught "mutilate themselves by cutting off hands & plucking out eyes."* Mark 9.43,47.

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I wrote in one of my manuscripts entitled: The Ancient & Modern Anti-Christ's Against the Early Saints & The "Latter-day Saints", that in 1990 we had not even touched the frontiers of knowledge yet to be discovered: "...It should also be clear to us here in 1990, or as it is our time to live, that mankind has really only begun to tap into the endless horizons of (as of yet), unexplored frontiers of (at this time) hidden knowledges, inventions, & sciences & wonders! And it may be that the heavens are only testing us to see if we will abuse what knowledges we have gained, & are seeing those who abuse the higher knowledges for greed, power, to destroy rather than build up the human race. And to those" [who abuse the higher knowledges that we now have], "more of the hidden truths would or might be denied them. For perhaps the heavens are [also] watching those who learn to love & uplift their fellow beings or mankind, & perhaps to those, will the higher knowledges be given, for having passed the test, they would not pervert the higher knowledges into destructive & [evil], retrogressive things. Take for example the power generated behind the atom, it could be used or abused. It can light up whole cities, & give power, or it could be abused to the point of where if a mad man or woman, crazy enough, could start a modern-day war that could blast us into another dark-ages of ruins & retrogressions. This may be why (if their are extra-terrestrial beings out there who have over come the temptations to abuse the higher knowledges, beings even higher or more highly advanced than we are at this time), this world may only get peeks, or just short glimpses of what some have claimed" [are U.F.O.s], or "...highly advanced space-crafts ...for they may see how violent & war-like mankind still is. [And such highly advance beings] "...know that if they were to make themselves known, or were to share their more highly advanced knowledges, that there would be some" [of the human family here on earth] "who would pervert them & use them" [the higher knowledges given us by such highly advanced beings], "for evil purposes & could therefore bring about" [even far greater] "possible... dangers than the possible abuse of the atom could bring." [Or nuclear-wars could bring]. "For with the higher knowledges not only does there come the greater benefits, but also the greater dangers or possibilities of dangers, if it was to be abused & used for evil & by evil..." [People, or beings]. "Thus some have speculated that these beings (who ever & what ever they are), have chosen to not make themselves fully known to us. Some have also speculated that such beings could also be mankind's own future, or from our own future, (time-and-space travelers), for which the movies have also depicted. What ever be the case it is clear that even in the computerized world of push-button wonders, & inventions, we have as yet, been able to come to a perfect knowledge of all things. And what was highly probable now, may have to be rewritten or reconsidered again as mankind advances to higher knowledges & this we learn from our own history. We learn that generations before generations went through changes, had to rewrite the science books, etc., as mankind advanced higher & higher. And who is to say that 20 or 200 years from now we may have to do the same sort of things with the old theories?" [As science fiction begins to become science fact. But also as the heavenly beings take those who are ready, worthy, & have passed the test, towards perfection. And the higher gifts of the endless horizons of higher exalted knowledges to come in those endless & ultimate frontiers that await the human family in times to come!]. See also: Parley Parker Pratt, Key to the Science of Theology: Designed as an Introduction to the first Principles of Spiritual Philosophy; Religion; Law and Government; As Delivered by the Ancients, and as Restored in this Age, For the Final Development of Universal Peace, Truth and Knowledge, (Liverpool: John Henry Smith, 1883, 5th edition). <https://archive.org/details/keytosciencethe04pratgoog> - (fourth edition, Salt Lake City, Utah, 1883), <https://archive.org/details/keytosciencethe00pratgoog> - 1891 5th edition, (SLC, Ut: George Q. Cannon & Sons), <https://archive.org/details/keytosciencethe02pratgoog> Also: Matthew Cowley, BYU Speech, 2-18-1953, Miracles, https://speeches.byu.edu/talks/matthew-cowley_miracles/ -

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